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**THE CHARACTER IN ROMANIAN NOVEL OF THE INTERWAR PERIOD
(MODALITIES OF PSYCHOLOGICAL CHARACTERIZATION)**

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CONCEPTUAL REFERENCE POINTS OF RESEARCH

The topicality and importance of research. In Romanian literature of interwar period the tumultuous, multiform and ambiguous life found its artistic reflection in a society strongly marked by the First World War, by the crises that followed, by new ideological, philosophical, religious, moral currents, great discoveries in the natural, social and human sciences and in the field of technological innovations.

In that democratic, pluralistic society, however, a leading vector of development had been established, determined by the confrontation between "the progressive forces and the reactionary forces" (E. Lovinescu), Romanian civilization reaching the peak of evolutionary tensions. Synchronization with the West in social, cultural and literary terms was considered, in the Romanian space, an imperative. More and more writers and philosophers necessarily extended the idea of synchronism to the Romanian novel. It will be discussed, in particular, the status of the psychological novel, which was supposed to express the complex inner constitution of the "complete human" (G. Ibraileanu), of the "full human being" (C. Noica) in the contradictory process of becoming self-consciousness of a new individualized personality. We will therefore come closer to the reflection of the character in the philosophical essay of Lucian Blaga, Emil Cioran and Constantin Noica, the latter elaborating, in 1937, a true treatise "around the individual".

The artistic visions of the writers after the First World War changed profoundly under the impact of what philosophy, psychology and sociology offered at the time. Narrative modes have evolved without regard to the authority of any canon, individualized artistic styles will interpenetrate, enriching each other and functioning through an active interrelationship. Distinctive elements and the degree of psychological complexity of the hero will significantly increase. Many novelists have even assumed as their main task, confronting and overcoming conventional narrative formulas, rethinking the relationship between literature and reality, in favour of the fundamental reconstruction of the novel as a genre. Thus, the new defining features of the novel, its interwar "avatars" are of interest up to the present time, not only for literary researchers, but also for those concerned with the various background mutations in human psychology.

Although literary criticism and theory have, until now, issued important theses on the content/structure of the literary character, they do not fully cover and explain its problematic and characterological universe. The aspects related to the ways of psychological characterization of the characters remain insufficiently studied. This is where the topicality and importance of the research of this topic comes from, as well as its scientific weight. However, there are still today phenomena –

determined by the cultural-spiritual atmosphere, by the changes that occur in the mentality of the individual (and the characters), by their conscious or unconscious actions – that are not fully studied. It is therefore natural that these forms of manifestation and processes enjoy the most complete explanatory approaches, being always open for new updates.

The actuality of the present research resides in the analysis of the text, with *didactic purpose*, the narrative techniques with characterological functions that have not, until now, received the due attention of contemporary exegesis and narratology. The need for a deeper analysis of the artistic image of the inner universe of the character in the multiple varieties of its poses is therefore imposed.

Description of the situation in the researched field and identification of problem. The affirmation of Romanian psychological novel is due, in large part, to the ability of prose writers artistically to probe and transfigure the spiritual life of human being in the process of formation. Psychological characterization occupies, in the interwar period, an increasingly important place in the field of the novel. It becomes the most effective way of exploring and individualizing the character. In the contemporary process of studying and promoting modern literature, a more comprehensive research of ideological-artistic image of the *complete man* becomes a pressing objective.

The following studies served as benchmarks in: Harold Bloom, *The Western Canon* - a fundamental study, made up of four parts, in which the author pleads for the viability of the idea of a literary canon, identifying its defining "piscines" from Shakespeare, Dante, Goethe to the "canons" of the 20th century: M. Proust, J. Joyce, F. Kafka and Borges, considering Proust a "competitor" of Shakespeare in "the force of personality representation"; Wayne G. Booth, *Rhetoric of the novel*, it is made a reconsideration of expression means functions in novel, emphasizing their psychological relevance; Mihail Bahtin, *Problems of Literature and Aesthetics, Problems of Dostoevsky's Poetics* - works of world interest, in which the Russian scholar institutes a new system of aesthetic assessment of the written work, a system based on philosophical idea of the dialogic nature of the word, the statement and human beings; Edward Morgan Forster, *Aspects of the novel* – the central theme of this great work is the status of realist novel and of Romanian psychology in relation to modernist formal mutations; R-M. Albérès, *History of the modern novel* – study built on the opposition of the "growth forces" that represent the traditional novel and the "oppositional forces" that reformed the art of European novel; Garabet Ibraileanu, *Romanian and Foreign Writers*, an essay in which the critic highlights, among the first in the field of Romanian culture, the impact of universal literature on the authorial vision of Romanian writers; Tudor Vianu, *The Art of Romanian Prose Writers*, a collection of critical articles in which L. Rebreanu and Hortensia Papadat-Bengescu are considered "two critics of the new novel" and

two writers who "exercised a deep influence on the development of the new novel" and Gib I Mihaescu and Camil Petrescu - promoters of a literary convention that he calls "third realism"; Jaap Lintvelt, *Point of view* – an essay of narrative typology as a reference for literary theorists; Dumitru Micu, *In search of authenticity*, a volume in which the author analyzes - precisely from the perspective announced in the title - the work of the great novelists of the interwar period, establishing a series of relationships between their writing and several models from universal literature: M. Proust, J. Joyce, V. Wolf et al.; Nicolae Manolescu, *Noah's Ark* - another reference treatise on the typological evolution of the Romanian novel, in which the critic undertakes, in the spirit of erudition and discernment that characterizes him, a classification of the Romanian genre, which has become, for literary researchers, one of the "canonized" ones: we are talking about the Ionic, Doric and Corinthian novels; Alexandru Protopopescu, *The Romanian Psychological Novel* - an exploration of the essential, defining aspects of the interwar Romanian phenomenon (and not only), highlighting, along with authenticity, the reshaping importance of psychologism; Martin Buber, *Me and You* - one of the "big little books" of universal philosophical thought, a "true bible of meeting and dialogue", the dialogic relationship being understood as "an ontological event" or "the place of manifestation of the Spirit" (St. A. Doinas); Constantin Noica, *Becoming a being*, a well-known philosophical essay in which we talk about "a more special Romanian feeling of being", with reference to the "genius of the language" and with the illustration of the main idea at the basis of the plastic creation of C. Brâncuși; Anatol Gavrilov, *The concept of the novel in G. Ibraileanu and the stratiform structure of the literary work* - a substantial study, of great theoretical and humanistic erudition, which includes "the most important results of the research carried out by the author during four decades in the field of theory and criticism the universal and national novel" and the "complex problem of the Romanian character"; Aliona Grati, *The Word of the Other. Dialogism of the Romanian novel* - one of the most important works from us that tried to put into circulation the "dialogic paradigm of the science of literature", along the - explicit - line of the Bahtinian aesthetic system, the author succeeding in revealing unique value nuances of the Romanian novel in general and of the Bessarabian contemporary novel in particular.

Other important studies we have cited, in the right place, for the critical-theoretical argumentation of our own observations and ideas: *The fiction of the intimate diary* by Eugen Simion; *The novel of psychological analysis in interwar Romanian literature* by Gheorghe Lazarescu; *Spirit and Literature. Attempts of pseudocriticism* by Alexandru Paleologu; *The poetics of postmodernism* by Liviu Petrescu; *The interwar Romanian novel: theoretical debates, polemics, critical opinions* by Carmen Musat; *Me, the character, the World of the character. A systematic of the literary character* by Vasile Popovici; *An*

open history of Romanian literature from Bessarabia by Mihai Cimpoi; *Textures. Umbra lui Ulysse* by Alexandru Burlacu, as well as the *Dictionary of literary terms* by Dinu Pillat; and others - all serving as sources for verifying one's own theoretical assumptions, for specifying semantics of the concepts and terminology used during the research and for achieving the scientific objectives of the thesis.

Essential as demonstrative material for the thesis and for the valorisation of the new type of Romanian character are the following epic writings: *The Forest of the Hanged* by Liviu Rebreanu; *Rusoaica* by Gib I. Mihaescu; *Bach music concert* by Hortensia Papadat-Bengescu; *The last night of love, the first night of war* and *the Bed of Procrust* by Camil Petrescu; *Maitreyi* by Mircea Eliade; *A death that proves nothing* by Anton Holban and *Events in immediate unreality* by M. Blecher.

The aim of the work consists in the systematization and reconsideration from today's axiological and interdisciplinary perspective of narrative techniques as psychological characterization methods, in order to establish the inner profile of the character.

The intended purpose will be revealed through the following **research objectives**:

- synoptic and analytical presentation of the most important scientific research on the European psychological novel from the interwar period;
- examining the shaping influence of European prose on the creation of the psychological novel in the Romanian literary space;
- studying the catalytic and shaping impact of Dostoevsky, Proust and Gide novel on the new Romanian novel;
- the investigation of the subjective narrative and new characterological modalities in the creation of the representative writers of the era: L. Rebreanu, Gib I. Mihaescu, Camil Petrescu, Hortensia Papadat-Bengescu, A. Holban, M. Blecher, M. Eliade;
- highlighting the cultural factors of the increase in the authors' interest in the inner states and new existential situations of man;
- description of the new tools of psychological characterization in the interwar Romanian novel by identifying the defining characterological elements;
- the investigation of perspectivism, introspection, confession, stream of consciousness, inner monologue and other narrative techniques as effective artistic means of configuring the image of the *complete human* in the process of formation;
- researching the paradigmatic impact on the way to conceive the Romanian character and the creation/configuration of the artistic image of the modern man.

The scientific novelty and originality of the thesis consists in the elucidation of contradictory facets of European novel by highlighting the catalytic influence for the Romanian literary context, with the illustration of European principles and ways through which the creative models entered the aesthetic consciousness of Romanian writers from the interwar period; in identifying and demonstrating the characterological elements of artistic representation of the inner human; in the re-evaluation from a humanistic perspective of the new ways of presenting the character in the process of formation.

The result obtained, which contributes to the solution of an important scientific problem, consists in the *reconceptualization of the new vision* on narrative techniques, from the characterological angle, *a fact that allowed the innovation* of the paradigm of the "ensemble" of characters for *further use* in studying the image of "the complete human".

Theoretical significance: the investigation updates the principles of literary modernism and reveals their impact on the forms of representation and expression of the character, in the dynamics of his inner dialectic, which generated the identification of a new integrative concept - *that of a character in the process of formation* that has semantic affinities with the idea of humanity, through the operation of which we can decipher the perfect quality of *existential-personality-subject* in the full manifestation of the "man in man".

Applied value of the research results from the original approach to the subject, as well as from the multi-aspect and interdisciplinary character focused on opening a much wider perspective for the human pattern, by using modern concepts of literary theory and philosophy. The work also presents new perspectives for the investigation of the character, offering new possibilities for the modernization of specialized university courses, for the efficiency of literary text analysis, as well as for future contributions to the development of literary theory and methodology.

Main scientific results submitted to support:

1. A useful synthesis was founded for the study of history and typology of modernist novel, of European and Romanian exegesis regarding the great "rupture" in its evolution determined by the impact of the Dostoevsky, Proust and Gide model. As a result of the "rupture", the shaping force of the three types of novel came into operation in the space of Romanian prose, in perfect agreement with the theory of Lovinesian synchronism.

2. It was illustrated that the mutation occurred at the level of the Romanian construction, but also at the level of the poetic conception of the novel, through the symbiotic assimilation of scriptural conventions and practices promoted by the above-mentioned models. L. Rebreanu, Camil Petrescu, Gib

I. Mihaescu, Hortensia Papadat-Bengescu, A. Holban, M. Blecher and M. Eliade persevered in this direction.

3. It was argued that the psychological novel requires, legally, the adoption or generation of new compositional-stylistic ways of characterizing the character, appropriate to the writer's objective of highlighting his *individuality*, his full quality as a *personality-subject*.

4. The necessity and emergence of new narrative techniques that facilitated the achievement of major artistic objectives was exemplified. We found that the most used and most effective methods proved to be: introspection, inner monologue, multiperspectivism, authorial analytical notation, stream of consciousness, involuntary memory and other techniques specific to confessional literature.

5. It was demonstrated that according to the aesthetic theory of Bahtinian *dialogism*, in accordance with perspectivism, with the point of view theory, the polyphony of narrative voices, the power of influence of *psychologism* brought a substantial redefinition of the human being - a fact that gave the character more credibility in front of the reader and more *authenticity* in relation to monologue character in traditional novel.

The results of research can be useful in development of university courses and didactic materials of a theoretical-literary and historical-literary character, in writing manuals of literature, as well as in drafting of bachelor's and master's theses. Eventually, the materials of the thesis and the syntheses it contains will serve as a source of information for those interested in the complexity of human psychology.

Hypothesis of research: the character from Romanian novel of interwar era, conceived through the mediation of modernized ways of psychological characterization, includes multiple hypostases of becoming.

Methodological and scientific-theoretical support. The fundamental theoretical-methodological part includes studies that develop the theme of realist novel crisis, the status and metamorphoses of narrative forms, aspects that shed light on the tradition and novelty of modernist novel and literary character among which we mention: E. M. Forster, *Aspects of the novel*; R-M. Albérès, *History of the modern novel*; M. Bahtin, *Problems of literature and aesthetics* and *Problems of Dostoevsky's poetics*; An. Gavrilov, *The concept of the novel in G. Ibraileanu and the stratiform structure of the literary work* and *In search of new landmarks on the way of thinking*; V. Popovici, *Me, the character* and *The world of the character. A systematic of the literary character* etc.

The methodological support of such an approach presupposes the achievement of a selective synthesis of specific methods of theory, literary criticism, and modern literary epistemology. In the

process of developing the thesis, we exploited, in an applied way, various methods of scientific research: textual analysis, the comparative method, the dialectical, structural method, hermeneutics, the intrinsic and extrinsic approach, etc.

Implementation of scientific results. The essential results of the thesis were applied to the elaboration of articles (4 publications) and to the presentation of scientific communications at national and international conferences (7 communications).

Summary and sections of dissertation. Conceived as an analytical research with an applied character, the work corresponds to the outlined objectives and is structured in: Introduction, three Chapters (each accompanied by conclusions), General Conclusions, Recommendations and the selective Bibliography of useful theoretical, critical and artistic works, an Annex.

In **Introduction**, the topicality and scientific importance of the theme is argued, the problematic framework and current state of research on the subject are outlined, supporting, the need to renew the theoretical and analytical approach to panorama of the "complete life" of the "complete human"; the main goals and objectives are formulated. We also outline the methodological perspectives of the investigation, describe theoretical-scientific support of the work and foreshadow its practical value, highlighting its innovative character. Being focused on a problem of literary theory and history, with forays into the fields of philosophy and psychology, the thesis aims to be a pertinent study, with an interdisciplinary character, on the complexity of the investigated subject.

Annex 1 includes synthesis of analyzes on the text (in the form of a table) where the analyzed characters and novels are listed, the typologies and narrative ways by which they were conceptualized are delimited.

Key words: psychological characterization, consciousness, artistic image, inner world, introspective analysis, inner monologue, pluriperspectivism, stream of consciousness, authorial notation, confession, involuntary memory, hybrid construction, individualized personality, character (in the process of formation)

CONTENTS OF THE DESSERTATION

In the **first chapter**, *Conceptual markings of the research*, we profiled synthetically the picture of the evolution of the European novel with reference to the psychological one, made the necessary conceptual delimitations, specifying the special meaning of the terms used during the study.

In subsection *1.1. General peculiarities of the psychological novel*, we emphasize the defining aspects that reflect the new dimension and component of this literary genre. The psychological novel represents that "open" novel (E. M. Forster) in which the objective and content no longer reside in the

history of the facts, the analytical, objective story and the dramatic plot disappear and the "*study of reality*" appears; appears a *reality that cannot be fully described; a deep, dense and complex reality, an "impenetrable" and massive reality*, "the novel is no longer a complete lesson, but an *enigma* that wants to express an experience that will not be told, that will not pass through the mill of the story", so it will not paint a falsified reality, but will evoke "the surprise of the human fact outside the artifice of the story" [1, p. 57]. The exponential authors of European spirituality M. Proust, J. Joyce, F. Kafka, R. Musil, V. Woolf, W. Faulkner, A. Gide, J. Giraudoux, A. Huxley, L. Durrell, A. Malraux, A. Camus, F. Dostoevsky and others focusing their novel as a genre on the concept of the human being, they theorized and promoted a new compositional-stylistic formula of the novel.

Directly referring to the *psychological novel* from interwar era, a work of confessional-orientation, we can deduce following emblematic particularities of this subjective type of prose: evoking the *passions of family life, the narrator's "distancing"* from the description of tumultuous emotions, *the exploration of the unknown* that inhabits the human psyche, the evocation of nervous breakdowns pushed to the point of drama, the rendering of *psychological or social disorder*, the treatment of concrete, real themes, the analysis of *troubled or ecstatic states of mind*, human anxieties – modernist principles combined in an organic, fine and "elegant" stylistic manner [1, p. 41-42].

The crisis of the European novel in the interwar period largely expresses the crisis of modern man which the novel depicts in its individual complexity and uniqueness. In subsection 1.2. *The status of the character in the interwar psychological novel* proposes a review of factors with civilizational determinations, which develop a qualitatively new image of the individual constitution of modern man.

The prose of the 1920s-1930s, materialized through the "heterodox" novel (R-M. Albérès), the "open" novel (E.M. Forster), stands out for its departure from social and psychological realism, a new way of writing, the affirmation in foreground of the narrative discourse of human being. The literary character is cultivated in his inner, deep range, with a whole register of contradictions intensified by psychological investigation. The characterization of this character is produced through the active interaction of two planes: the outer, from outside and the inner, spiritual; as well as through the two existing approaches in literary theory - the psychological one (which proposes formal typologies - dynamic, flexible, round character) and the technical one from which derives the semiology analysis carried out through indirect indicators (emotional reactions, feelings, dreams, memories, etc.)

The psychological novel brings modernity the interwar era in Romania. The new character goes beyond traditional poses to bring a qualitatively new image of the man, a more complex human typology. *The radical change of the author's position, the dialogic condition of the writer and the*

engagement in action of a foreign consciousness, the autonomy and total independence of the character are factors with civilizational determinations, appropriate to the individual constitution of the modern man. The features of the character are not derived directly from actions, words, mimicry or gestures, but from his interaction with others or with himself.

In the psychological novel, *the man* is no longer seen as a typical product of social determinism, nor as a promoter of actions determined exclusively by his practical reason, but as a *pluridimensional and integral individuality*, his behaviour being the result of the interaction of the three levels of the human psyche: the self, the ego and the superego. The authors of psychological analysis explore, with priority and mainly, the psyche, the areas of the conscious and the subconscious, the forms of contradictory behaviour, but - above all - the dark depth of the soul experiences that unfold around reason.

In this chapter we have followed different possible or real scenarios of the complex relationship between the external, social behaviour of the character and the dynamic and incoherent inner flow of his consciousness. Everyday life of the individual forms the object of the psychological novel, the authors focus their attention on his inner world, analyze in detail the impact of social events on consciousness, revealing affects, aspirations, joys or frustrations, disappointments and crucial decision-making. These are the aspects that shed light on the complex structure of the "existential personality" (Jaspers), through which the transition from the ready-formed-character-individual to *the man-personality-subject* occurs.

The second chapter entitled *The interwar novel: narrative metamorphoses*, reveals, with scientific tools, the basic features of the psychological novel and the three entities with a catalytic impact for the evolution, in the 20th century, of Romanian novel. It is about the novel of Dostoevsky, Proust and Gide.

Romanian literature assimilates from the universal area, especially from the European one, different types of novel. We refer, first of all, to the French models: Marcel Proust and André Gide, whose influence on Romanian interwar literature is known. But in the context of this discussion, the Russian models cannot be omitted either: Lev Tolstoy and - especially - Fyodor M. Dostoevsky. Also, when we talk about the evolution of the Romanian novel, names of great authority in European philosophy of the era must be taken into account: J. James, S. Freud, C. Jung, H. Bergson, M. Heidegger and K. Jaspers, and, to the same extent, the express contribution of some renowned literary critics: G. Ibraileanu, M. Ralea, L. Rebreanu, Gib I. Mihaescu, Camil Petrescu, Hortensia Papadat-Bengescu, M. Eliade, A. Holban and M. Blecher.

Therefore, *Dostoevsky model* was assimilated by novelists such as L. Rebreanu, I. Teodoreanu, Gib I. Mihaescu, V. Papilian and others, *the Proustian model* was chosen, programmatically, by Camil Petrescu, Hortensia Papadat-Bengescu and F Aderca, and the writers M. Eliade, M. Sebastian, A. Holban and M. Blecher preferred the version of the living, experiential novel, that is, *Gidian model*.

In subsection 2.1. *Original models and achievements. The Dostoyevsky model: L. Rebreanu, Gib I. Mihaescu* examines the shaping impact of Dostoyevsky's writing on Romanian prose. Prominent representatives of Romanian realism, L. Rebreanu and Gib I. Mihaescu and others, were able to illustrate a new, "stylized" objectivity that presents a synthesis, not an image, a photograph of life. The narrator partially preserves his "observer (distant) posture", co-interested in the natural relationships of objective creation, but expresses a certain "conception, an original psychology" [12, p. 19] characteristic to *Dostoevsky's formula*. In this sense, M. Cimpoi emphasizes the indisputable influence of Dostoevsky on the formation of Romanian prose writer, which we decipher in the meditation on "the meaning of creation, the aesthetic condition of the novel and its modern reorientation towards the exploration of psychology of the depths" [5, p. 3-4]. The feature that differentiates them from other novelists is "precisely refraining from active participation in the lives of the characters in the novels" [10], not getting involved in the lives of the heroes, although the narrator is in control, he does not anger and lead neither the character nor the reader, he does not judge and nor does it give explanations [11]. M. Bahtin called this phenomenon the "passivity of the author" occurred through the establishment of "dialogical activism" [2]. Some of the essential features of Dostoevsky's influence refer, in the work of L. Rebreanu and that of Gib I. Mihaescu, to: *autoscopy and self-analysis of the character, probing the depth of the soul through relevant confrontations, the impersonality of the narrative discourse, the technique of small steps and the teleological principle of construction* of the novel [4, p. 219]. All these modernized elements, precisely dosed, generated an artistic image of *the complete, authentic man, a free living being*, set in motion by his own internal energy, not by the vectors of a supra-individual functionality.

In subsection 2.2. *Proustian model: Camil Petrescu, Hortensia Papadat-Bengescu* it is analyzed the evolution of the reception of Proustian narrative model. Camil Petrescu and Hortensia Papadat-Bengescu can be talked about today, more than ever, as current consciousness, because, beyond the destiny of the individual, as Camil Petrescu often liked to believe, continues the destiny of the work that is to respond sensibility and ever-renewing aspirations of time. Camil Petrescu's heroes are "rebellious and radical" [8, p. 105], while the unscrupulous character of Hortensia Papadat-Bengescu

only recognizes the authority of her own "inexplicable conscience" - which alone justifies, in essence, her "uniqueness" [16, p. 98].

The novels of these two "reformers" eloquently illustrate the category of heterodox, subjective, psychological novel. We found the meaning of *Proust inspired innovation* in: the *new density of the text, in the fusion of multiple points of view, the teleportation in each individual consciousness, the relative autonomy of the characters, the variability/mobility of the narrative perspective, the interpenetration of the past and the present* through the intentional modification of chronology, in the exploration of the *deep and complex mechanisms that motivate, drive the incoherent flow of inner feelings, in the analysis of the subjective springs and personal sensitivity* of the character, aspects that give the subjective novel more viability and actuality in relation to the realistic novel.

In subchapter 2.3 *The biographical novel: M. Eliade, A. Holban, M. Blecher*, the specifics of Gide's influence are analyzed. The popularity of A. Gide proved its effectiveness by spawning other writers. In the Romanian space, this phenomenon led to *redefinition of the code and the concept of novel* in direction of *valorising naturalness, spontaneity and directly experienced expression*. **The novel of life**, represented by M. Eliade, A. Holban, M. Blecher "uses" *the inner monologue, the stream of consciousness, the confession*, that is, the raw psychological material for building an experiential life model. The attention is directed towards *the organic, instinctual, and ineffable*, towards *the uniqueness of vital phenomenon, the intensity of analytical lucidity*. In this new type of novel for Romanian public, the author tends to fade the intensity of actions in favor of perspective and speech of the characters by expressing the authenticity of the experience, respecting the soul content, removing the stylistic artificiality. The time of narration and the time of story do not coincide, the only perceptible time being that of the act of consciousness. The life explored is confused, restless and tumultuous, as a result - the author gives the initiative to character and he "incarnates" himself in a spiritually confused self, subject only to the laws of inner time.

The narrative models - *Dostoevsky's novel, Proust's novel and Gide's novel* - come to open the way to define *the complete, living and free human* in the affirmation of authentic human values and confirm the idea that the source of inspiration is not only social reality, but also the life of the spirit.

In the **third chapter, Narrative techniques as methods of psychological characterization of the character**, the main psychological characters are conceptualized and developed: *the dialogic character, the dynamic/round character, the mask-character, the individualized personality, the (self-)reflexive character, the chameleon (who reveals himself, having a double identity, or is in search of his own identity), the character-experience, the character inconsistent with himself or the character with split*

consciousness, the atypical, hallucinating, lonely, ambiguous character, etc. based on textual analysis. The chapter proceeds with a *Preamble* where are motivated the principles of modernism that influenced the modernization of narrative techniques and their re-evaluation as ways of psychological characterization according to new aesthetic and literary trends. By *modalities of psychological characterization of the character* we mean a new stylistic form of artistic representation of the human, by the writer's personal way of portraying each character "as a human individuality with a developed self-awareness", autonomous, free, "as an "me" that interprets *sui-generis* the life of an epoch" [6, p. 152-154]. Modernized ways of psychological characterization "reveal the character of a human not through a vivisection of his inner world, but through free self-expression of hero, he appearing before reader as an "me" who interprets his own thoughts and feelings, and not as a "he" about which the author tells us, bypassing his self-consciousness"; thus it evokes faithfully and conclusively "the reflection of the dialectical unity between the inner universe of a man and the social environment" [6, p. 154-156]. Starting from the announced essence, we consider that the method of psychological characterization represents the binomial "human's inner world" and "his surrounding world" oriented towards the content of the novel, with a coherent interdependence between "the writer's conception, method and style" [6, p. 158], through which the artistic image of the man in literature is shaped.

Then we proceed to the analysis of the main artistic means of knowledge and artistic representation of the image of the "complete man": introspective analysis, authorial intervention, point of view technique (pluriperspectivism), authorial analytical notation, character's dream, confession, inner monologue, stream of consciousness and involuntary memory – compositional-stylistic methods of psychological characterization reconsidered and operated to create an integrative, complex and exhaustive vision of the literary character in the process of formation. At the same time, the main notions, concepts and strategies for characterizing the literary hero in the Romanian psychological novel are clarified: existential experience, self-knowledge, dialectics of the soul, existential experience, emotional tension, "convincing inner word", "own word" (M. Bahtin), "inner fluidity" (G. Ibraileanu), autoscopia and self-analysis of the character, the autonomy of self-consciousness, etc. We have also defined the psychological, verbal, individualizing peculiarities - relevant elements for the characterological dimension. Writers as L. Rebreanu, Gib I. Mihaescu, Camil Petrescu, Hortensia Papadat-Bengescu, M. Eliade, A. Holban and M. Blecher developed a new, evolved, modernized conception of traditional ways. In this way, they traced and promoted, through their representative works, the most remarkable development stage of psychological novel in Romanian literature. We

found out a "composite image" [6], in motion, often contradictory, of a man, who becomes attractive even for the contemporary reader, confronting his own experiences with those of the character.

In subsection 3.1. *Introspective analysis and the formation of the dialogic character* it is illustrated the configuration of the character from the perspective of *introspective analysis (authorial introspection)* which is one of the primary forms of artistic investigation. L. Rebreanu reveals deep feelings, difficult to probe in the consciousness of Apostol Bologna through the *introspective analysis*. Dostoyevsky's model has highlighted an artistic formula capable of representing the inner dilemma of the "full human being" (C. Noica). The degree of openness of the hero's consciousness is determined by "dialogical dynamics of the writer" (M. Bahtin), by the "dialogical contact" [2, p. 496] with other equal consciousnesses. We observe a dynamic of the narration specific to the polyphonic novel, an active penetration into the deep and inexhaustible core of man that L. Rebreanu has experienced. The dramatic tension of existential living emerges in the context of some tragic events. Bologna falls into the category of *the dialogic character* [14, p. 59], artistically edified through the dynamic and autoscopic portrayal that reveals the development of man's self-awareness in its intimate interiority.

The radical change of the authorial position, the impersonality of the narrative discourse, the non-involvement in the life of the characters, the non-influence of the reader's opinion, the lack of comments, explanations in unfolding facts, the employment in economy of the epic of a foreign consciousness, "dynamics and dialogic openness", the effect of "the word foreigner" etc. are modernized techniques highlighted as a discovery to constitute new form of representation of emerging psychological character.

In subsection 3.2. *The point of view technique for creating the character-consciousness* is approached, in an applicative mode, the narrative perspective in Camil Petrescu's novels. It is one of the ways of characterizing the character who no longer belongs to the objective writer, but to a single character who is the narrator himself (the case of the novel *The Last Night of Love, the First Night of War*) or to several narrators (the novel *Procust's Bed*). Camil Petrescu's evolution from the syntagmatic evocation of existential tragedy in *The Last Night of Love, the First Night of War* to the paradigmatic one in *Procust's Bed*, to which is added "author's decentering", reflects the importance of the figurative function of the character's "own word". Seen in this context, the novel *Procust's Bed* "resorts", in a programmatic way, to several narrator characters, the author relying on the principle of naturalness, the authenticity of the discourse, as well as on the necessity of operating new stylistic forms, by placing prominent axiological accents for the more authentic artistic understanding and illustration of the living man. Camil Petrescu's narrators represent *the dialogic character category*, subjective, autonomous

entity that are distinguished by their "individual narrative discourses", by their "special languages" and manifest "distinctive verbal-ideological points of view" and precise, prolific and broad in the "special horizon" of each ones [2, p. 171].

In subsection 3.3. *The authorial analytical notation and the projection of the character-experience*, the individual formula of the authorial analytical notation is treated in order to affirm the individualized character model, unitary in its inner complexity, which M. Eliade and A. Holban illustrated. The stylistic form of authorial analytical notation in Maitreyi caused an essential content change in the representation and knowledge of artistic image of the "complete man". It is the most optimal way and able to reveal, in a credible way, the permanent oscillation of the hero between the two poles of becoming: aspiration and reality, possibility and becoming, inner life and social atmosphere - experiences "in a pure state" through which a unique, dynamic character with a developing personality, making him look outside to truly know himself. Maitreyi novel foregrounds an act of self-analysis, the confession of a character who is at a turning point, which leads him to make a crucial decision, to change the course of his life as "a becoming that integrates the poses of time (the past becoming one with the present becoming, and their opening to the future)" [13, p. 195]. In fabulous India, "Allan rediscovers his being, and recreates it, and the meeting with Maitreyi takes him out of isolation" and from the refuge in itself [8, p. 162-164], states A. Grati. We found the same idea at C. Muşat who emphasizes that the novel is "the creation of new people, endowed with a theoretical awareness of the world and at the same time see the awareness of their own destiny" [12, p. 24].

A. Holban also exercises the connotative possibilities of introspective authorial analytical notation. Regardless of the form it takes - analytical notation or confession - the reflections of the Holbanian character (from *A death that proves nothing*) highlight the dialectical unity of inner experiences. The introspective lucidity of the narrator in the "special area" legitimately generates a frustrated and iterative confession that proves to be not only a revelatory human valence, but also a convincing proof of the authenticity of the experiences of an incomprehensible, problematic character in search of *identity*. The analytical-authorial notation is not only a simple means of realizing the content, but also a defining element for the way to conceive the artistic image of the *complete man*, the authentic approach to portray the fluidity of the deep and intense experiences of the artistic self, evoking a *dialogic character*, complex, with "a lucidity anchored in the subjective" [16, p. 85], with contradictory features, with life experience and thinking specific to modern European man.

In subsection 3.4. *The dream, the reverie in the constitution of dynamic model and hallucinatory type* is demonstrated the inner portrait of M. Blecher's character from *Events in the immediate reality*

and that of Gib I. Mihaescu – Ragaiac from *Rusoaica*. It was found that M. Blecher chooses the dream and reverie as a way of knowledge and artistic representation of the human. Through the dream, the character seeks to regenerate his mutilated being. The dream and the reverie constitute the serene zone of his interiority. Through the comments made in the hero's dream, the phenomenon of doubling the ego is highlighted, the author suggests the idea that man is looking for a solution and because the existential experience is so lacking in consistency, he prefers the dreamlike experience. M. Blecher turned the dream into a modernized narrative formula able to elucidate the living human being, anticipating the appearance of the dynamic character, with an ambiguous, split identity that is current. Referring to this aspect of M. Blecher's prose, D. Micu insists that the narrator is a spirit that makes no "difference between the external world and that of mental images", the experience of "living or dreaming is an accident which wanting to delimit the land of the dream, to differentiate it from that of reality, gets confused", because the living, real life of the character "is as hallucinatory and strange as that of sleep" [10, p. 103]. Extrapolating the critic's idea, we can say that the concrete manifestations during the dream express the cutting subjectivity of the ego that materializes in real, precise existential content. Developing this judgment, we consider that the synchronism of the real and the imaginary defines the existence of the narrator character dominated by "the drama of a prisoner's consciousness in a body crushed by disease" [12, p. 35]. Moreover, blurring the contour between the real and the unreal world constitutes the defining note of chiaroscuro aesthetics – a representative feature of interwar prose. Referring to the register of subliminal zones, in M. Blecher's work, the researcher T. Potâng distinguishes the aspiration dream, the infantile dream, hallucinatory trances, banal dreams or those with manifestly unintelligible content, but the revelatory Blecherian dream by definition - "remains a be the one in which the narrator dreams that he is asleep and cannot wake up - a dream through which the very essence of reality is overcome" [16, p. 47].

A vibrant "dream" episode, dynamized thanks to contrasting chromatic accents like an intensely colored fresco, is proposed by A. Holban in *A death that proves nothing*. Sandu dreams of Irina in the following pose: "*One red, ugly, and the other black, stiff*". The psychological symbols in the dream refer to two poles of becoming: life and death, suggesting, the effort to which the character is called to fight with his own conscience. He "*woke up screaming*", "*the images were so strong*" that he saw them "*awake*". He needed to "*strengthen all his judgement*" in order to "*calm down*", looking for a human justification: "*It can't be like this. The same person twice at once, that is not possible*". The micro-text manages, through axiological accents, details and style, to bring to light not only the organic reality, but also "the self-consciousness of the hero, as a second-order reality" [3, p. 88].

Another kind of dream is configured in Gib I. Mihaescu's novel *Rusoaica*. The character of Gib I. Mihaescu is tormented by doubt and fights against any abstractions - this is the defining existential path of his life. We agree with An. Gavrilov's statement that "the hero's dream is organically linked to the character of the hero" [6, p. 173]. Ragaiac's dreams explain his reactions dominated by possessive, instinctual, profane starts that transform him into a captive body of tumultuous emotions, incapable of analytical lucidity. N. Manolescu notes that the analytical process aims at "step-by-step degradation of imagination, until it takes the form of reality" [9]. In his full capacity as the subject of his own speech, author of his own "convincing inner word", Ragaiac manages to evoke the fact that he only partially analyzes his actions, reality, experiences, his life. The dream and the reverie, put in certain parameters of affective expression, pierce the human subconscious and illustrate *the round character, close to the dynamic one*.

In subsection 3.5. *Confession and inner monologue in the mask-character and chameleon-character* examine these two prolific forms of inner investigation of the emerging character. For A. Holban, the confession is an act of "living in a pure state" through which the narrator reveals himself, betraying his selfish conscience. In this case, the "own word", the "convincing inner word" of the character acquires a new function - that of confessing one's own sins. It is the specific and original way to interact the "own word" with the "foreign word", thus intensifying its characterological function. The author reveals the character's self-awareness through his self-disclosure. It is a report that orders the distance of the author from his hero. The "own word" of the character is an artistic image of the "foreign word" of the author. Through direct confessions, Sandu manages to record and communicate the "soul processes in their concrete unwind", current, oscillating between accusation and justification - the two poles of becoming. "Uncertainty, waiting, anxiety, the feeling of humiliation or wounded self-love are feelings experienced directly" [10, p. 60], at the temperature of real inner eruptions that embody a *chameleon-character model*, having a double identity or being in search of own identity (Appendix 1).

M. Blecher exploits the expressive possibilities of *confession* to make the narrator character (*Events in the immediate unreality*) an atypical, dynamic exponent, in perpetual transformation, emphasizing his features as a lonely character in his moments of feverish search of his ego and identity, a fact that can be identified in the "direct speech" of his confessions. The frequent suspension points are suggestive evidence of a subtext beyond the actual text of the novel. The character's self-analysis seems endless, the existential experiences always remain unhealed, and the character feels consumed by them. The confession, under the pressure of intense emotional experiences, reveals the inner contradiction of

the given character, the author managing to build a self-marked, in an exemplary manner, by "*instability, inconsistency and psychic duality*". Evoking the character through "his own word", "word that expresses the truth" of the equivocation of feelings and gestures denotes the "*dissolution of the individual personality*" and then the "*loss of identity*" of the given character [10, p. 62]. Blecherian character is detached from himself, he wants to be objective, he is unsentimental, like Holbanian character. Here, the author, through the free "dialogical position", which is joined by the developed form of the confession, increases the degree of authenticity of the character's direct speech. The confessions own stylistic formula reveals self-awareness where the "illumination of existence" (Jaspers) occurs, through the intense light that frees the egocentric reason from the subjectivist chain, from the maze of the unconscious and brings it to the edge of harmonious coexistence with the *other*.

Inner monologue is another distinct and original means of psychological characterization by which the writer creates a real, more authentic picture of *the complete man*. As a component element of the integral character, the monologue-confession expresses the affective character of the character's inner speech by rendering the most intimate thoughts or unconscious beginnings, prior to any logical, discursive organization, in their indeterminate state. In the interwar novel we witness a type of *dialogued inner monologue* or *monologue-confession*. The character Sandu (A. Holban) serves as a sample that eloquently demonstrates the expressive-exposing function of the dialogized inner monologue. The narrative demarche takes the form of informal inner monologue of a *dialogical character* in a state of retrospective meditation, the style and jerky phrases only reproduce this "unformulated thought" which is the first experience of consciousness, it being organically framed in narration. Through the dialogized inner monologue, the author represents the experience, the inner speech of the character who expresses, himself and for himself, the most intimate states of mind and thoughts that are closer to unconscious, more precisely - in the sphere of the preconscious (Vorbewusstsein), as a stage prior to speech, of a logical, discursive organization, in their initial, original state. Painted as an egocentric character, Sandu sees and feels nothing but his own person (Appendix 1). This fact can be noticed thanks to the amalgam of contextual assessments, opposite axiological accents, objective, direct notations, as in the following fragment: "*How can I know the truth about her, when I don't know the truth about me?*" *And I know myself honestly, and at the same time I analyze myself passionately and without interruption since I know myself*" (*A death that proves nothing*). The new form of expression of the dialogized inner monologue is an important intrinsic element in the definition of emerging character: the character is in the space of an imaginary discussion with the author, creating a "dialogizing background", includes the "special area of the hero's speech" in

"the area of dialogical contact" that includes the entire "vision outside the subjective horizon of the hero". This area is not isolated in the author's discourse either by compositional or syntactic procedures; it is a "purely stylistic area". The conversation penetrates inside the image of the "foreign language" and "dialogizes" it [2, p. 180].

In subsection 3.6. *Stream of consciousness and involuntary memory representing the (self)reflexive character*, these two narrative techniques are discussed as ways of psychological characterization of M. Blecher's character and Hortensia Papadat-Bengescu's character. In Blecher's novel, we found out a new formula of *involuntary memory* of the character in a state of morbid inner agitation that intensifies from one recollection to another, in particular - when crossing the border between subconscious and states gradual awareness of his life experience. Blecherian character does not feel a unique person; he exhibits impulsive, uncontrolled behaviours, which lead him to the degradation of his personality. In this adequacy of the involuntary memory, depending on the case, related to the content of the inner universe of the character, the productivity of the characterological function of respective modality is manifested, which generates a *dialogic character*, similar to the *dynamic one*, image of a man of acute sensitivity, with hardly indescribable traits.

Lica Trubadur, Bengensian character, detects a relative autonomy in the act of emotional expression, and this procedure gives him more credibility and freedom to assert his personal point of view, which is an external one, because his reality is external, he forgets and sees only the world outside, "beyond himself" [16, p. 102]. The reflection of the dynamic and incoherent "inner fluid" of psychic processes denotes the novelist's interest in *the specifics of inner speech and new stylistic forms of expression*. It is a way in which the novelist implies the hidden character, Lica not being a genuine miser, just wearing a mask that doesn't suit him. "Disguise"/camouflage is "the feature that defines him" [16, p. 103], the image that emerges from the figurative function of the "convincing proper word", through which he expresses himself. A *round*, almost *dynamic character*, Lica represents an inexplicable consciousness, unique in its profound loneliness. The ambiguous nature of thoughts and emotions, the enormous amount of sensations mark the character's state of inner agitation, placing his world on the edge of the surrounding reality.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

In **general conclusions and recommendations** we undertook a synthesis of research results:

1. Analyzing the extensive and valuable exegesis with reference to the novel from interwar era, we revealed the major transformation in mentality and existential conception of society marked by the

new cultural and political conditions, by *the new vision of man* towards himself and towards the world, radically changed after First World War. The fate of novel genre has demonstrated that it is determined by the prompt pace in which human thought progresses, by modernism with the crises that characterize and explain itself: that of subject, values, the crisis of representation and language that occurred as a result of shaking of the relationship between the individual and society. In such an atmosphere there is a renewal of life, reality, reconsideration and a reaffirmation of the *inner man*.

2. It has been found out that the metamorphosis of psychological novel occurs *progressively*, through creative assimilation, staged enrichment, borrowing foreign elements. It acquires a new aesthetic dimension, a more complete ideational profile, attests a liberation from the *tragic conception, from the external romance and from the coherence of "well-built", significant, logical characters; shifts to a predominantly rationalist and naturalistic point of view*. In the given context, the heterodox model is asserted, having aims to substantially resize the nature of human being through the "study" of its variations at different stages of existence.

3. Creation of F. Dostoevsky, M. Proust and A. Gide demonstrated its efficiency and strength by procreating another kind of writers in Romanian space as well. We noticed that in interwar Romanian literature, a creative effervescence with paradigmatic and programmatic impact was produced. The exponential authors of the time experimented with their own and distinct compositional-stylistic formulas for the purpose knowing *the deep man, the "true self"*. The novels of this tumultuous and triumphant period denote the fact that authors, observing the changes of consciousness and - equally tortuous - of human behaviour, discovered that the man can be understood in his depth if only directly cognizable causalities are taken into account.

4. The meaning of innovation in Romanian prose is evident in L. Rebreanu's *Forest of the Hanged*; *Rusoaica* by Gib I. Mihăescu; *Bach music concert* by Hortensia Papadat-Bengescu; *The Last night of love, the first night of war* and *Bed of Procust* by Camil Petrescu; *Maitreyi* by M. Eliade; *A death that proves nothing* by A. Holban and *Happenings in the immediate unreality* by M. Blecher. The aforementioned writers evoke the disorder of life itself, the incongruity of political and moral doctrines, the ephemerality of human reality etc. The dramatic construction of traditional, social-psychological novel is rejected and another novelistic architecture is adopted, which is observed in: *the transition from social to psychic determinism, replacing the concept of time and space with that of temporal-space continuity; the relativization of the narrative perspective by multiplying the points of view on the same event or on the behaviour of the character; analyzing the depth and complexity of the character's consciousness at the expense of the action; the exact transfer of concrete; diminishing the trajectory*

between the real and unreal; emphasis placed on the human psyche, on moral aspects, on the new vision.

5. The specific note of enrichment and renewal, which European models give, signifies the dynamism of modern life and maturation of Romanian literature capable of producing more complex human typologies. *Dostoevsky model* adopts the neutral, dispassionate account of events, the impersonality of narrative discourse, the relativization of the author's position, the teleportation into individual consciousness, the reflection of incoherent and dynamic flow of "lived life", the emergence/installation of the "study" of life, of reality, the discovery of ineffable reality, the evocation of unadulterated reality and dialectic of the soul. *Proustian model* brings the dimension of substantiality, the relativization of the narrative perspective, the multidirectional action of the story, the confrontation/juxtaposition of several points of view, the relativity of time, the evocation of the unpredictability of becoming concrete. *The experientialist or Gide model (experientialist, existentialist)* places the emphasis on the experientialist attitude, on the expression of the authenticity of experience, respect for the content of the soul, spontaneity, the intensity of analytical lucidity, the removal of stylistic artificiality, the representation of uncensored subjectivity, the valorisation of the authentic concrete, the "study" of authentic living, the feverishness of living, the drama of confession.

6. Interpreting the new ways of psychological characterization of the character, we arrived at the following models:

The dialogic character - Apostl Bologa is defined by the subtle way of authorial introspection that allows self-definition, self-knowledge, inner re-evaluation and revelation of the deep being. L. Rebreanu proposes the image of the lonely character conceived through radical change of authorial position, non-involvement in his life, through the "dynamics and dialogic openness", the effect of the "foreign word", the "authorial word" - intrinsic integrative elements that reflect the perfect appropriation of a man as existential.-personality-subject.

The characters who embody the defining features of European man's spirituality, with a multidimensional personality, sometimes egocentric, influenced by the transformations of consciousness, obsessed with the thirst for knowledge and self-knowledge are illustrated by *Allan, Stefan Gheorghidiu, Ladima* and *Fred Vasilescu* positioned in the *character-experience* gallery, *character-consciousness* and the *(self)reflexive* character. M. Eliade embodies a unique, *dynamic character* with a developing personality, making him look outside to know himself. Camil Petrescu creates a *dialogic character*, a subjective, independent entity, a strongly individualized personality with a conception based on his own life experience.

M. Blecher's *narrator* integrates into the category of the *round character*, similar to the dynamic one and comes with his own vision of the world, he experiences a double feeling: a real disappointment and an unpredictable dream - experiences that have drawn metamorphoses of an identity possessed by solipsism.

Ragaiac is the *round character model* (provided by Gib I. Mihaescu) who lives an existential experience in his transformative approach that expresses loneliness. An atypical, lonely character is tormented by doubt, rages against abstraction, falls into profane traps and tends towards the divine sample, these markings show the sinuous and syncopated route of his protean existence.

Lica Trubadurul represents the *round character*, close to the dynamic one, characterized by Hortensia Papadat-Bengescu through the co-presence of contradictory attributes; it is a successful restructuring of the image of the modern man, with an inexplicable consciousness, unique in its profound loneliness, a hidden character. He falls into the category of *atypical character, mask character, in search of his own identity*, with a dominant external vision; he looks and sees only the world outside, "beyond himself".

A. Holban manages to build through *Sandu* a truthful and current image of the unstable, inconsistent individual, with a dual inner nature always relating to the outside world, thus representing the revelation of a deeper and more profound layer of soul life of the man in the process of formation, placed in the *dialogic character* category.

7. Researching the ways of psychological characterization from the perspective of a new vision of the inner man, we came to the idea that the new paradigm of the character (from the psychological novel) does not form a static, closed "shell", but takes a form with *a different* content, open, flexible, adjustable at any time to the human's reality. Taken separately, no mode of analysis gives a full picture of the internal relief of the character. Only valued as a whole, these modernized formulas reveal, in all their protean extent, the inner being of the "*complete man*" (G. Ibraileanu), "*full human being*" (C. Noica), "*man in the process of formation*" (M. Bahtin).

8. Based on the analysis of modern concepts and theories, the following generalizing conclusion is required: the new image of the *inner human* has a *plurivalent* and *flexible* content. It constitutes the stylistic form of representation of the *man in the process of formation* and includes the character peculiarities of each character, who speaks through his "own word", "inwardly convincing" to which is added the individual, specific conception of writer-novelist. It is this interconnection between the way of psychological characterization and the distinctive manner of the writer that projects the artistic image of the *complete, full, becoming man*, a character model that responds to the horizon of expectation of the modern, questioning reader.

The important scientific problem solved in the respective field.

The obtained result of the research is a study that facilitates the understanding of the narrative metamorphoses of Romanian novel and the artistic representation of image of man in the process of formation through (self)revelation of the "human from the human". It is a systemic, multifaceted interpretation of psychological novel through the prism of the newest narratological concepts, able to contribute to the elucidation of modernized characterological functions and elements, which operate an active development of stylistic formulas in knowledge and perception's process of the human pattern.

Essential for the applicative value of the thesis is the text-based illustration of representative models: *dialogical, dynamic/rounded, lonely, (self)reflexive, experienced, atypical, etc. characters*. The investigation updates the theories of literary modernism and reveals their impact on the contemporary forms of psychological knowledge of the inner man, and the analysis of the new ways of psychological characterization, it can be of real use in history of Romanian literature and the poetics of novel.

The results of the investigation allow the formulation of the following recommendations:

- To innovate the methodological system for studying the forms of psychological characterization of the character, thus opening the way to the discovery other original models of characters in the process of formation.
- To research other compositional-stylistic ways from the point of view of their characterological function, the contemporary Romanian novel could offer, in this sense, surprising evidence.
- To carry out a comparative study of the image of the inner man in Bessarabian Romanian literature and European literature.
- To apply the analyzes carried out in this thesis to elucidation of psychological content of the character in valuable novels from universal literature.
- To develop a university course - special or optional - entitled: "The interwar Romanian novel and artistic image of the complete man".

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2.3. in journals from the National Register of professional journals, C category:

1. **Cebotari Diana. Fluxul Conștiinței la James Joyce și Camil Petrescu.** În: Metaliteratură, Chișinău, 2004, vol. 10, p. 148-152. ISBN 9975-921-60-4.

2. **Cebotari Diana. Memoria involuntară – modalitate de caracterizare psihologică a personajului interbelic.** În: Metaliteratură, Chișinău, 2014, nr. 2 (36), p. 74-80. ISSN 1857-1905.

3. **Cebotari Diana. Funcția caracterologică a monologului interior în romanul lui Anton Holban.** În: Philologia, Chișinău, 2014, nr. 3-4 (273–274), p. 31-38. ISSN 1857-4300.

4. **Cebotari Diana. Tehnica punctului de vedere.** În: Philologia, Chișinău, 2016, nr. 5-6 (287-288), p. 17-26. ISSN 1857-4300, ISSN-e 2587-3717.

3. Articles in scientific collections

3.2. at international scientific conferences (Republic of Moldova)

5. **Cebotari Diana. Confesiunea – modalitate de autoidentificare a personajului în romanul românesc.** În: Materialele Colocviului Internațional anual ediția a V-a Filologia Modernă: Realizări și perspective în context european. Reprezentări identitare în discursul lingvistic și literar actual, Chișinău, 2012, p. 60-65. ISBN 978-9975-4354-1-3.

6. **Cebotari Diana. Analiza introspectivă – modalitate de caracterizare psihologică a personajului în romanul românesc.** În: Materialele Colocviului Internațional „Lecturi in memoriam acad. Silviu Berejan”, Chișinău, 2013, p. 71-75. ISBN 978-9975-4354-5-1.

7. **Șevcenco (Cebotari) Diana. Personajul din romanele interbelice – modalități de caracterizare psihologică.** În: Materialele Colocviului Internațional „Lecturi in memoriam acad. Silviu Berejan” (ediția a V-a). Chișinău, 2021. p. 191-198. ISBN 978-9975-3387-7-6.

8. **Cebotari Diana. Visul personajului – formă conținutistă de caracterizare psihologică.** În: Materialele Colocviului Internațional anual ediția a VI-a, Filologia Modernă: Realizări și perspective în context european. Cercetarea filologică între tradiție și inovare, Chișinău, 2015, p. 119-123. ISBN 978-9975-4358-4-0.

9. **Șevcenco (Cebotari) Diana. Schimbarea perspectivei în caracterizarea personajului (anii 20-30).** În: Materialele conferinței științifice internaționale, „Perspectivele și problemele integrării în spațiul European al Cercetării și Educației”, Cahul: USC, 2019. p. 302-306. ISSN 2587-3563, E-ISSN 2587-3571.

3.4. in the proceedings of national scientific conferences with national participation

10. **Cebotari Diana. Contribuția filosofiei dialogului la teoria comunicării.** În: Materialele Conferinței Științifice interuniversitare dedicată aniversării a XV-a de la fondarea Academiei „Ștefan cel Mare”, Chișinău, 2006, p. 246-253. ISBN 978-9975-935-97-5.

4. Theses in scientific collections

4.2. in proceedings of international scientific conferences (Republic of Moldova)

11. **Cebotari Diana. Jurnalul Intim – modalitate de caracterizare psihologică a personajului în romanul psihologic interbelic.** În: Rezumatele lucrărilor Conferinței Internaționale a Tinerilor Cercetători, Chișinău, 2005, p. 202. ISBN 9975-9716-1-X.

ANNOTATION

Șevcenco Diana: Personajul în romanul românesc din perioada interbelică (modalități de caracterizare psihologică), teză de doctor în filologie, Chișinău, 2023.

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografie din 162 de titluri, anexa 1, 140 pagini de text de bază, declarația privind asumarea răspunderii, CV-ul autoarei. **Rezultatele obținute** sunt publicate în 11 lucrări științifice.

Cuvinte-cheie: caracterizare psihologică, conștiință, imagine artistică, lume interioară, analiză introspectivă, monolog interior, pluriperspectivism, fluxul conștiinței, notație auctorială, confesiune, memorie involuntară, construcție hibridă, personalitate individualizată, personaj (în devenire).

Scopul lucrării științifice constă în sistematizarea și reconsiderarea din perspectivă axiologică și interdisciplinară de azi a tehnicilor narative ca modalități de caracterizare psihologică, în vederea stabilirii profilului interior al personajului.

Obiectivele cercetării sunt: prezentarea sinoptică și analitică a celor mai importante cercetări științifice privind romanul psihologic european din perioada interbelică; examinarea influenței modelatoare a prozei europene asupra constituirii romanului psihologic în spațiul literar românesc; studierea impactului catalizator și modelator al romanului dostoevskian, proustian și gidian asupra noului roman românesc; investigarea narațiunii de tip subiectiv și a modalităților caracterologice noi în creația scriitorilor reprezentativi ai epocii: L. Rebreanu, Gib I. Mihăescu, Camil Petrescu, Hortensia Papadat-Bengescu, A. Holban, M. Blecher, M. Eliade; evidențierea factorilor culturologici ai creșterii interesului autorilor pentru stările lăuntrice și situațiile existențiale noi ale omului; descrierea instrumentariului nou de caracterizare psihologică a personajului în romanul românesc interbelic, prin identificarea elementelor definitorii ale caracterizării psihologice a personajului; investigarea perspectivismului, a introspecției, confesiunii, fluxului de conștiință, a monologului interior și a altor tehnici narative ca și mijloace artistice eficiente de configurare a imaginii *omului complet* în devenire; cercetarea impactului paradigmatic asupra modului de a concepe personajul românesc și crearea imaginii artistice a omului modern.

Noutatea și originalitatea științifică a tezei constă în elucidarea fațetelor contradictorii ale romanului european prin evidențierea influenței catalitice pentru contextul literar românesc, cu ilustrarea principiilor europene și a căilor prin care modelele creative au pătruns în conștiința estetică a scriitorilor români din perioada interbelică; în identificarea și în demonstrarea elementelor caracterologice de reprezentare artistică a omului interior; în reevaluarea din perspectivă umanistă a modalităților noi de prezentare a personajului în devenire.

Rezultatul obținut care contribuie la soluționarea unei probleme științifice importante constă în *reconceptualizarea noii viziuni* asupra tehnicilor narative, din unghiul caracterologic, *fapt care a permis inovarea* paradigmei „ansamblului” de personaje pentru *utilizarea ulterioară* la studierea imaginii „omului complet”.

Semnificația teoretică: investigația actualizează principiile modernismului literar și dezvăluie impactul lor asupra formelor de reprezentare și exprimare a personajului, în dinamica dialecticii lui interioare, ceea ce a generat identificarea unui concept integrator nou – cel de *personaj în devenire* care are afinități semantice cu ideea de umanitate, prin operarea căruia putem descifra calitatea desăvârșită de subiect-personalitate-existențială în manifestarea plinară a „omului din om”.

Valoarea aplicativă a cercetării rezultă din unghiului de abordare original al subiectului, precum și din caracterul multiaspectual și interdisciplinar axat pe deschiderea unei perspective mult mai largi pentru descifrarea tiparului uman, prin utilizarea conceptelor moderne ale teoriei literare și ale filosofiei. Lucrarea prezintă, de asemenea, perspective inedite de investigare a personajului, oferind noi posibilități pentru modernizarea cursurilor universitare de profil, pentru eficientizarea analizei textului literar, precum și pentru viitoarele contribuții la dezvoltarea teoriei și metodologiei literare.

Implementarea rezultatelor științifice. Rezultatele esențiale ale tezei au fost aplicate la elaborarea articolelor (4 publicații) și la prezentarea comunicărilor științifice în cadrul unor conferințe naționale și internaționale (7 comunicări).

АННОТАЦИЯ

Шевченко Диана: Персонаж румынского романа межвоенного периода (методы психологической характеристики), диссертация по филологии, Кишинев, 2023.

Структура работы: введение, три главы, общие выводы и рекомендации, библиография из 162 источников, приложение 1, 140 страниц основного текста, заявление об ответственности, CV автора, **результаты диссертации** были отражены в **11 научных работах**.

Ключевые слова: психологическая характеристика, сознание, художественный образ, внутренний мир, самосозерцательный анализ, внутренний монолог, множественный перспективизм, поток сознания, авторская отметка, исповедь, произвольная память, гибридная конструкция, индивидуализированная личность, персонаж (в становлении).

Цель научной работы состоит в систематизации и переосмыслении с современной аксиологической и междисциплинарной точки зрения приемов повествования как методов психологической характеристики, в смысле установления внутреннего профиля персонажа.

Задачи исследования являются: синоптическое и аналитическое представление наиболее важных научных исследований европейского психологического романа межвоенного периода; исследование формирующего влияния европейской прозы на создание психологического романа в румынском литературном пространстве; изучение каталитического и формирующего воздействия романов Достоевского, Пруста и Джиды на новый румынский роман; исследование субъективного повествования и новых характерологических модальностей в творчестве представительных писателей эпохи: Л. Ребряну, Гиб И. Михэску, Камила Петреску, Хортензии Пападат-Бенгеску, А. Холбана, М. Блехера, М. Элиаде; выделение культурологических факторов повышения интереса авторов к внутренним состояниям и новым экзистенциальным ситуациям человека; описание новых средств психологической характеристики персонажа в межвоенном румынском романе путем выявления определяющих элементов психологической характеристики персонажа; исследование перспективизма, самоанализа, исповеди, потока сознания, внутреннего монолога и других повествовательных приемов как эффективных художественных средств формирования образа целостного человека в процессе становления; исследование парадигматического влияния на восприятии румынского характера и на создание художественного образа современного человека.

Научная новизна и оригинальность диссертации заключаются в освещении противоречивых граней европейского романа путем выделения каталитического влияния на румынский литературный контекст, с иллюстрацией европейских принципов и способов, посредством которых творческие модели проникли в эстетическое сознание румынских писателей межвоенного периода; в выявлении и демонстрации характерологических элементов художественного изображения внутреннего человека; в переоценке с гуманистической точки зрения новых способов представления становящегося персонажа.

Полученный результат, способствующий решению важной научной проблемы, состоит в *переосмыслении нового взгляда* на повествовательные приемы с характерологической точки зрения, что *позволило новаторствовать* парадигму «ансамбля» персонажей для *дальнейшего использования* при изучении образа «цельного человека».

Теоретическое значение работы: исследование актуализирует принципы литературного модернизма и выявляет их влияние на формы изображения и выражения персонажа, на динамику его внутренней диалектики, что привело к выявлению нового интегративного понятия - *героя в становлении*, имеющее смысловое родство с идеей человечества, посредством действия которого мы можем расшифровать совершенное качество субъектно-личностно-экзистенциального в полном проявлении «человека в человеке».

Прикладная ценность исследования обусловлена оригинальным подходом к субъекту, а также многоаспектным и междисциплинарным характером, ориентированном на открытие гораздо более широкой перспективы человеческого типа за счет использования современных концепций теории литературы и философии. Работа также представляет новые перспективы исследования персонажа, предлагая новые возможности для модернизации специализированных университетских курсов, повышения эффективности анализа литературного текста, а также для будущего вклада в развитие теории и методологии литературы.

Внедрение научных результатов. Основные результаты диссертации были применены при разработке статей (4 публикации) и представлении научных сообщений на национальных и международных конференциях (7 сообщений).

ANNOTATION

Sevcenco Diana: The character in Romanian novel of the interwar period (modalities of psychological characterization), thesis of PhD in philology, Chisinau, 2023.

Thesis structure: introduction, three chapters, general conclusions and recommendations, bibliography made up of 162 titles, appendix 1, 140 pages of basic text, statement of responsibility, the author's CV, the results obtained are published in **11 scientific papers**.

Keywords: psychological characterization, consciousness, artistic image, inner world, introspective analysis, interior monologue, pluriperspectivism, stream of consciousness, authorial notation, confession, involuntary memory, hybrid construction, individualized personality, character (in the process of formation).

The purpose of the work consists in systematization and reconsideration from today's axiological and interdisciplinary perspective of narrative techniques as psychological characterization methods, in order to establish the inner profile of the character.

Research objectives: the synoptic and analytical presentation of the most important scientific research on the European psychological novel of interwar period; examination of shaping influence of European prose on the creation of psychological novel in Romanian literary space; studying the catalytic and shaping impact of Dostoevsky, Proust and Gide novel on Romanian novel; the investigation of subjective narrative and new characterological modalities in the creation of the representative writers of the era: L. Rebreanu, Gib I. Mihaescu, Camil Petrescu, Hortensia Papadat-Bengescu, A. Holban, M. Blecher, M. Eliade; highlighting the culturological factors of authors' interest increase in the inner states and new existential situations of human being; description of new tools for the psychological characterization of the character in the interwar Romanian novel, by identifying the defining elements of psychological characterization; investigation of perspectivism, introspection, confession, stream of consciousness, inner monologue and other narrative techniques as effective artistic means of configuring the image of the complete human in the process of formation; research of the paradigmatic impact on the way to conceive the novel character and the creation of the artistic image of the modern human.

The scientific novelty and originality of the thesis consists in the elucidation of contradictory facets of European novel by highlighting the catalytic influence for Romanian literary context, with the illustration of European principles and the ways through which the creative models entered the aesthetic consciousness of the Romanian writers from the interwar period; in identifying and demonstrating the characterological elements of artistic representation of the inner human; in reevaluation from a humanistic perspective the new ways of presenting the character in the process of formation.

The scientific result obtained consists in *reconceptualization of a new vision* on narrative techniques, from the characterological angle, a *fact that allowed the innovation* of "ensemble" of characters paradigm for *further use* in studying the image of the "complete human".

Theoretical significance: the investigation updates the principles of literary modernism and reveals their impact on the forms of representation and expression of the character, in the dynamics of his inner dialectics, which generated the identification of a new integrative concept - that of a *character in the process of formation* that has semantic affinities with the idea of humanity, through the operation of which we can decipher the perfect quality of an existential-personality-subject in full manifestation of a "human from the human".

Applied value of the research results from the original approach to the subject, as well as from the multiple and interdisciplinary aspect focused on opening a wider perspective for the human type, by using modern concepts of literary theory and philosophy. The work also presents new perspectives for the investigation of the character, offering new possibilities for the modernization of specialized university courses, for the efficiency of literary text analysis, as well as for future contributions to the development of literary theory and methodology.

Implementation of scientific results. The essential results of the thesis were applied to the elaboration of articles (4 publications) and to the presentation of scientific communications at national and international conferences (7 communications).

SEVCENCO DIANA

**THE CHARACTER IN ROMANIAN NOVEL OF THE INTERWAR PERIOD
(MODALITIES OF PSYCHOLOGICAL CHARACTERIZATION)**

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