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***ADRIANA BITTEL: INCURSIONS IN THE
GEOGRAPHY OF SMALL SHAPES OF
EVERYDAY REALITY
MONOGRAPHIC STUDY***

Phd. candidate:

FLAVIA-DOMNICA CRĂSTĂNUȘ

Scientific coordinator:

GHEORGHE MANOLACHE

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SUMMARY

Key words: Adriana Bittel, monographic study, '80s literature, late modernism, postmodernism

The doctoral thesis "Adriana Bittel: incursions into the geography of small shapes of everyday reality" aims an exhaustive approach of the epic creation signed by Adriana Bittel, designed in an effort to recover and re-value the writer resulting in hierarchies and ethical and aesthetically taxonomies, in direct relation to such a notable personality of the literary, journalistic and cultural world, to which we refer.

In a practice of "(re) reading", we will refer, above all, to the particularities of the prosaic sector, a field that highlights its literary potential, through a pertinent and operative relation to the critical and theoretical reception of the narrative formula. But not before recording the discreet presence of the writer Adriana Bittel in the literary and artistic landscape of the '80s.

A first aspect of the research relies on setting the biographical landmarks able to highlight both the presence of the writer in the literary horizon and the hypostases of her intellectual and writerly development. Specifically, we aim to highlight the "structure of existence" of Adriana Bittel in a permanent interdependence with the universe of creation, in the sense of a deeply bookish ontological destiny. The guiding principle of this desideratum consists in placing the "literary life" of the prose writer under the tutelary sign of the absolute discretion imprinted in the permeability of the epic texture both at the level of narrative and discursive forms, and at the way of relating to reality. Addressing the publicist dimension of Adriana Bittel's existence will subscribe to this initiative, with a series of relevant consequences in the act of writing.

Continuing this exegetical approach, we will not evade the use of the advantages of interpretive criticism thanks to the privileges offered by thematicism, psychoanalysis, imagology and culturology. The incursions into the geography of small shapes of reality correspond precisely to the investigation of the "complex structure"¹ of the fictionality of

¹ Toma Pavel. (1992, p. 91). *Lumi ficționale*. Bucharest: Minerva Publishing.

Adriana Bittel's texts, respectively of the prosaic universe articulated as a possible "constellation of worlds"², assumed as "ontological metaphor for fiction"³, discussing each volume (implicitly the publications in collective volumes). In this sense, we will dissect the texts from the thematic point of view, from the perspective of the characters' psychology, of the imaginary proposed by the fictional universe, having as reference theoretical studies and targeting not only the specificity elements, but especially the thematic, narrative, stylistic etc. interference areas.

Like most of the '80s writers, Adriana Bittel enters the literary horizon through the formula of short prose, an exercise that characterizes her as a mature writer, visibly trained, and who will later use the novel experiment as the main transgressive gate from a textualist to a postmodern dimension.

The hypothesis of the transgression of the narrative formula from an initial stage of textualism towards a new sensitivity specific to postmodernity occupies the place of a careful analysis focused on the attempt to frame the author in a certain literary direction. The last two sections of the paper will be edifying in this respect, so that, in the case of Adriana Bittel, we notice an experimentation of the "means" of late modernity that, towards the middle of the eighth decade will temper and merge with a "change of accent" visible in the scope of the postmodern "canon". We also aim to "absorb in the game", by applying the (re)reading methods enunciated and theorized by Matei Călinescu⁴, from those for finding the secret or the fictional truth (looking for hidden meanings in details such as the onomastics and the numerology used), at the intertextual reading, or playful, all dependent, in subsidiary, on the rereading of the work, meant to reveal in a continuous circularity, new meanings, unusual points of view rounded to the act of interpretation. All this approach plays a significant role in redefining the author's relationship with her text, but especially with the reader whose active involvement in the narrative game can bring him "on an equal footing with the author"⁵.

This thesis subscribes to the perceptions of the literary monograph focused especially on highlighting the narrative coordinates of the prosaic sector signed by Adriana Bittel, in order to round the writer in the morphology of the literary experiments of the '80s project. As a result, the implicit reference to the critical apparatus of the time is justified, consisting both of the

² *Ibidem*, p. 83.

³ *Ibidem*, p. 81.

⁴ Matei Călinescu. (2007). *A citi, a reciti. Către o poetică a (re)lecturii*. Bucharest: Polirom Publishing.

⁵ *Ibidem*, p. 180.

outstanding voices of the seniors (Nicolae Manolescu, Eugen Simion, Ioan Holban, Radu. G. Țeposu and others), and of the echoes of the predominantly foiletonistic criticism in the variant "young generation in jeans".

The purpose and objectives of doctoral research

The present work crystallizes as a monographic study whose complexity is accentuated by the recovering and (re) valorizing approach of an epic creation too little capitalized within the literary "canon" of the '80s. To this end, the reference to the experiments of late modernity and, progressively, to a postmodern symptomatology constitute the coordinates of the cultural and literary area we have in mind.

The objective of identifying a narrative invariant of the writer Adriana Bittel subscribes to the option having as finality the capitalization of her creation, which we will debate in the context of literary-artistic experiments in the interest of the '80s, in a multi-perspective approach according to the meaning stated by U Eco, that of the "open work".

The conceptual landmarks that formed the basis of the monographic research

Our approach aims at revising and systematizing the literary tendencies specific to the '80s, characterized in narratological plan by a diversity of formulas, by numerous textual innovations, by a "new authenticity" of writing as recurring motives of an initial textualist "poetics". In the version experienced by the "new prose", the formula gravitates around various and complex series of "textual engineering", procedures that try to highlight a robot portrait of the generation: it is about self-referentiality, metalanguage, an awareness of the written act, a "democratization of discourse", about the polyphony of narrative voices and an unusual stylistic coordinate, irony, playfulness, a "new take on the real", text in text, quote, allusion, etc., many of which are identifiable especially in Adriana Bittel's short prose. The transition to a postmodern "poetics" signals a new attitude towards reality, recognized by a hyperrealistic approach, but also an increased attention to the discursiveness and to the way the language works in full accordance with a certain ironic, parodic and playful spirit of the epic.

The conceptual register of the study is obviously outlined on the axes described by biography, with emphasis on the ontological dimension of creation.

The biographical perimeter of the work aims at the way in which the destiny of Adriana Bittel, deeply impregnated by literature, interacts with her writing. It is outlined in full

correlation with one of the avant-garde landmarks, "first line" of the '80s generation, becoming one of the main goals to be achieved in the direct spectrum of writing: authenticity.

An implication of authenticity, a key concept in the context of the eighties "biographism" - certainly different from "biographical" - starts from the etymological meaning of the word, *authentēs*, which in ancient Greek designated the author and which, in the opinion of Gh. Crăciun,

"guarantees the authenticity of his words through his own social person, or at least that should happen, the authenticity to be an effect of existence, a written reflex of a total commitment to living."⁶

Such an answer greets us in the case of Adriana Bittel, an author who, through her projection as a social being in the fictional universe, ensures a balance of the narrative act, making of authenticity a working method - an option confirmed, otherwise, by Gh. Crăciun.

Also, the dialogue relationship with the reader is reconfigured, in the sense that he is involved in a "question-reading" (to find out the answer), because, in Mircea Nedelciu's option, when the author is present with his own name in the universe fictionally, "the author's sentences are in fact questions about the text"⁷.

The ontological destiny of Adriana Bittel's works is a strong point of interest, with an emphasis on self-referentiality (a guarantor of authenticity, leisurely theorized and very visible in the prose of the writer in question), on the way in which her existence as "empirical author" is impregnated in the fictional world. We will see, in broader discussions, that one of the consequences of this process favors the transcendence of the empirical self into a textual one, as a form of life transposed in writing.

Research methodology

In the context of establishing the research strategy, we propose a course based on interpretive methods, in the sense attributed to this approach by the Calinescian critical system, extensively mapped by Andrei Terian, an approach that signals the efficiency of this method "widely used in Western criticism of scholastic tradition."⁸, and introduced in the local criticism with shyness by E. Lovinescu. In a metacritical context, Andrei Terian attributes to the Călinescian interpretive process a "local semantic model supported by a symbolic copy that

⁶ Gheorghe Crăciun. (1999, p. 282). *Autenticitatea ca metodă de lucru în Competiția continuă. Generația'80 în texte teoretice*. Pitești: Paralela 45 Publishing.

⁷ *Ibidem*, p. 289.

⁸ Andrei Terian. (2009, p. 120). G. Călinescu. *A cincea esență*. Bucharest: Cartea Românească Publishing.

plays the norm role of the evaluation process”⁹, with emphasis not only on decoding the discursive meaning, but also on formulating a judgment of value.

In the spectrum of such an interpretive approach, the thematic method constitutes a real pillar, capitalized within the chapters that aim the prosaic universe of the author, the short prose and the novel *Fototeca. Temă cu variațiuni*. In the extension of the thematism, the narratological arsenal is a fundamental trajectory focused on identifying the specific features of the way Adriana Bittel constructs her fictional worlds.

From an imagological perspective, starting from a well-defined theoretical corpus (Gilbert Durand, Umberto Eco, Ivan Evseev, M. Ferber, Lucian Boia and others), we will extend the interpretive approach in the spectrum of the imaginary proposed by Adriana Bittel's work with emphasis on the image and typology of the female character, on the image of Bucharest whose status reaches the size of a topos (extending to its mythologization, Bucharest being equivalent in the narratives of Adriana Bittel with the myth of the Great City), on the image of the book or of the family from the ante and post-December periods.

An extra veracity of the targeted monographic study is given by our permanent contact with the prose writer, supporting our approach by giving interviews, fructified by a pertinent "processing" of the data as a significant contribution in shaping the biographical dimension.

The novelty and originality of doctoral research

The novelty and originality of this research consist exclusively in completing a monographic study of creation in close connection with the ontic dimension of Adriana Bittel that relies on the identification, presentation and interpretation of unusual but discreet narrative formulas, which we found in the prosaic universe of the author. A pertinent and honest interpretive approach contributed to the rehabilitation of a creation, far too little capitalized by the critics of the time, literature belonging to a complex writer, positioned rather at the "edge" of the '80s canon than in its epicenter. In this sense, the present doctoral study aims to correct the perspective, with the intention of filling certain "gaps" existing in the historical and literary landscape.

Structurally, the monographic study has four major sections with the status of chapters, each of them drawing an essential coordinate of the research. We mention the sequential finalities achieved within each one.

⁹ *Ibidem*, p. 122.

The first chapter, *Biographical landmarks*, relies on the highlighting of the personality of the prose writer Adriana Bittel in the literary landscape of the '80s, an occasion offered by the hypostasis of her intellectual and literary development. With the investigation of these trajectories - using the interview method - we launched the hypothesis that the author's presence in the literary field of the time was under the sign of discretion and, in particular, of tacit resistance to cultural, ideological regimentation. The demonstration meant to certify this fact is outlined in stages, focusing in a first phase on marking the particularities of the cultural climate of the time, persecuted by the ideological perceptions of the communist regime. We find that, despite the draconian efforts to purge and censor literary life, the writers of the '80s, biased by a common sensibility, make it possible to launch a new generation of creation through underground actions, subversive, responsible for a real literary phenomenon, as the main act of "resistance". Developing the characteristics of "resistance through culture", we noticed that it did not materialize in large dissident acts, but relied precisely on discretion, solidarity, and, in terms of creation, on the subtle, ironic and parodic anchoring in the small and banal everyday reality. As we noticed, Adriana Bittel allied herself with this "platoon" through a cult of discretion signaled by the pertinent voices of the welcoming critics. The theory of discretion applied, initially by Radu Vancu to Ivănescu's poetry, certainly proved its applicability in this case as well, concerned with the topography of possible and fictional worlds delicately configured in Adriana Bittel's prose.

The critical reception appreciates positively and promising the literary trajectory of a mature prose writer, and Nicolae Manolescu advances precisely the possibility of a "marginalization" of the author in the literary landscape as a consequence of this "cult" for the prose writer's discretion. Although we did not ignore the hypothesis of a possible marginalization and highlighting of the values of trauma - due to the status of a woman-writer in communism and to the Jewish descent - we concluded that they do not produce striking "effects" at the individual level, although they feel being discreetly absorbed in the plane of creation, without radical or major consequences. As a result, these "barriers" do not "change the course" of the writing trajectory in the sense of suspending or prohibiting the right to publish or to act culturally, even on a modest position of proofreader at *România literară*..

In this chapter, we have separated aspects related to Adriana Bittel's university training, to the publishing activity, to the particular way of relating the writer to the creative climate, a strongly ideological and limiting one. The prose writer's university career proved to be fundamental for her becoming a writer, under the guidance of an exceptional didactic corpus, permanently connected to the practices of Western literature. This climate opened the

doors to Adriana Bittel's journalistic career as a proofreader and, later, editor of the magazine "România literară", consolidating a permanent interaction between her passion for reading, writing and journalism. This fact is widely analyzed in the developments of the "autobiographical pact", related to a fundamental ontological dimension of short or long prose. We noticed how aspects of biographical existence interfere with the creative worlds and found that, in the case of Adriana Bittel, life and literature conclude an indestructible "pact", which can be elucidated in the next chapter, focused on the peculiarities of the creative universe.

The second chapter, *The Universe of Creation*, managed to map the thematic and narrative coordinates of prose, following a diachronic approach to texts published both in short prose volumes and those under the auspices of novelty or anthological. In the perimeter of the small prose, together with the investigation of the thematic invariants, we eloquently highlighted those narrative particularities through which, in a first phase, the writing is connected to "late modernism". By reconditioning some procedures of textual origin that favor the significant experimentation of some forms of "textual engineering", with a predilection for the technique of alternating plans and narrative voices, continuous oscillations of point of view, etc., Adriana Bittel remains in the interest of the eighties.

The interpretive incursion of short prose highlighted precisely the way in which Adriana Bittel's texts recondition elements from the sphere of textuality, as a result of which, not infrequently, we witnessed cases of "narrative indecision" whose symptoms rely on a continuous fluctuation of narrative perspectives and plans. The technique of "putting into the abyss" is noted as a procedure frequently used in the conception of fictional worlds, which the reader transits without any warning, often being on the path between them. Throughout the analysis we found that the degree of interchangeability that characterizes the specifics of the narrative voice is high, Adriana Bittel's short prose being engaged in an almost continuous flow of transitions from narration to the first voice to the third voice and vice versa, relying on the particularities of the second person's story. These uninterrupted oscillations of the point of view, generators of the narrative ambiguity, subscribe to a textualizing, experimentalist approach, which in time will be tempered, by absorbing the elements of a new sensibility which will be called postmodernism. The prose creations signed by Adriana Bittel become much more focused on the act of enunciation, on language, standing out through a hyperrealistic anchoring in reality finely transposed epic, through a subtle irony.

The change of accent is noticeable with the novel *Fototeca. Temă cu variațiuni*, in which both the thematic and the narrative particularities transgress to what we will accept later as aspects of postmodernism, recognized in the creations of some comrades like Mircea

Nedelciu, Gh. Crăciun and others. The end of the chapter is configured as a "balance" of the thematic area meant to certify the mutation of sensitivity of the prose of the '80s from the poetics of "late modernism" to some experiences in the range of postmodernism.

In the wake of this option, **the third chapter**, *Experiments of Late Modernity*, managed to capture with acuity and to recap the late modernist features of Adriana Bittel's fictional universe, focusing on textualizing symptoms, the transgressive nature of the court and the narrative voice, as well as on possible accents of the New French Novel applied to the local narrative climate. The discussions took place in the context of a pertinent theoretical and critical background, represented by names such as Gheorghe Crăciun, Ion Bogdan Lefter, Mircea Cărtărescu, Gheorghe Manolache, Carmen Mușat, Adrian Oțoiu etc. This theoretical framework, operative to our approach, was ensured and fed permanently by exegetical incursions in the particular and general perimeter of the texts.

Therefore, this chapter focuses more precisely on the narrative experiments previously mapped, along with the interpretive approach of the universe of creation. Which is why, at this point, the work systematizes the late modernist accents of the epic, with reference both to the textual particularities and to aspects related to the poetics of the New French Novel.

Regarding the textuality, this section of the doctoral research describes through an immersive approach the transgressive nature of the narrative instance, sharply emphasizing the plurality of narrative levels and the multiple (and often ambiguous) alternations of the narrating voice. In the same spectrum of textualist marks, the fictional universe proposed by Adriana Bittel reveals a strong self-referential character, being aware of her own making, in a continuous process. There are many cases, analyzed pertinently in this section of the thesis, in which the text self-mirrors and self-comments, inscribing the prose writer's epic on a path of authenticity of writing, desired by the first line of eighties practices. In this context of "textual engineering", the practice of citation, interglossation and fragmentarism completes the textualist profile of the prose, occasioning the transition to postmodernism.

However, the dialectic of prose that belongs to Adriana Bittel reveals a possible accommodation with the specifics of the New French Novel precisely through the predilection for the seemingly insignificant detail, but also through the particularities of the second-person narrative, carefully analyzed, in an applied framework outlined around Adrian Oțoiu's theorizations, for the most part. Moreover, the course of the discussions does not fully confirm the hypothesis that the practice of minor detail corresponds entirely to what the New French Novel experiences, as the description in the epic universe of the prose writer acquires an essential role, a narrative role. a participatory one, with major consequences on the destiny of

the characters, which brings the text once again closer to a postmodern poetics. As a result, one of the most striking features of Adriana Bittel's prose proves to be the openness to dialogue, to transliterality, through a harmonious and balanced interference of the elements of late modernism with those of postmodernism, which the next chapter discusses.

The fourth chapter, *The Postmodern profile of the prose*, is outlined around the concerns of identifying, highlighting and commenting on the postmodern signals of the creative universe. First of all, the incursion into the '80s prosaic perimeter was meant to capture the acceptance of the presence of the phenomenon in Romanian culture and literature and to paint the reception of the concept of postmodernism. The approach proved to be more than necessary, setting a theoretical path that was the basis for identifying the postmodern valences of prose signed by Adriana Bittel. Among the most powerful postmodernist features, we identified the "hyper" attitude, anchored in everyday reality, sometimes through a recovering and revaluing approach, supported by a special sense of irony, of parody. We found that Adriana Bittel's texts explore the "ex-centric" hypostases of reality with a preference for marginal spaces, and the "narrative figures" that populate fictional worlds subscribe to this liminal and derisory framework, in which the action is outlined either around small officials subjugated by system, either around aged and sick characters or much too humble, a fact demonstrated by the development of the feminine hypostases of prose.

Another postmodernity-specific valence is equivalent to a new way of relating to language and discourse. In this sense, we pointed out precisely the mechanisms of language that are transposed textually under the dome of plurilingualism (especially in the case of the novel *Fototeca. Temă cu variațiuni*), through a much more obvious attention to the act of enunciation.

The polyphonic and deeply playful character of the texts represent as many signs of the postmodern sensibility in the epic of Adriana Bittel, of a certain interest for this chapter. Following the aspects, we concluded that the game becomes one of the fundamental activities of prose, investigated from different angles: the game of planes and narrative voices, the playful as a feature imbued with the character's construction, or language games. Thus, the relationship with the new "character" is resized in the hypostasis of the reader engaged in (re)reading strategies, involved in acts of (de)mounting the epic world as an active partner and infiltrated in the act of creation, in narrative poetry. In this sense, the theory of (re)reading enunciated by Matei Călinescu constituted a foundation of the points of view regarding the particular case of the creative universe proposed by Adriana Bittel, for which reason, this last section of the paper is originally dedicated to reading "possibilities" of literary creations published by Adriana

Bittel, with an emphasis on reading as a game “als ob”, “make believe” and reading to find out the secret. We noticed that secrecy is one of the nuances of discretion that characterizes the entire fictional universe of the prose writer, summing up those attributes that make the reader a (re)reader.

CONCLUSIONS

The present course of the doctoral research relied on the monographic approach of Adriana Bittel's creation, placed in a contiguous relationship with the writer's creative personality, with the "person" in the book, with the ontological, deep bookish destiny of the author developed against the background of a gray reality, politically and ideologically regimented.

Despite the vitreous cultural, historical and social context, Adriana Bittel has an intellectual and, implicitly, literary, untainted training. One of the causes is due to the cultural "thaw", on the one hand, and the tireless passion for reading, as an incursion into the alternative of possible fictional worlds, on the other hand, this escape being the one that will irrigate and increase the thirst for knowledge and strength to resist the ideological pressure of everyday life.

Obviously, we are not facing a dissenting approach, but rather a particular act of resistance, based on discretion that functions as an ordering principle of Adriana Bittel. Also, during the exploration, the validation of the hypotheses regarding a presumed marginalization of the author in the literary landscape of the '80s, with concrete references to the status of woman-writer during the communist period or to Jewish descent, will contribute, in the alternative, to decipher senses of discretion, as a particular phenomenon, infiltrated in the literature not regimented to the party directive.

The interpretive approach of the creative universe, represented by both short prose and the novel, allowed the identification and highlighting of a wide range of narrative samples of a certain artistic value. In essence, Adriana Bittel's texts reveal a derisory world patronized by the "little moral evil of each"¹⁰, foreshadowed in the smallest details. The life of the small captive individual under the glass bell secured ideologically, propagandistically, politically, etc., especially of the woman-victim of destiny (among other hypostases already discussed)

¹⁰ Adriana Babeți. *Confidential Adriana Bittel*. In *Orizont*, 2, no. 24 / 15 June 1990, p. 3. 38.

takes place in supervised spaces, and what seems insignificant, acquires, under the "myopic" look of the prose writer meaning and significance.

From this point of view, complementary to the ideological context, Adriana Bittel belongs to a generation that has raised dissimulation to the rank of art, as

"an underground generation, a generation of return to reality, a generation of landing in the territory of everyday life, a generation of rediscovering the concrete man, a generation of the new postmodern cultural synthesis and - above all, a generation of moral radicalism towards the world we were <<given>> in the decades behind."¹¹

The diachronic reporting to Adriana Bittel's publications - both to the texts present in individual volumes and to the prose appearing in collective volumes - allowed an acute mapping of the particularities of prose, as they are reflected from the editorial beginning (*Lucruri într-un pod albastru*, 1980). It is a constant under the guise of undisguised lyricism and sensoriality not perverted by external factors, which will later transgress to psychological investigation, with the appearance of the second volume (*Somnul după naștere*, 1984) and will continue in the same note during her literary activity.

The central theme of Adriana Bittel's books is offered and supported by the psychology of femininity, captured in multiple hypostases, "variations" that occupy a considerable space in the dialectic of her prose. The charm of this literature is given by the narrative "jewels" that penetrate with refinement by the unusual way of relating to reality, by the oscillating and transgressive character of the narrative court, rendered originally, by striking metaleptic approaches, by the "secrecy" of the text fueled by allusions, intertextual references, paraphrases or quotations and self-citations. At stake are elements that outline, thematically, narratologically, stylistically the unmistakable geography of Adriana Bittel's epic.

In essence, we opted for a triptych structuring of the fundamental themes of creations, with the status of overthemes, restricted to: the look, femininity and bookishness. In this taxonomy, recurring themes and motives are outlined, among which we mention: sentimental failure, domestic life, radiography of the corporality, experiences of communism, hypostases of failure or highlighting the signs of Jewish descent, all discreetly impregnated with texts, from the perspective of another horizon and of an original angle of analysis and synthesis.

Although, undoubtedly, the author's preference for short prose is notable, this paper allowed itself the freedom to capture the way in which Adriana Bittel's ethics is reoriented towards the

¹¹ Ion Bogdan Lefter. *O anume „Linie melodică”*. In: *Contrapunct* Nr. 1 / 9 January 1990. *Apud* Institutul de Istorie și Teorie Literară „G. Călinescu”. Coord. Eugen Simion. (2014, p.16). *Cronologia vieții literare românești. Perioada postcomunistă. Vol. I. 1990*. Bucharest: Muzeul Național al Literaturii române Publishing.

novel, the author publishing in 1989, the excellent novel *Fototeca. Temă cu variațiuni*, illustrative and eloquent relation of the prose writer to the specifics of the "proteic genre". As we pointed out, we are not just talking about a transition to a narrative foray formula limited to a longer epic breath, but about the fact that the appearance of the novel *Fototeca. Temă cu variațiuni* deeply marks the transgression of the author's epic from a textualist background (perpetuated in the first half of the '80s) to a postmodernist vein, which resizes in various aspects the entire epic color. With the appearance of the novel, Adriana Bittel's epic is "under the sign of the gaze"¹² as a fundamental and recurring theme of creation, the prose writer standing out in the critical reception as a fine and greedy "collector of images"¹³. In fact, Adriana Bittel's entire universe now consists of images triggered and stored in memory. As we specified in the analysis dedicated to the novelistic universe, memory is the preferred way that triggers the range of the lens of the camera and / or film camera, specialized in selective capture, "intransitive images", fragments of existence or, with a predilection for small details of reality. The development of these images reshapes a fragmented world whose binder remains the look, the overtheme of Adriana Bittel's books.

In prolonging such a thematic approach, the research of "variations" of narrative particularities proved to be of primordial relevance to the mapping of the samples of artistic value of Adriana Bittel's creation, with a reporting whenever necessary to studies of literary theory and criticism. The analysis started from highlighting the specific tendencies of late modernism - with emphasis on the effigies of textualism and intra and intertextual practices, on the possible reminiscences of the New French Novel, which, as we have established, Adriana Bittel resizes and surpasses. Also, the transition to literary postmodernism of the '80s enjoyed a special interest in this study that reconfirmed the transitive nature of Adriana Bittel's prose, a clear and vehement delimitation between the two dimensions - late modernist and postmodernist - being useless, difficult and inoperative.

We conclude by vehemently emphasizing how the narrative features summed up by Adriana Bittel's prosaic sector, carefully analyzed during the research, constitute a valorizing and sustainable framework of the entire thematic universe around which fictional worlds are born. The complexity of narrative experiments acquired either on a late modernist or on a postmodernist background, is concentrated under the same common denominator of some

¹² Corina Ciocârlie. *Sub zodia privirii. [Adriana Bittel - Fototeca]*. In *Contrapunct*, 1, no. 15, 13 April 1990, p. 4.

¹³ Mihai Dragolea. *Viata unei culegatoare de imagini. [Adriana Bittel - Fototeca]*. *Steaua*, 41, no. 6, June 1990, p. 35.

themes, femininity or bookishness, which prove more and more revealing in the context of rereading, able not only to disambiguate but to identify new meanings, placing the prose writer's texts in an open space and favorite to transgress. That is why such prose, like the one published by Adriana Bittel, proves to be able to transcend late-modernist and postmodernist narrative formulas, remaining equal to itself and remaining in balance on the limelight between these experiences of the '80s.

Therefore, far from vehemently (definitively) fixing the coordinates of prose in one of the paradigms discussed, we conclude by reaffirming the transitive character of the creation specific from an initial late modernism to a later postmodernism, accents that will permanently interrelate under the "tremor" of narrative materiality.

Thus, through the complex approach of the creative universe, of a diversity more than visible as a consequence of this monographic study, the rehabilitation and (re)valorization of Adriana Bittel's prose became not only possible, but also real. Since the author confessed in an interview that she would like to have so much talent that could give her the chance to write "well about the most insignificant thing"¹⁴, we consider that Adriana Bittel's prose far exceeded this desideratum. It is also proved by the monographic incursion on the geography of the small forms of a discreet reality and only seemingly insignificant in relation to the background themes of the modernist canon, introduced in the literary landscape by the representatives of the '80s generation, "aware that the evolution of literature"¹⁵. The thematic predilection of the "obsessive decade", which textually transposes the everyday derision caught in the net of a ubiquitous and aberrant censorship, makes possible the "return to literature and the assumption of history"¹⁶ as signs of the configuration of a postmodern sensibility, and Adriana Bittel's prose creations subscribe to this path, in a discreet and refined way.

¹⁴ Adriana Babeți. *Confidential Adriana Bittel*. In *Orizont Magazin*, 2, no. 24 / 15 June 1990, p. 3. 38.

¹⁵ Nicolae Manolescu. (2001, p. 7). *Literatura română postbelică. Lista lui Manolescu. Volumul I. Poezia*. Bucharest: „Aula” Publishing.

¹⁶ Carmen Mușat, *op. cit.*, p. 45.

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