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**LYRICAL NARRATIVE REGIMES IN ROMANIAN PROSE OF THE 20TH
CENTURY**

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CONCEPTUAL REFERENCE OF THE RESEARCH

The topicality and importance of the research topic. The lyrical narrative regime focuses on the examination of a process of great complexity, which takes place not only in Romanian literature, but also in the literatures of the world, the process of hybridization, of the mixture of forms, structures, genres. Romanian prose, during the 20th century, for various reasons, allowed poetics and lyricism to penetrate inside it, which, by tradition, create the generic code of the lyrical work. Their manifestation and multiple metamorphoses in the Romanian epic space were captured, especially, through the prism of studying poetic prose, which constitutes an imposing compartment of Romanian literature from that century, exemplified by the canonical writers of the genre: M. Sadoveanu, I. Teodoreanu, I. Druta etc.

However, the concept of poetic (lyrical) prose, used to denote lyricism and the poetic in prose, is, today, inoperative and unconvincing, because it is deprived of definite coordinates, too narrow to meet a surprising diversity of works that, in one way or another, they become permeable to lyricism. It is usually overlooked that both poetics and lyricism refuse an unilateral and immutable approach, because they have their "exuvia", discovering their essence, depending on the writer, literary group, or historical period. Therefore, one can observe sporadic or continuous manifestations of lyricism and poetics in the work of writers such as L. Rebreanu, C. Petrescu, G. Ibrăileanu, representatives of the modern (psychological) Romanian novel, or Gh. Crăciun, M. Cărtărescu, S Popescu - exponents of the postmodern novel. In light of the above, we mention as imperative the research, in particular, of a specific mode of exposition, with multiple configurations, called the lyrical narrative regime, which crosses the boundaries of poetic (lyrical) prose, fully establishing the Romanian prose of the 20th century.

Description of the research situation and problem identification. The narrative regime is approached, to a large extent, from a narratological perspective, insisting on the identification and description of the types of narrator and his functions, in this order of ideas, the contribution of theoreticians G. Genette being substantial (*Figures*, 1978, *Introduction in architext. Fiction and diction*, 1994), M. Bal (*Narratology. Introduction to narrative theory*, 2008), Gh. Glodeanu (*Poetics of the interwar Romanian novel - a possible typology of the novel*, 1998), F. Bodiștean (*Poetics of literary genres*, 2009).

It should be noted that the approaches regarding the lyrical narrative regime are missing in the theoretical space, being examined only from concrete literary perspectives. However, its profile is fixed by several valuable studies, one of them being *Narration and poetry* (2000) by R. Zafiu, in which the author, adopting the theoretical framework provided by the linguistics of the text and the analysis of the discourse, cancels an existing prejudice about the incompatibility of narrative and

lyricism, carrying out an extensive study in which she examines how narrative strategies produce poetic effects in Romanian poetry from the 19th and 20th centuries.

Although numerous and diverse, the studies on poetic prose still do not capture its exposition regime in a systemic and coherent approach, which would highlight the mechanism of generation, fluidization, intensification of lyricism, summing up only to formal elements, related to the surface structure of the work. There are also missing the pertinent dissociations of the narrator's identity in a lyrical narrative, as well as his way of empathizing with his characters, as well as the specificity of utterance determined by the individuality of the narrative voice.

In the broad and heterogeneous context of studying the lyrical narrative regime, we will nevertheless opt for its exploration from an integrative perspective, making use of both narratological and literary, linguistic contributions, adapted to the needs of current research.

The aim and objectives of the research. The aim of the thesis consists in to identification and interpretation lyrical narrative regimes, demonstrating their diversity and functionality in Romanian prose of the XX century.

The achievement of the proposed aim was based on the following main objectives: determining the mechanism of the establishment of the lyrical narrative regime (heterodiegetic and homodiegetic); the analysis of the lyricalization strategies of the heterodiegetic regime in traditional Romanian prose (M. Sadoveanu, I. Teodoreanu, I. Druță, G. Meniuc, D. Matcovschi etc.); the interpretation of lyrical homodiegetic models (L. Blaga, Z. Stancu etc.); the examination of the lyricalization possibilities of homodiegetic regimes in the modern novel (C. Petrescu, M. Eliade, M. I. Caragiale, G. Ibrăileanu); estimating the lyrical potential of the narrative regime in the postmodern novel (Gh. Crăciun, M. Cărtărescu, S. Popescu); establishing a typology of the lyrical narrative regime in Romanian prose of the 20th century.

Research hypothesis: Romanian prose of the 20th century, marked by intense searches and various aesthetic experiences, includes multiple manifestations of lyrical narrative regimes, assimilated to different narrative formulas.

The methodological and theoretical-scientific support of the thesis was conditioned by the proposed objectives, the theoretical benchmarks being established on the basis of consacrated theories and concepts related to the researched problem: the concept of *heterodiegetic and homodiegetic narrative regime*, capitalized by G. Genette, the *objectified narrative model* concept of Gh. Glodeanu, J. Lintvelt's *theory of narrative perspective and point of view*, L. Perrin's *theory of the subjectivization of the narrative voice*.

According to the investigation methodology, we used the following methods:

Theoretical analysis: documentation and scientific synthesis, definition of basic notions, their comparison, formulation of fundamental ideas and landmark conclusions, configuration of the theoretical model.

Praxeological research. The investigation of the heterodiegetic and homodiegetic lyrical narrative regime was done from multiple perspectives, for its multiaspectual dissociation. The dominant methodological perspective, chosen for the investigation, is the narratological one, because it favored the configuration of the concept of narrative regime, by identifying and describing the types of narrators, their roles and functions, defining the narrative perspective and the center of orientation in relation to the point of view, establishing the specificity of the narrative voice.

The study of the narrative regime through the prism of the psychology of creation allowed for a nuanced evaluation of the land lyricism (which contributes to the configuration of the lyrical identity of the narrator), of empathy as a way of "affective contagion", which intensifies the lyrical impulses, of the obsession of creation as a generator of certain thematic dominants from the writer's work.

Also, the investigated topic attracted the stylistic analysis of the narrative discourse, correlated with the semiotic method to follow the configuration of the isotopies, the diversity of the articulations of the figurative elements, in order to sensitize the discourse. The manifestation of certain mechanisms related to the narrative regime (autonomous modality, referential echoes, conventional symptoms) has been associated with research from the pragmatic perspective and discourse analysis.

Scientific novelty and originality consists in the application of the concept of lyrical narrative regime to the study of Romanian prose from the 20th century, highlighting its folding to different narrative formulas (traditional, modern, postmodern). Depending on the two types of delimited narrative regimes, heterodiegetic and homodiegetic, various lyricalization strategies were dissociated and interpreted in the works of interwar writers (G. Galaction, M. Sadoveanu, G. Ibrăileanu, M. Eliade, M. I. Caragiale, C. Petrescu, L. Blaga) and contemporaries (Z. Stancu, I. Druță, D. Matcovschi, V. Ioviță, Gh. Crăciun, M. Cărtărescu, S. Popescu).

The result obtained that contributes to the solution of an important scientific problem: *the elucidation of the functioning algorithm of the lyrical narrative regime, having the effect of clarifying the way of lyricizing heterodiegetic and homodiegetic narration in Romanian prose of the 20th century, for further use in the study of lyricism in prose .*

Theoretical significance of the thesis consists in the conceptualization of the lyrical narrative regime as a distinct mode of exposition in the narrative work; the dissociation of landed lyricism, which has a major influence on the lyricization of the narrative in traditional and modern

Romanian prose; revealing subjectivity in opposition to the alleged objectivity of the objectified narrative model in the traditional novel; establishing the differences and interferences between the heterodiegetic and homodiegetic regimes; examining the lyrical potential of the narrative voice.

The applied value of research. The researched aspects open new perspectives for evaluating not only the poetic prose, which includes established writers of the genre, such as: M. Sadoveanu, I. Teodoreanu, I. Druță, but also some writers whose works, traditionally, are found in other sections of literature, such as: C. Petrescu, M. Eliade, Gh. Crăciun, M. Cărtărescu, S. Popescu. According to the pattern of the formation of the lyrical narrative regime, depending on the narrator and the specificity of the narrative perspective, from the point of view adopted, other configurations of the narrative regime can be established and researched, in the context of Romanian prose: non-lyrical, fantastic, parodic, humorous.

The scientific results of the research submitted for defense:

1. It has been demonstrated that in Romanian prose of the 20th century there are two basic functional types of the lyrical narrative regime, heterodiegetic and homodiegetic, with the following varieties: authorial and actorial.

2. It has been proved that the lyrical heterodiegetic regime manifests itself, in particular, in traditional prose (M. Sadoveanu, I. Teodoreanu, I. Druță, D. Matcovschi etc.), with rare exceptions in postmodern prose (Gh. Crăciun) , being created by a self that, despite its impersonality, despite its (maximum or moderate) omniscience, creates a narrative regime capable of becoming lyrical.

3. It has been highlighted that the main manifestations of the lyrical homodiegetic regime in traditional, modern and postmodern prose are due to the lyrical identity of the narrator, supported by his way of seeing and interpreting the world.

4. The strategies of accumulation, spread, maintenance of lyricism within heterodiegetic and homodiegetic lyrical regimes were exemplified (the poetics of the narrative perspective, the syntax of the imaginary, empathization, the autonomous modality, referential echoes etc.).

5. It has been demonstrated that the specificity of the lyrical narrative regime in 20th century prose is due to the choices made by the author in the verbal and perceptual-psychic plane of the narrative perspective.

Implementation of scientific results: The results of the thesis were implemented within the „Contemporary Romanian Literature project: continuity, paradigmatic mutations, experiment and innovations” (Faculty of Letters, USM), in the drafting of scientific articles (3 publications), scientific communications presented at national and international conferences (7 communications), in teaching university courses on the history of Romanian literature, theory of literature, narratology.

Structure of the work. The thesis consists of an *annotation* in Romanian, Russian and English, an introduction, three chapters, general conclusions and recommendations, a bibliography, a statement of accountability and author's CV. In the **Introduction**, is presented the topicality of the approached topic, the aim and the objectives of the research, the theoretical and methodological support of the thesis, the main results, their theoretical and applied value, the approval of the scientific results through the publication of articles and participation in conferences.

Key words: narrative regime, heterodiegetic, homodiegetic, perspective, poeticity, lyricism, empathy, figurative, narrative voice, autonomous modality, conventional symptom, identity.

CONTENT OF THESIS

Chapter I, The Lyrical Narrative Regime versus Poetic Prose. Conceptual benchmark, describes the analysis of the situation in the research field, offering an integrative perspective on the concept of narrative regime in relation to that of poetic prose, by delimiting several approach coordinates: identifying the particularities of poetic prose, dissociating the concept of narrative regime, defining the status of lyrical narrative regime, specifying the sources of its lyricization.

Sub-chapter *1.1. Theoretical-historical excursion into poetic prose*, represents an x-ray of poetic prose in terms of its constitution and evolution over time, specifying, at the same time, its specific features of content and form. It is emphasized that a major contribution in the dissociation of this type of prose is made by the researcher M. Zamfir who, aiming to configure the stylistic model of the prose poem, also relates his research to the staged manifestation of poetic prose, which appeared under the influence of this species. Thus, in European terms, poetic prose is an expression of „high” and „chosen” prose (about which Aristotle spoke), of the oratorical tradition initiated by Cicero, followed by Bede the Venerable and Alcuin (Middle Ages), by P. Antonio Vieira, Fr. Manuel de Melo (Baroque Era); last but not least, of biblical oratory and the Rousseau-ist lyrical novel tradition, continued by Chateaubriand (19th century) [28]. In Romanian literature, poetic prose is widely manifested after 1830, in the form of the meditations of C. Bolliac and the rhetorical prose, practiced by A. Russo. As can be seen from M. Zamfir's study, poetic prose is characterized by features usually attributed to poetry, such as harmony, rhythm, cadence, etc. and it excludes from its sphere the modern novel from the 20th century, an inexplicable fact, because it, in its analytical, psychological formula, attests to the opening of the interior to reflection, an essential component of poetic/lyrical prose in the 19th century. In this vein, the contribution of the exegete I. Mavrodin [16] is highlighted, who deals with the modern version of the poetic novel, represented by the work of M. Proust, Sartre, A. Gide etc. Carrying out a pertinent synthesis of the essays written by V. Woolf

about the work of M. Proust, the researcher reveals that the poem derives from the author's special personality, from his strongly metaphorized world view.

Both the study of M. Zamfir and that of I. Mavrodin highlight two fundamental aspects of poetic prose: the poetic content and the expression of lyricism in the verbal plane, by capitalizing on an expressive style, imbued with figurative elements, syntactic structures, which follows, not infrequently, the principles of poetic syntax. Such aspects can be found, sometimes disparately, in the researches of the works of some writers, considered representative of Romanian poetic prose, such as the study of *Mihail Sadoveanu or Magic utterance*, in which the author D. Florea [10] undertakes a thorough analysis of Sadoveanu's discourse from the stylistic perspective, following the lyrical effects of the narrative obtained following the correlation of lexical, phonetic, syntactic levels, through the action of poetic euphonies, poetic syntax procedures, prosodic elements. In the Republic of Moldova, the phenomenon of poetic prose was approached, especially, through the prism of the work of I. Druță, considered emblematic of such a genre of prose. Numerous studies of it: *The Contemporary Moldavian Novel* (1974) by V. Coroban, *Aspects of Ion Druță's Creation* (1990), *An Open History of Romanian Literature from Bessarabia* (2009) by M. Cimpoi, as well as the exegesis coordinated by Acad. M. Dolgan *The work of Ion Druță: artistic, spiritual, philosophical universe* in 2 volumes (2004), *The artistic phenomenon of Ion Druță* (2008) etc. reveals several distinctive features of Druță's prose, and therefore also of autochthonous lyrical prose: the poetic content, the abundance of figurative elements, the application of poetic syntax procedures, etc.

In sub-chapter *1.2. Narrators and narrative regimes. Functions and types*, the fundamental conventions of narrative fiction are dissociated: the narrator and his speech, which, together with other rules specific to the narrative act, do not function disparately, but are organized, hierarchically, in a system, thus determining the narrative code and, at the same time, a specific way of enunciation, called narrative mode. The speaker's participation or non-participation in the narrated events determines his specific relationships with the characters and the fictional universe, which undoubtedly implies different narrative regimes. The dissociation between the character and the narrator ($C \neq N$) defines the heterodiegetic narrative regime, as their rigorous identity ($C = N$) defines the homodiegetic regime [12, p. 147]. *The heterodiegetic narrative regime* is established by an impersonal narrating self, which is situated outside the diegesis and narrates in the third person. Under these conditions, the fictional world is presented through the „behind” view (according to the terminology of J. Pouillon, taken over by Tz. Todorov). Adopting such a perspective (called by G. Genette „0 focalization”), the heterodiegetic narrator knows more than the action characters. As a result, its basic functions – of representation and control – are exercised in a particular way. The control he exercises over the entrances and exits to/from the action is often particularly severe,

turning into a tyrannical regime. Resorting to omniscience, one of his characteristic strategies, the heterodiegetic narrator allows himself abusive intrusions into their interiority (subjectivity), intervening throughout the narrative with long and tiresome comments, which explain the psychology, behavior, visions of the characters involved in the events. Maximal omniscience allows the heterodiegetic narrator to become a center of orientation for the reader, denoting „the imaginary position that the reader occupies on a perceptual-psychic level, on a temporal and spatial level” [13, p. 48]. When omniscience is moderate, the center of orientation is located in one of the characters. At other times, the center of orientation lies neither in the narrator nor in the characters. In such cases, the self-narrator adopts the „outside” view, whereby he records detachedly what is happening in the fictional world. The narrator identifies himself, as it were with a camera, which walks in the fictional universe, fixing everything meticulously. The fact emphasizes the impersonal character of the narrative and, respectively, of the narrative regime.

When the narrator is homodiegetic, so he figures in the diegesis as an actor, exercising not only his functions of representation and control, which are directly related to his prerogatives as a narrator, but also those of action and interpretation, another narrative regime is established – *homodiegetic*. The specificity of this regime is mainly determined by the status of the narrator who narrates in the first person, from the perspective named by J. Pouillon and Tz. Todorov, „with”, and by G. Genette – „internal focus”. Presented from the given perspective, the events appear in epic writing either as the narrator personally knew and experienced them, or as they were told to him by someone, that is, they are filtered, to a greater or lesser extent, through his individual and subjective consciousness. At the same time, this world is seen through personal optics, which turns out to be restricted and fragmentary: the homodiegetic narrator, unlike the heterodiegetic one, usually does not have a vision of the whole, he insists on the particular details and moments, from which constitute his existential experiences. However, if his optics stand out for sensitivity, intelligence and originality, the imprint of his individuality on what is narrated forms a kind of „binder” that recovers the fragmentary. Such an imprint of the narrator's individuality (but also subjectivity) on the fictional world has a different significance depending on his diegetic roles: protagonist, witness or reporter. Consequently, the narrative regime, from one case to another, acquires different nuances.

1.3. The status of the lyrical narrative regime, reveals the distinctiveness of the concepts poetic/poeticity – lyricism, as well as the conditions for establishing the lyrical narrative regime.

In *1.3.1. The poetic relationship/poeticity – lyricism*, are elucidated the main theories of the respective concepts. In this order of ideas, Dufrenne's theory about the universal character of the *poetic* is updated, according to which „everything, in a sense, can be poetic” [9, p. 244]. The poetic is the expression of the complete harmony between man and nature/world, a harmony that activates

the poetic state, this materializing through poetic language, because it „indicates the expressiveness of the images in which the *meadow* of Nature is expressed” [9, p. 245]. Also, the relationship between poeticity and literariness is dissociated, insisting on their equivalence [25], [2], [27], by referring to those distinct particularities of the artistic text, such as expressiveness, harmony, suggestiveness, etc., which determines him as a sui-generis product of verbal creativity. For P. Valéry, poeticity is a true magic of the word [25, p. 582], and, according to J. Burgos, everything that fascinates through beauty, expressiveness and novelty is poetic in a text, being poetic, above all, the imaginary [2, p. 27]. It is certain that, in the given sense, poetics turns out to be a complex and comprehensive category. The ensemble of properties and effects, which she designates, is based on all three parameters recorded since ancient times, as indispensable for the artistic development of the work: *inventio, dispositio, elocutio*.

Also, the sub-subchapter includes some dissociations of the concept of lyricism. For A. Marino, lyricism derives from the emotion and perception of the „autoscopic self”, which reveals in the creative act „an unique, otherwise possible attitude” [14, p. 725], called by the researcher „self-reflection and distancing” [14, p. 725]. This „autoscopic self” constitutes, according to A. Marino, „the „lyrical” condition of literature” [14, p. 726], that's why „essentially „lyrical”, „poetic” become all the modalities and poses of this „autoscopy” [14, p. 726]. Lyricism is also defined in relation to the lyric genre [5] or poetry [11], [15], emphasizing the fact that the association of lyricism with poetry becomes an aesthetic priority starting with pre-romanticism, and in romanticism, lyricism goes beyond „the edges traditional literary genres and categories, the very relations between poetry and prose are overturned in the paradoxical flashes of fragments: prose in the highest and most proper sense is lyric poetry!” [1, p. 34]. Anyway, no matter what field it refers to – literature, in general, poetry or prose, in particular – lyricism is the expression of the affective fluctuations of the creative self, of his feelings and experiences [3], [15], [8]. The relationship between poeticity and lyricism is also not overlooked, invoking the opinion of R. Zafiu, who lists, among the essential criteria for defining poeticity, lyricism, formal organization and fictional-imaginary character [27, p. 11]. As can be seen from the respective definition, lyricism represents a narrower category than the poetic and therefore it is not reducible to it. At the same time, attention is drawn to the fact that the poetic manifests itself through lyricism (obviously, associated with other components of the work), and sometimes lyricism, in turn, manifests itself through poeticity. For example, in the novels *The Golden Branch* by M. Sadoveanu, *Philanderer of Old Court* by M. I. Caragiale, the poeticity of the evocations and descriptions subsists and potentiates, repeatedly, the lyricism of the exposition, which is charged with vibrant affectivity, with the reflexes of certain interior turbulent experiences uncertainly assumed by the narrator.

1.3.2. Sources of lyricalization of the heterodiegetic and homodiegetic narrative regime, discovers the potentialities of lyricizing the narrative and also the factors that determine the establishment of the lyrical, heterodiegetic and homodiegetic narrative regime, used mainly in poetic prose, but sporadically, and in other types of prose. The name lyrical narrative regime and not poetic is called into question, drawing attention to the fact that lyricism is often put in relation with the perspective of presenting reality in discourse [27, p. 15]. Once the perspective adopted by the narrator represents one of the main conventions that determine the narrative regime, and admitting that the perspective attributed to the mode of exposition is lyrical, it can be affirmed that the narrative regime that the latter conditions, to a large extent, is still lyrical (not poetic). When establishing the lyrical narrative regime, an important role is played by the emotional-psychological invoice of the self and the person of the statement. It is emphasized that the narrative regime, established by the homodiegetic narrator, is more easily lyricized, because this narrator, who evolves in the first person, leans, above all, on his own interiority and presents the world through the prism of personal optics. As a result, he has incomparably greater possibilities than those of the heterodiegetic narrator to express his affectivity, to sensitize and poeticize the saying, especially in cases when he possesses an emotional-psychological structure, which makes him susceptible to lyrical effusions, to emotional experiences of great sensitivity. In opposition to the homodiegetic narrator, the heterodiegetic one, being impersonal, configures an uncertain psychological effigy. However, many times, after some fumbling in the discourse, it can be identified, with approximation. The lyrical interiority of the narrator is not only a conventional imaginary construct, but often represents the projection of the author's own individuality, bearing the imprints of the writer-man's own personality. If the author himself as a person is marked by emotional exuberance, then his fictional self is endowed with a similar emotional-psychological structure, proves a lyrical identity. And his lyricism could be called earthly, because it is intrinsic to the author's own identity, expressing his lyrical nature. An important role in the establishment of the narrative regime is played by the poetics of the imaginary and the lyricism of the perspective, supported by the figurative optics adopted by the narrator, by his narrative voice representing a „vocal signature” [30, p. 11]. The lyricalization of the narrative regime is supported by the special discourse situations (nature descriptions, reflections) created by the narrator to verbalize his point of view; of the ways that intensify the illocutionary force of the statement. A special attention to the study of the narrative regime is also given to the strategies of intensification, local or long-term maintenance of the lyricism, related to the poetic and imaginary syntax, the narrator's empathy with his characters, etc.

Chapter II, entitled **Lyrical heterodiegetic regimes in Romanian prose of the 20th century**, is devoted to the study of lyricalization strategies of the authorial and acting heterodiegetic

regime in traditional Romanian prose (M. Sadoveanu, I. Teodoreanu, I. Druță, G. Meniuc, D. Matcovschi, etc.). The ways of poeticizing and lyricizing the mythical and symbolic vision, its expansion in the narrative ensemble, as well as the ways in which the figurative highlights the affective attitudes of the heterodiegetic narrator are examined; the influence of the poetic syntax on the „utterance” of the heterodiegetic narrator and the syntax of the imaginary on the ordering of the imaging system, revealing a series of procedures that support the lyricism of the infusional and distant exposition.

In 2.1. *The poetics of the mythical and symbolic perspective in the novels „The Golden Branch” by M. Sadoveanu, „The Burden of Our Kindness” by I. Druță etc.*, it is demonstrated that the narrative perspective does not remain a simple angle of presentation of events and of the narrated facts, but, being assimilated to a poetic way of perceiving the world, it also manifests itself as a revelatory artistic vision, marked by expressiveness and sensitivity. Careful analysis of the novels *The Golden Branch* and *The Burden of Our Kindness* reveals that the mythic perspective hides inexhaustible lyrical resources. Assimilated to the narrative perspective, the mythical vision, more precisely, the mytho-poetic one, often manifests itself not only sporadically, but also integrally, at the overall level, crossing the entire narrative and irradiating its main elements. It is noted that benefiting from the power of resonance of several symbols with ideational core value, the heterodiegetic narrator deepens and nuances the mythical vision, because the symbol has a great capacity to create semantic echoes, to amplify them and to realize various junctions. In the novels „*The Golden Branch*” and „*The Burden of Our Kindness*”, the key moments of the narrative are articulated, in particular, through symbolic interferences, taking shape as lyrical narrative cores with multiple meanings. It is also demonstrated that the overall symbolic vision in a work with a lyrical narrative regime is based on key symbols, grafted onto each other, such a specific articulation ensuring the unity of the symbolic vision and favoring the proliferation of poetic states, as in the novel *At Medeleni* by I. Teodoreanu. Lyrical digressions have a special weight in the lyricalization of the heterodiegetic regime, especially in the Drutian opera. The heterodiegetic narrator often imagines speech situations, which serve as a „pretext” for verbalizing his point of view, such situations frequently taking the form of lyrical digressions focused on symbols with multiple connotations.

In 2.2. *Figurative and lyrical expression in the work of I. Teodoreanu, G. Meniuc, V. Ioviță etc.*, the figurative means that ensure the lyricization of heterodiegetic authorial and actorial narrative regimes in traditional prose are inventoried.

2.2.1. *Dislocations of the figurative and the lyricization of the authorial heterodiegetic regime*, is devoted, in this case, to the relationship, called by logicians and linguists dictum-modus or reference and attitude towards reference, as poetics call it. It is specified that in the

heterodiegetic narrative with a lyric regime, the ego's affective and evaluative attitudes are often triggered and supported by the figurative references designated by the predicative act, also called preaching, metaphor being one of the main forms of preaching in discourse [21]. It is highlighted that in the works of I. Teodoreanu, M. Sadoveanu, etc., the intrusions of the heterodiegetic narrator into the interiority of the characters, due to his canonically assumed omniscience, prove that he filters through his perception their polyphonic experiences. Both in his summary expositions and in the presentations in the form of a scene, the narrator, using metaphors, interprets experiences and emotions, enveloping them in his participatory lyricism. Also, the heterodiegetic narrator resorts to a multitude of articulations of figurative elements in the verbal plane of the perspective, having the impact of lyricizing the authorial narrative regime, for example: the redundancy of figurative elements, their repetition and symmetrical arrangement, ways of accumulation with lyrical finality, metaphors-doublets, asymmetric constructions, etc., frequent in the prose of V. Ioviță, D. Matcovschi, I. Druță, etc. It is also revealed that, misused, the constellations of figurative elements, for example, in the work of I. Teodoreanu, create the „impression of stylistic excess” [26, p. 315], generating an artificial, sweet and sentimental, worthless lyricism artistic.

In 2.2.2. *The figurative optics of the character-reflector and the lyricalization of the acting narrative regime*, the method of reduplication of the poeticized and superordinating perspective of the heterodiegetic narrator is traced through his assimilation of the optics of the character-reflector. Acquisition of the psychological novel, the optic of the character-reflector appears sporadically in traditional prose as well, represented by the work of G. Galaction (*At Eagles!*), M. Sadoveanu (*Nights of Sânziene*), G. Meniuc (*The Dolphin*). An essential role in establishing the character's optics belongs to his gaze. Through his eyes, the narrator captures various fragments of the surrounding reality, whose poetics is reproduced with the help of a particularly varied repertoire of figurative elements. As a result, there is a reduplication not only of the poetic vision, but also of its affective-lyric echoes, which resonate throughout the text. It can be observed that the lyrical availability of the character-reflector comes from the fact that, although it is apparently limited to a simple recording, it actually proposes a transfiguration generating lyrical poetry, as in the novel *Șatra* by Z. Stancu. Often, the narrator delegates to the character-reflector the role of commentator and appreciator of the life of the other characters, which he usually holds as the authority of the discourse (*The Dolphin* by G. Meniuc).

In 2.3., *Fluctuations of lyricism in heterodiegetic narrative. Its ebb and flow in the prose of Z. Stancu, D. Matcovschi, I. Druță et al.*, the poetic syntax strategies that ensure the „local” maintenance of the lyrical narrative regime are dissociated, as well as the imaginary syntax strategies, which stimulate the flow and the ebb and flow of lyricism on vast dimensions of the narrative.

In 2.3.1. *Strategies of poetic syntax and „local” accumulations of lyricism*, it is demonstrated that the heterodiegetic narrator in prose with a lyric regime often „violates” the natural syntactic laws of a language, applying them at will. The deviations from the normative syntax, operated by the narrator, are mainly included in the canons of the poetic syntax, which „has a double function: on the one hand, it organizes the meaning, as in prose, and, on the other, it participates in expression” [9, p. 77]. In the prose of some writers, such as M. Sadoveanu, Z. Stancu, V. Ioviță, D. Matcovschi, I. Druță etc., one can observe the tendency of subordinating the poetic syntax to the narrative regime, adopted by the storyteller, which allows the diffusion of „local” of lyricism in narrative. The fact is possible thanks to the masterful orchestration of syntactic figures, the most frequent being those of repetition. By resorting to these, the heterodiegetic narrator in the work of the above-mentioned authors leaves traces of his affectivity, of course, conventional, in the discourse, simulating a lyrical identity. Also, in this sub-subchapter, several strategies for fluidization, intensification of lyricism in the heterodiegetic narrative are revealed, including the combination of various types of repetitions with anadiplosis and simploca (D. Matcovschi), of gradation with apodosis; the construction of enumerations contained in relatively symmetrical syntactic structures, often with a gradual effect (Z. Stancu), final repetitions of the last lexeme of the phrases in the statement (I. Druță) etc. The assimilation of syntactic figures, for lyrical purposes, is not strictly regulated from a quantitative point of view. There are authors who explore them massively (Z. Stancu, I. Druță), and others less often (V. Ioviță, D. Matcovschi). Anyway, parallel to these, the heterodiegetic narrator also resorts to combining the structure of the phrase with the semantic side of the work. In V. Ioviță's work, the harmonious sequence of ample, wide-breathing utterances, which creates the impression of a speech ceremony unfolding, with magical effects, maintains the narrator's contemplative lyricism over long distances. In Z. Stancu's prose, the short sentences, of maximum semantic-syntactic condensation, partially repeated in phrases that unfold musically, accentuate the drama of the experience and sensitize the exposition.

In 2.3.2. *Strategies of the syntax of the imaginary to fluidize/reduce the lyricism*, the ways that the heterodiegetic narrator resorts to ensure the dynamics of the lyricism in the narrative and establish diverse and unexpected connections of the configurational elements, connections that make up a syntax of the imaginary, are analyzed, which „obviously relies on the poetics of especially paradigmatic relationships, able to stimulate sensitive developments of ideational and affective contents, claiming a significant role not only in terms of completing the message, but also in terms of its singularization” [24, p. 164]. It is highlighted that strategies of the imaginary syntax, with the aim of lyricizing the speech, are used, especially, in the traditional novel, but also in the postmodern one. In addition to the fact that they ensure the coherence of the whole, they contribute

to accumulations of lyricism in the form of subjective perceptions, lyrical feelings and attitudes, in addition, to their expansion on wide narrative paths. In this vein, several strategies of the imaginary syntax that ensure the spread, intensification, and continuity of the lyrical flow in the narrative are analyzed: the circular organization of key images (*The Burden of Our Kindness* by I. Druță), the remote resumption of certain lexical and syntactic units, after which symbolic images are articulated, radiating meanings, but also emotions, moods, which propel themselves in waves (*The White Church, The Shepherd's Staff* by I. Druță); the association of the facts, the actions of the characters, the descriptive sequences, which highlight their affectivity (*The leaves of the missing emotions* by I. Druță); the subordination of the pictorial series from the narrative to a central image (*Bodyless Beauty* by Gh. Crăciun), the arrangement of narrative sequences in counterpoint (*Composition with unequal parallels* by Gh. Crăciun), etc.

In **Chapter III, Lyrical homodiegetic regimes in the Romanian novel of the 20th century**, are researched some representative lyrical homodiegetic models in traditional prose (M. Sadoveanu, Z. Stancu), modern (C. Petrescu, M. Eliade, M. I. Caragiale, G. Ibrăileanu, L. Blaga) and postmodern (M. Cărtărescu, S. Popescu), highlighting the role of narrative vision, lyrical digressions, empathy, the „utterance” of the homodiegetic narrator, and his expansiveness in the lyricization of the narrative regime.

In sub-chapter 3.1. *The lyrical identity of the narrator. Employing the homodiegetic model*, the lyrical identity of the narrator is examined, and depending on this, the types of lyricism that leave their mark on the narrative regime are analyzed.

In 3.1.2 *Atmospheric lyricism and the propensity towards the fabulous in the descriptive prose of M. Sadoveanu*, the notion of thematic obsession [17] is dissociated in correlation with the dominant affectives in the writer's work, insisting on the fact that the feeling of nature, belonging to the Sadovenian personality, unfolds in his descriptive prose through the mediation of a series of narrators, some fictional alter-egos, endowed with the function of resonators of the unique state of mind experienced in the space of nature by the author himself. Thus, the biographical and the artistic self merge to give an unique expression to the feeling of nature, which, thanks to the artistic, acquires general human valences. In this sub-sub-chapter, the mode of expression (direct/indirect) of lyricism (*The Bait of the Flowers, Island of wolves*) is followed, the importance of the function of enunciator and enunciated, which the homodiegetic narrator assumes (*Country beyond the fog*), the mobility of the gaze that contracts multiple valences and contribute to the creation of a theatrical vision of the life of nature (*Island of wolves* and *The Beauty's Downhill*). Also, the orchestration of points of view is investigated, seeing various facets of the self: the expansiveness, highlighted by imaging projections, which capture the dynamism and vitality of the life of nature, and the

reflexivity through which the deep consonance between the inner universe and that of nature and revealed the mechanism for maintaining lyrical tension in *The Land Beyond the Mist*.

In 3.1.2. *The contemplative lyricism of L. Blaga's prose. „Chronicle and Song of Ages”, „Caron's Boat”*, the identity structure of L. Blaga's personality is highlighted, whose main components are revealed by contemporaries (L. Rusu, C. Ciopraga, M. Martin) and others. It is argued that the persistence of lyricism in Blagian narratives is due to a state of contemplation that allows access to the miracles of one's self and the world. The individuality of the homodiegetic narrative model adopted by the author resides in the vocation of its duplication. Thus, in the *Chronicle and the song of the ages*, the miracles from the universe of childhood are revealed or intensified by adding, in the plane of vision, two perspectives, the child's and the adult's. Their optics constantly overlap and correlate: the imaginative exuberance typical of childhood is valued by the reflexivity specific to maturity. Contemplative lyricism also fuels the symbolic vision of the topos of childhood, which, from the child's expansive perspective, depicts a picturesque universe structured in several concentric circles. In the novel *Caron's Boat*, the narrator Axente Creangă, a double book by L. Blaga, through which he fictionalizes his empirical identity, exercising the function of representation, adopts a double register of perception of the real, which corresponds to the two main roles assumed: as a chronicler who outlines suggestive images of the historical era in which he lives and as a poet, whose eyes contemplate the beauty and harmony of the world. That is why his narrative regime is fluctuating: either objectified or lyrical. In an objectified mode, Axente Creangă exposes historical facts, which changed the "natural trajectory of existence" of the characters Alexe Păcurariu, Simion Bardă, Marga Mureșanu, the old man Loga, etc., adopting a clear, precise, apparently austere expression emotional view. The withdrawal, in a few lines to the mountain, in the space of eternal nature, gives the opportunity to reveal his lyrical, contemplative nature, projected in descriptive sequences exposed in lyrical mode.

3.1.3., *The pathos of Z. Stancu's digressive lyricism. The novel „Barefoot”* has as its object of research the lyrical digression, assimilated to the narrative regime. Thus, it is highlighted that in the novel *Barefoot* the structure of the narrative corresponds to an artistic vision, whose essential feature is fragmentation: the storyteller Darie disseminates multiple points of view on what is narrated, different in their ideological and affective content. However, the coherence of the artistic vision in the novel is supported by the narrator's overwhelming sensitivity. He adopts, in turn, two essential roles: as a social being, who revolts with great pathos and shows great affection for the lowly and humiliated humanity, and as a contemplative being, trying to glimpse and seek out the secret meanings of human existence. In both cases, it is observed that the narrator's inner turmoil, his states and experiences are transposed through digressions, which, concentrating the lyrical substance of the speech, serve as reservoirs of lyricism, and their well-thought-out dislocation, their

dynamic correlation ensures continuity of lyricism in the narrative. The topic and size of these excursions is different: they represent either some poeticized conclusions, or ideational cores of great consistency, which accumulate affective perceptions gradually reproduced; sometimes they are stretched, redundant and monotonous, sometimes vibrant, sensitizing and subtle, but always their function is the same: to allow the narrator's emotions to flow, accompanied by reflections and meditations on the social or general human aspects of reality.

In 3.2., *Empathy as a source of intensification of lyricism in the homodiegetic regime*, illustrates the possibility of strengthening the lyrical perspective of the homodiegetic narrator, through his projection into other characters, highlighting, in this sense, the mechanism of empathy [22], of its forms, the empathizer and the empathized [33], of their dynamics in the work of C. Petrescu, G. Ibrăileanu, M. Eliade etc.

In 3.2.1., *The multi-plane empathetic transposition in the novel „Procust's Bed” by C. Petrescu*, it is demonstrated, through analysis, that the mechanism of empathy contributes to the amplification of lyricism, to its mention over long distances, because the narrator's predisposition to appreciate the world in a lyrical key, in certain cases, it is also transmitted to the character, and, with their situation on the same wave of perception, the affective capacity of the speech also increases. The functioning of empathetic regimes is circumscribed to the experimental narrative model, also called Proustian, which attracts substantial metamorphoses in terms of the narrative perspective, producing, in turn, „a series of changes in the perception of the represented/narrated reality” [19, p. 21], in this case, the subjectivization of discourse. It also reveals the fact that an essential contribution to the promotion of the Proustian narrative model in Romanian prose is made by Camil Petrescu, in whose work the narrator, turning his objective towards his inner world, which opens to him abysmally, refuses the omniscient perspective, strongly poeticized, for fear of seeming contrived, therefore insincere. Reflecting in himself, but also in his characters, he projects himself into a series of alterities, which have the function of repeating, „in echo”, and thus intensifying, his inner turmoil. Thus, the novel concept proposed by Camil Petrescu illustrates a new configuration of the fictional universe, the result of a vision coagulated „from the radiations of the psychological universe of the narrator-character” [19, p. 22]. In the novel *Procust's Bed*, the mechanism of empathy is set in motion by the desire for self-knowledge of the two characters, Mrs. T. and Fred Vasilescu. These, in order to perceive themselves, introspect, analyze, observe themselves, showing empathetic mobility, being for each other, without realizing it, empathizers and empathized. In the same way, Mr. D. for Mrs. T., as well as Emilia for Fred, become resonators of their affective, rich and complicated lives. It is observed that, in these cases, empathy induces lyricism in the narrative not directly, declaratively, but allusively, by subtly connecting the points of view of the characters. At the same time, the lyricalization of the narrative regime in this novel is supported by the

empathic tandem Fred Vasilescu – Ladima, in which Fred Vasilescu plays the role of the empathized. Ladima's letters represent a center of empathy (perspective) that radiates a multiplicity of emotions multiplied by Fred during the reading. The narrator notes in parallel his soul movements, related to the contents read, but also to his own experiences, notes that express emotional co-participation and a kind of „affective contagion” „with his suffering friend”. Fred's notes, often expressed in a slightly poetic language, directly communicate his experiences, propagating on the surface of the narrative an uninterrupted flow of lyricism, full of bitterness, which meets, thanks to the inspired direction of the characters' syntax and points of view, the underlying, from the depths of the narrative, maintaining a deeply affective tone of the speech.

In 3.2.2. *Sources of empathy in the novels „Maitreyi” by M. Eliade, „Adela” by G. Ibrăileanu, „ Caron's Boat” by L. Blaga*, the establishment of various empathic regimes under the infinite power of eros is followed. The substantial soul mutations, discovered by the character-narrator Allan in the novel *Maitreyi* by M. Eliade in a thorough analysis, arise after experiencing a devouring passion, generated by „erotic magnetism, felt as a „spell” [6, p. 109], what is established between him and the Bengali Maitreyi. This analysis highlights a plurality of points of view on the lived fact, verbalized by two different voices, whose emotional coloration is also different, depending on the discourse situation that concretizes them. It turns out that the inflections of these voices express the duality of the emotional-psychological structure of the narrator Allan (who, on the one hand, is rational and pragmatic, and, on the other hand, is capable of lyrical-pathetic revelations of his inner world), which determines the dimensioning of the homodiegetic regime, established by it, in non-lyrical and lyrical. The autoscopies of the character-narrator often prove that he is on the same wavelength of feeling and perception as Maitreyi and reveals his transposition into her reference system, which consequently produces the so-called „affective contamination” that contributes to the intensification of the narrative's lyricism. In the novel *Adela*, the lyricalization of the narrative regime is due, not least, to the ability of the character-narrator to relive certain essential experiences from his life, related to Adela, a being he has known as a child. The evocation of her childhood is done through free indirect speech. Although devoid of figurative elements, it has emotional potential, because the narrator assumes the role of empathizer, sharing the child's vision and way of feeling. In *Caron's Boat* novel, the mechanism of empathy is triggered by the contemplation of nature. The sensory and affective chords highlight high-tension soul reactions of the character-narrator Axente Creangă and Ana Rareș, which, multiplied in this way, condenses the lyrical essence of the exposition. The recognition by the character-narrator of this empathic connection, expressed through *verba sentiendi*, directly infuses lyricism into the narrative, hence the somewhat pathetic note of the narrative discourse.

In 3.2.3., *The identity construction of the narrator and the empathetic regime in „Philanderer of Old Court” by M. I. Caragiale*, the author-narrator relationship, the shaping of the narrator's identity, is followed, detailing the mechanism of empathization. The narrator's predispositions towards feelings of great sensitivity, towards vibrant lyrical effusions, are gradually revealed, through the evocations transposed through the prism of Pantazi and Paşadia. These characters are generated by duplication and contrast, and their organization aims to achieve the effect of „parallel mirror depth” [4, p. 425]. The mysteries of Pantazi and Paşadia, to which the „enigmatic” Pirgu is added, reveal the mystery of the storyteller himself, who, recounting the stories of his followers, uncovers his identity. It is a rare case of empathizing when the narrator (the empathized) is influenced by several empathizers. Both Pantazi and Paşadia represent two different dimensions of the narrator: one lyrical-sentimental, and the other serious and opaque. Pirgu, another character, outlined by the narrator, represents „an ugly, vulgar, „mud” reflection of the composite figure of the three kingdoms” [4, p. 425]. However, he enlivens the narrative and saves the narrative from the invasion of a sentimental, nostalgic lyricism, which he avoided and which he parodied in the pages of his novel M. I. Caragiale.

In sub-chapter 3.3., *Marks of the lyricalization of the narrative voice*, the „utterance” of the homodiegetic narrator is researched, highlighting the specificity of his voice in the work of M. Sadoveanu, L. Blaga, Z. Stancu, as well as its ways of lyricization.

3.3.1., *Autonymic modality and referential echo of the voice*, aims at the lyrical identity of the homodiegetic narrator, discovered through the prism of the modality, „one of the main mechanisms of the subjectivation of narrative information, which conveys the author's vision” [20, p. 11]. A variety of the modality is the autonymic modality, which resides in the fact that „the speaker uses words written on the thread of his speech [...], and, at the same time, indicates them” [29, p. 148]. The autonomy of the narrative sequences contributes, to a certain extent, to the lyricization of the homodiegetic narrative regime, as the „comments” based on what is stated express more emotion. These are used in the prose of M. Eliade, M. Drumeş as marks of a dialogue with oneself or with the other, of a dual affective attitude, etc., they also clarify the true intentions of the narrator, reveal his hidden facets, discover his subjectivity. It is also revealed that the effect of sensitizing the discourse of the homodiegetic narrator is obtained by applying *the constitutive heterogeneity* [29, p. 91-151], which gives rise to polyphony, which allows the diffusion of other voices in the discourse. It is, first of all, the so-called referential echo of one or other foreign voices, „associated with other utterance situations that the interpreter has in memory or mentally reconstructs” and has „the effect of doubling or hybridizing the speaker's voice within the meaning” [31, p. 87]. It can be observed that in traditional or modern prose from the 20th century, written in the first person, the strategy of multiplying the narrative voice is often resorted to, by creating

echoes and references, which diversify the points of view on the issues addressed, and, not infrequently, increase the lyrical potential of the statement, as in the work of M. Eliade, Z. Stancu.

In 3.3.2., *Conventional symptoms*, the indicators that highlight the specific properties of the voice are investigated. It is highlighted that certain expressions have the function of certifying certain properties of their utterance, that is, of the voice of the speaker who produces them. It is about the conventional symptoms associated with the voice, including performative or modal expressions, interjections and other formulas [32]. The former, to a large extent, highlight the emotional tonality of the narrator's voice or the characters, by virtue of the fact that they can associate different conventional symptoms. The emotionality of the narrator's voice is supported by the evaluative assertions (*How Much I Loved You* by Z. Stancu), the interrogative speech acts (*Invitation to waltz* by M. Drumeș), the request-type speech acts (*Barefoot* by Z. Stancu). It is highlighted that, along with performative expressions, and interjections with the value of rhetorical exclamations, various conventional symptoms are associated with the narrative voice, which reveal the emotional reactions of the ego. The presence of interjections in the speech of the characters or the narrator emphasizes, adds a pathetic nuance to the speech, signaling the affective participation in what happened. Unlike poets, prose writers less often resort to the virtues of rhetorical exclamations to emphasize and sensitize the discourse. However, M. Sadoveanu, M. Drumeș, L. Blaga, Z. Stancu use them more often.

In 3.3.3. *Intonational resources of the voice*, the potentialities of lyricizing the voice are investigated, due to some features of the intonation: tempo, pauses, timbre. Intonation turns out to be an important parameter of the voice, which facilitates the transmission of various emotional reactions. Having a „multicomponent aspect”, presenting itself „as an absolutely mandatory index for oral speech”, intonation „accompanies internal speech and even a written text” [7, p. 199]. The lyrical exposition is often marked by pauses, designated by the suspension points that „require a wide breath after the phraseological statement is consumed”, „give the phraseological ensemble a touch of poetic indeterminacy, and the style a great lyrical tension” [10, p. 86]. Suspension points fulfill these functions, especially in their final positions, used both in the authorial narrative regime and in the acting one (*The Land beyond The Mist* by M. Sadoveanu). Accompanied by exclamations, rhetorical interrogations, invocations, these constitute centers that signal strong emotion, lived with particular intensity (*How Much I Loved You* by Z. Stancu), or transcribe, as it were, the breath interrupted by emotion of the character, who confesses with sincerity (*Procust's Bed* by C. Petrescu). Another parameter of the intonation, the tempo, in prose with a lyrical narrative regime, is motivated by the communication situation, which the narrator adopts and which influences his affective state. For example, the landscapes viewed by the narrator stimulate the manifestation of various lyrical moods. As a rule, in such sequences, the tempo of the speech is

determined either by the sequence of broad phrases, which generate a contemplative, sober and serious lyricism, as in the novel *Caron's Boat* by L. Blaga, or by the sequence of short sentences, highlighting strong, intense emotions (*Barefoot* by Z. Stancu). The timbre, otherwise known as the specific coloration of the voice, is concretized by the poetic phonetics procedures (assonance, alliteration) that attribute resonance to the narrative voice, enhancing the musicality of the words, but also the lyricism of the exposition (*The Beauty's Downhill* by M. Sadoveanu, *The Crazy Forest* by Z. Stancu).

In 3.4., *Openings to the lyricization of the homodiegetic narrative regime in postmodern prose. The expansiveness of the ego in the novels „Blinding. The Left Wing”, „Travesti” by M. Cărtărescu and „Exuvii” by S. Popescu*, a property of the homodiegetic self is examined, with a great impact on the lyricalization of the narrative regime in the postmodern novel - expansiveness. Unlike traditional prose where expansiveness is determined by the contemplation of a corner of nature or meditation on human existence, in postmodern prose it is supported by complicated intellectual and somatic states, generating emotions and feelings, which find their reflection in the intellect. It also manifests itself through the ease with which the narrator masters the multitude of subject lines, perspectives and points of view, through his inexhaustible fantasy with which he explores the realm of the impossible, through the overflowing imagination that allows him to multiply, mirror in a plurality of alterities. Expansiveness becomes a sure proof of the lyrical interiority of the narrator, when he, in a dreamlike way, often activating the ancestral memory, probes the abysses of his being, its mysterious, deep layers, the enigmatic self, source of a phantasmagoric imaginary, which bursts into surface, disturbing the prosaic regime of existence. Such outbursts denote the release of an inner tension, the indication of a passionate fever, by which the narrator's self is contained in the novel *Blinding. Left wing* by M. Cărtărescu. In the same way, the expansive nature of the narrator is supported by the exacerbated psychosomatic perceptions, which send to the obsession of corporeality, the body, the object and the subject of the narrative often become a focus of irradiation of poetics assimilated to the narrative perspective of the narrator (*Exuvii* by S. Popescu). An essential fabric of the self in the postmodern narrative, highlighting its expansive nature, resides in the mobility with which it projects itself into various possible worlds, endlessly „clones” and „reduplicates” itself. The alterities in which the ego is pulverized create a subtle „game” [23, p. 64], and with it, the possibility of the ego to endlessly generate „possible worlds increases” [18, p. 200]. The pulverization of the self into the multitude of alterities allows the censoring of lyricism by disguising its true source. As the narrator divides his interiority into several selves, showing the availability of affective evaluation of his own interiority in relation to the world, the sources of proliferation of lyricism in the narrative also multiply (*Travesti* by M. Cărtărescu).

The expansiveness of the postmodernist self, revealed by its ability to multiply and mirror itself in others, by its „miraculous” possibility to plunge into its own inner cosmos, is also supported by numerous prosographies and lyrical references (*Blinding. Left Wing* by M Cărtărescu).

GENERAL CONCLUSIONS AND RECOMMENDATIONS

1. In this thesis, we revealed the diversity and functionality of lyrical narrative regimes in Romanian prose of the 20th century. Priority, in this order of ideas, was the elucidation of the status of the lyrical narrative regime, which represents a mechanism for generating and fluidizing lyricism in speech, determined by the type of narrator, how he operates his functions (mandatory and secondary), by the perspective adopted and its related point of view. Following the manifestation of lyrical narrative regimes in Romanian prose, we conclude that both heterodiegetic and homodiegetic narrative regimes are lyricized due to the emotional-psychological structure of the narrator, well highlighted, in the case of the homodiegetic narrator or, more or less, palpable, in the case of the heterodiegetic narrator. Among other constitutive factors of the lyrical narrative regime, we have established the poetic and imaginary syntax, the narrative voice, whose indices are the autonomic modalization, the conventional symptoms, the intonation revealed by its components: pauses, tempo, timbre.

2. A special place in our research was occupied by the analysis of the strategies of lyricizing the heterodiegetic regime in traditional Romanian prose (M. Sadoveanu, I. Teodoreanu, I. Druță, G. Meniuc, D. Matcovschi, etc.), reported to the possibilities of expression, by the heterodiegetic narrator, of his affective attitudes. We found that, regardless of his omniscience, maximal or moderate, the narrator flaunts his affective attitudes by resorting to premeditated „thickenings” of them. Hence the „paradox” of the lyrical subjectivity of the heterodiegetic narrator, because, instead of disguising it, according to the prescriptions of the objectified narrative model, he exaggerates it, by exploiting figurative means, used infusionally, with different stylistic functions in the verbal plane of the perspective. Studying, under this aspect, the work of I. Teodoreanu, G. Meniuc, V. Ioviță etc. showed that the heterodiegetic narrator resorts to various types of figurative elements to reveal, directly or indirectly, his affective attitudes or to interpret the interiority of the characters: redundancy, ways of accumulation with lyrical finality, repetition and symmetrical arrangement, double metaphors, asymmetrical constructions, etc., used in summary expositions, stage presentations, prolepses, various descriptions (landscape, portrait). We have also shown that in some authors, for example, in I. Teodoreanu, the speech clothed in metaphors generates an emphatic and somewhat artificial lyricism, tiresome and monotonous. However, most of the time,

the constellations of figurative elements mainly have a sensitizing impact on the narrative discourse, a fact due to the strong lyrical fluids they spread.

We would like to draw attention to the fact that, despite some opinions according to which the poeticized insertions are found sequentially in the narrative work, having, above all, an ornamental function, we argued that the lyrical narrative regime still shows a great potential to perpetuate its presence throughout of the entire narrative, due to the poetics of the narrative perspective, assimilated to a mythical or symbolic vision that serves as a binder of the narrative, as in the prose of M. Sadoveanu, I. Druță, I. Teodoreanu.

We have distinguished, within the research of the lyricalization strategies of the heterodiegetic narrative regime, and the ways of manifestation (accumulation, distribution, intensification) of lyricism in the narrative, revealing that, on the one hand, it is maintained by the use of poetic syntax procedures (different forms of repetitions, enumerations included in syntactic structures, relatively symmetrical, with a gradual effect, the harmonious sequence of statements, etc.) that ensure the accumulation of lyricism on certain segments of the narrative, its intensification (Z. Stancu, D. Matcovschi, I. Druță). On the other hand, the organization of the configurational units according to the principles of a syntax of the imaginary contributes to its uninterrupted fluidization in the narrative, and therefore to the continuity of the lyrical narrative regime, as I noticed not only in the traditional prose, represented by I. Druță, but also in the postmodern one, by Gh. Crăciun.

3. Following the mechanism of establishing the lyrical homodiegetic regime in traditional and modern Romanian prose, we found a close connection between the lyrical identity of the narrator and the mode of exposition chosen, an identity that is built through a certain relationship to the psychological profile of the actual author of the work, which allowed us to distinguish the so-called "land" affectivity with which the narrator is endowed, interpreting a land lyricism with some representative expressions in Romanian prose (atmospheric, according to M. Sadoveanu, contemplative according to L. Blaga, pathetic and digressive, in Z. Stancu), which generated original valorizations of the homodiegetic narrative model, in which lyricism, as a rule, subsists the unfolding of a poeticized vision of the world, supported by the gaze of the narrator who selects, retains details, facts, giving them relief foreground or background. The artistic relevance, as well as its lyrical-sentimental or contemplative expression, gives expressiveness to the universe outlined in the descriptive prose of M. Sadoveanu (*The Bait of the Flowers*, *The Beauty's Downhill*, *The Country beyond the Mist*), in the autobiographical prose of L. Blaga, for example in *The Chronicle and Song of Ages* and *Caron's Boat*. We also demonstrated that the homodiegetic narrative models, established by the authors M. Sadoveanu, L. Blaga, Z. Stancu, are based on a double perspective on the narrated facts or on the massive exploitation of lyrical digressions in Z. Stancu's work. We

pointed out that numerous lyrical digressions in the work of this writer, being sensitizing, vibrant and subtle, represent real reservoirs of lyricism, and in some cases, due to their redundant, monotonous and emphatic character, the lyricism lacks authenticity and depth.

4. Among the lyricalizing possibilities of the homodiegetic narrative regime in the modern novel, we note an important way of accumulating, spreading, intensifying lyricism, which resides in the narrator's empathy with his characters. Elucidating its forms in the novels of C. Petrescu, M. I. Caragiale, G. Ibrăileanu, L. Blaga, we noticed that it can be surface or deep, supported by an empathetic couple or several (*Procrustus' Bed* by C. Petrescu). We found that the mechanism of empathy is triggered by strong feelings, such as the feeling of love (*Maitreyi* by M. Eliade, *Adela* by G. Ibrăileanu) or depending on different discourse situations (contemplation of nature, for example, in *Caron's Boat* by L. Blaga). In addition, we revealed that, sometimes, the complex identity construction of the narrator, concretized by his multiple projections in other characters, supports the diffusion of lyricism from the character to the narrator, lyricizing the authorial homodiegetic regime (*Philanderer of Old Court* by M. I. Caragiale) .

A special attention to the investigation of the lyrical homodiegetic narrative regime was given to the lyricalizing virtualities of the narrative voice. Based on the prose of C. Petrescu, M. Drumeș, M. Eliade, Z. Stancu, we established that it supports, to a large extent, the lyrical identity of the narrator, and, despite its conventionality, it is noticed in the speech due to some clues which refers to the autonomic modality, referential echoes and conventional symptoms. The relevance of the study of the voice within the homodiegetic lyric regime resides in the fact that it is instituted by a personal self, endowed with a voice that "speaks", in a certain way, the narrated contents, that's why we elucidated the properties of the narrative voice of the respective self (tempo , pauses, intonation), proving that in the prose of Z. Stancu and L Blaga they contribute to maintaining the lyrical narrative regime.

Punctuating the evolution over time of the lyrical homodiegetic regime, we noticed that its manifestation is not limited to traditional prose, as is usually stated, but also in the modern one, extending even in the postmodern one, being supported, as I witnessed in the work of M. Cărtărescu, the particular structure of the self, namely his expansiveness that highlights an intellectual-affective-sensorial lyricism, a sensational capacity to immerse oneself in one's own interiority, revealing it through the prism of a phantasmagoric imaginary, reduplicated by the mirroring of this self in its alterities, by numerous prosographies and lyrical references.

5. Following the investigation of the lyrical narrative regimes in Romanian prose of the 20th century, we configured a typology of them, dissociating some of its basic forms: the heterodiegetic authorial and actorial narrative regime and the homodiegetic, authorial and actorial narrative regime. However, we emphasize that the factors establishing the respective narrative regimes

sometimes act unequally in the narrative, the writers giving preference to only a few of them. For example, I. Teodoreanu exploits the figurative virtues of language as a way to emphasize affective attitudes, D. Matcovchi and Z. Stancu capitalize on poetic syntax as a source of infusional lyricism, C. Petrescu and G. Ibrăileanu resort to the mechanism of empathy as a way of intensifying of lyricism, M. Cărtărescu and S. Popescu rely on the expansiveness of the ego, Gh. Crăciun poeticizes the narrative perspective and applies the syntax of the imaginary, which leads us to affirm that the specificity of the narrative regime depends, to a certain extent, on the choices that does the writer, who establishes his own lyrical, individual and incomparable narrative regime.

Recommendations:

- capitalizing on lyrical narrative regimes in Romanian prose of the 21st century, by highlighting their continuity/discontinuity with the tradition established in the 20th century;
- expanding the proposed investigation model on some types of prose (objective, fantastic, etc.), following the way of establishing non-lyrical, fantastic narrative regimes, etc.;
- capitalizing on some theoretical or applied aspects related to the study of writers I. Teodoreanu, M. Sadoveanu, I. Druță, C. Petrescu, M. Eliade, M. Cărtărescu, S. Popescu in pre-university education in order to highlight new aspects of Romanian prose of the 20th century.
- the development, based on the research results, of some university courses as well as the initiation of some research projects (bachelor's theses, master's theses) at the faculties with philological studies.

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ADNOTARE

**Gabura Carolina, Regimuri narative lirice în proza românească a secolului al XX-lea,
teză de doctor în filologie, Chișinău, 2023**

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografie din 215 de titluri, 155 de pagini text de bază, declarația de asumare a răspunderii, CV-ul autoarei.

Rezultatele obținute sunt reflectate în 10 lucrări științifice.

Cuvinte-cheie: narator, identitate, regim narativ, heterodiegetic, homodiegetic, perspectivă, poeticitate, lirism, empatie, figurativ, voce narativă, modalitate autonimică, simptom convențional.

Domeniul de studiu: Specialitatea 622.01–Literatura română

Scopul lucrării: identificarea și interpretarea regimurilor narative lirice, demonstrându-se diversitatea și funcționalitatea lor în proza românească a secolului al XX-lea.

Obiectivele de cercetare: determinarea mecanismului de instituire a regimului narativ liric (heterodiegetic și homodiegetic); analiza strategiilor de liricizare a regimurilor heterodiegetice în proza tradițională românească (M. Sadoveanu, I. Teodoreanu, I. Druță, D. Matcovschi ș.a.); interpretarea modelelor homodiegetice lirice (L. Blaga, Z. Stancu, ș.a.); examinarea virtualităților de liricizare a regimurilor narative homodiegetice în romanul modern (C. Petrescu, M. Eliade, M. I. Caragiale, G. Ibrăileanu); estimarea potențialului de liricizare a regimului narativ în romanul postmodern (Gh. Crăciun, M. Cărtărescu, S. Popescu); stabilirea unei tipologii a regimului narativ liric în proza românească a secolului al XX-lea.

Noutatea și originalitatea științifică rezidă în aplicarea conceptului de regim narativ liric la studierea prozei românești din secolul al XX-lea, evidențiindu-se plierea acestuia la diferite formule narative (tradițională, modernă, postmodernă). În funcție de cele două tipuri de regimuri narative delimitate, heterodiegetic și homodiegetic, au fost dissociate și interpretate diverse strategii de liricizare ale acestora în opera scriitorilor interbelici (G. Galaction, M. Sadoveanu, G. Ibrăileanu, M. Eliade, M. I. Caragiale, C. Petrescu, L. Blaga) și a celor contemporani (Z. Stancu, I. Druță, D. Matcovschi, V. Ioviță, Gh. Crăciun, M. Cărtărescu, S. Popescu).

Rezultatul obținut care contribuie la soluționarea unei probleme științifice importante: *elucidarea algoritmului de funcționare* a regimului narativ liric, *având ca efect clarificarea* modului de liricizare a narațiunii heterodiegetice și homodiegetice în proza românească a secolului al XX-lea, pentru *utilizarea ulterioară* la studierea lirismului în proză.

Semnificația teoretică a tezei constă în conceptualizarea regimului narativ liric ca mod distinct de expunere în opera narativă; disocierea lirismului funciar ce are influență majoră asupra liricizării narațiunii în proza tradițională și modernă românească; relevarea subiectivității în opoziție cu pretinsa obiectivitate a modelului narativ obiectivat în romanul tradițional; stabilirea diferențelor și a interferențelor dintre regimul heterodiegetic și homodiegetic; examinarea potențialului de liricizare a vocii narative.

Valoarea aplicativă: Aspectele cercetate deschid noi perspective de evaluare nu numai a prozei poetice în care se includ scriitori consacrați ai genului, cum ar fi: M. Sadoveanu, I. Teodoreanu, I. Druță, ci și a unor scriitori ale căror opere, tradițional, se regăsesc în alte compartimente ale literaturii, cum ar fi: C. Petrescu, M. Eliade, Gh. Crăciun, M. Cărtărescu, S. Popescu. Modelul investigațional al regimului narativ liric ar putea fi aplicat și la cercetarea operelor în care lirismul se manifestă doar infuzional, fiind dominante numai câteva particularități ale acestuia. De asemenea, după tiparul constituirii regimului narativ liric, în funcție de narator și specificul perspectivei narative, de punctul de vedere adoptat, pot fi stabilite și cercetate, în contextul prozei românești, alte configurații ale regimului narativ: nonliric, fantastic, parodic, umoristic.

Implementarea rezultatelor: Rezultatele tezei au fost implementate în cadrul proiectului *Literatura română contemporană: continuitate, mutații paradigmatică, experiment și inovații* (Facultatea de Litere, USM), la redactarea articolelor științifice (3 publicații) și a comunicărilor științifice prezentate în cadrul conferințelor naționale și internaționale (7 comunicări), la predarea unor cursuri universitare de istorie a literaturii române, teorie a literaturii, naratologie.

АННОТАЦИЯ

Габура Каролина, Лирические повествовательные режимы в румынской прозе XX века.

Докторская диссертация по филологии, Кишинев, 2023 г.

Структура диссертации: введение, три главы, общие выводы и рекомендации, библиография из 215 наименований, 155 страниц основного текста, заявление об ответственности, CV автора.

Полученные результаты отражены в 10 научных работах.

Ключевые слова: рассказчик, идентичность, режим повествования, гетеродиегетический, гомодиегетический, перспектива, поэтика, лиризм, эмпатия, фигуративность, повествовательный голос, автономная модальность, конвенциональный симптом.

Область исследования: Специальность 622.01–Румынская литература

Цель работы: выявление и интерпретация режимов лирического повествования, демонстрация их разнообразия и функциональность в румынской прозе XX века.

Задачи исследования: определение механизма установления режима лирического повествования; анализ стратегий лиризации гетеродиегетических режимов в традиционной румынской прозе; интерпретация лирических гомодиегетических моделей; исследование возможностей лиризации гомодиегетических режимов повествования в модернистской прозе; оценка лирического потенциала нарративного режима в постмодернистском романе; установление типологии режима лирического повествования в румынской прозе XX века.

Научная новизна и оригинальность заключается в применении концепции режима лирического повествования к изучению румынской прозы XX века, демонстрируя ее склонность к различным типам повествовательной формулы (традиционной, модернистской, постмодернистской). Начиная с разграничения двух типов нарративных режимов, гетеродиегетического и гомодиегетического, в произведениях межвоенных писателей (М. Садовяну, М. Элиаде, М. И. Караджале и др.) и современников (И. Друцэ, В. Иовицэ, М. Кэртэреску и др.) были интерпретированы различные стратегии их лиризации.

Полученный результат, способствующий решению важной научной проблемы заключается в *выяснении алгоритма функционирования* режима лирического повествования, *имеющего следствием уточнение* способа лиризации гетеродиегетического и гомодиегетического повествования в румынской прозе XX века, *для дальнейшего использования* при изучении лиризма в прозе.

Теоретическая значимость диссертации заключается в концептуализации режима лирического повествования как особого способа изложения в повествовательном произведении; диссоциация основного типа чувства, „внутреннего”, оказывающим большое влияние на лиризацию повествования; выявление субъективности в противовес мнимой объективности нарративной модели; установление различий и интерференций между гетеродиегетическим и гомодиегетическим режимами; рассмотрение лирического потенциала повествовательного голоса.

Прикладное значение: Исследуемые аспекты открывают новые перспективы для оценки не только поэтической прозы, к которой относятся известные писатели жанра, такие как М. Садовяну, И. Теодоряну, но и некоторых писателей, чьи произведения традиционно встречаются в других разделах литературы. Таким образом, исследовательская модель режима лирического повествования может быть применена и к произведениям, в которых лиризм проявляется лишь „местно”. Также по схеме учреждения режима лирического повествования, могут быть установлены и другие конфигурации режима.

Внедрение результатов. Результаты диссертации были реализованы в рамках проекта „Современная румынская литература: преемственность, парадигматические мутации, эксперимент и инновации” (с 2015 по 2017), при составлении научных статей (3) и научных сообщений (7), представленных на национальных и международных конференциях, в преподавании курсов по истории литературы, теории литературы, нарратологии.

ANNOTATION

Gabura Carolina, *Lyrical narrative regimes in Romanian prose of the 20th century*, PhD thesis in philology, Chişinău, 2023

Thesis structure: introduction, three chapters, general conclusions and recommendations, bibliography of 215 titles, 155 pages of basic text, declaration of assumption of responsibility, author's CV.

The results are reflected in 10 scientific papers.

Keywords: narrator, identity, narrative regime, heterodiegetic, homodiegetic, perspective, poetics, lyricism, empathy, figurative, narrative voice, autonomous modality, conventional symptom.

Field of study: Speciality 622.01–Romanian literature

The purpose of the work is to identification and interpretation lyrical narrative regimes, demonstrating their diversity and functionality in Romanian prose of the XX century.

Research objectives: determining the mechanism for establishing the lyrical narrative regime (heterodiegetic and homodiegetic); analysis of the lyricity strategies of the heterodiegetic regimes in traditional Romanian prose (M. Sadoveanu, I. Teodoreanu, etc.); interpretation of lyrical homodiegetic models (L. Blaga, Z. Stancu, etc.); examination of the lyricity potentialities of homodiegetic narrative regimes in modernist prose (M. Eliade, M. I. Caragiale etc.); estimating the lyrical potential of the narrative regime in the postmodernist novel (Gh. Crăciun, M. Cărtărescu, S. Popescu); establishing a typology of the lyrical narrative regime in Romanian prose of the 20 the century.

The scientific novelty and originality of the thesis: applying the concept of the lyrical narrative regime to the study of Romanian prose from the 20th century, demonstrating its folding to different types of narrative formulas (traditional, modernist, postmodernist). Starting from the delimitation of the two types of narrative regimes, heterodiegetic and homodiegetic, various strategies of their lyricity were dissociated and interpreted in the works of interwar writers (G. Galaction, M. Sadoveanu, G. Ibăileanu, M. Eliade, M. I. Caragiale, Camil Petrescu, L. Blaga) and contemporaries (Z. Stancu, I. Druţă, D. Matcovschi, V. Ioviţă, Gh. Crăciun, M. Cărtărescu, S. Popescu).

The scientific result obtained reside in *elucidation of the functioning algorithm* of the lyrical narrative regime by *clarifying* the lyricity of the heterodiegetic and homodiegetic narration, for *further use* in the study of lyricism in prose.

The theoretical significance of the thesis consists in conceptualization of the lyrical narrative regimes as a distinct mode of exposition in narrative work; the dislocation of the land lyricism, which has a major influence on the lyricization of the narrative in traditional and modernist Romanian prose; the revelation of subjectivity in opposition to the alleged objectivity of the objectified narrative model in the traditional novel; establishing the differences and interferences between the heterodiegetic and homodiegetic regimes; the examination of the lyrical potential of the narrative voice..

Applicative value: The researched aspects open new perspectives for evaluating not only the poetic prose, which includes established writers of the genre, such as M. Sadoveanu, I. Teodoreanu, I. Druţă, but also writers whose works, traditionally, are found in other sections of literature, such as C. Petrescu, M. Eliade, Gh. Crăciun, M. Cărtărescu, S. Popescu. Thus, the investigative model of the lyrical narrative regime could also be applied to the research of works in which lyricism is manifested only by infusion, with only a few of its particularities being dominant. Also, according to the pattern of constituting the lyrical narrative regime, depending on the narrator and the specifics of the narrative perspective, the point of view, and other configurations of the narrative regime can be established: non-lyrical, fantastic, parodic, humorous.

Implementation of scientific results: The results of the thesis were implemented within the „Contemporary Romanian Literature project: continuity, paradigmatic mutations, experiment and innovations” (Faculty of Letters, USM), in the drafting of scientific articles (3 publications), scientific communications presented at national and international conferences (7 communications), in teaching university courses on the history of Romanian literature, theory of literature, narratology.

GABURA (CĂRĂUȘ) CAROLINA

**LYRICAL NARRATIVE REGIMES IN ROMANIAN PROSE OF THE 20TH
CENTURY**

Specialiality 622.01–ROMANIAN LITERATURE

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