

CRITICAL APPRECIATIONS CONCERNING THE DRAMATURGY AND SKETCHES OF I. L. CARAGIALE

Associate Professor Ph D, Mirabela Rely Odette CURELAR
“Constantin Brâncuși” University of Târgu-Jiu

ABSTRACT: LITERARY CRITICISM AS FROM POMPILIU CONSTANTINESCU, G. CALINESCU VIANU TUDOR SERBAN CIOCULESCU, ALEXANDRU PIRU AND CONTINUING SILVIAN IOSIFESCU ION CONSTANTINESCU, V. FANACHE AND OTHERS AT LEAST AS VALUABLE FIXES CARAGIALE'S WORK AND CHARACTER BALKAN PERSPECTIVE CARAGIALE AUTHOR APPRECIATED AS A MASTER OF HUMOR BY USING PHILOSOPHICAL GESTURES. THE WRITER COMES BACK WITH "POLITICS", STATED TALKING BANTER HIS GENIUS CONSISTING OF MUCALIT, WHICH AWAKENS THE ADMIRATION. IN LITERARY CRITICISM IN THE LAST QUARTER CENTURY, CARAGIALE'S CHARACTER EMERGES AS A "LEGENDARY" CHARACTER, A KIND OF URBAN PĂCALĂ.

KEY WORDS: CRITICISM, THE MORALIST, TYPOLOGICAL CHARACTER, ENIGMATICAL COMIC, COMIC ATMOSPHERE.

Caragiale's work projects a real world, described in terms of often unreal or concealed by its weaknesses in order to contemplation of reality with a self-ironic elegance.

. Caragiale may be defined as a moralist, that a writer concerned about the man's character and morals in his social relations "political animal," as Aristotel understood him the human in the city (polis). From this derives political leader of his trilogy thread comic: A Stormy Night, Cone Leonida face to Reactionaries and The Lost Letter.

Caragiale views man in society no longer sees in nature, man sees in the interdependence of its social, but not interdependent cosmic human of the mountains, the hills, the plains of the Danube, by the sea, and so on It is sensitive to social categories, clearly distinguishes categorical language, captures the conflicting interests, connections and conflicts of ideas in the social life. The relationship between the humans and cosmos escapes or is not interested.

He does not recognize the nature of the human factor in shaping the dough. The nature is for him a simple decoration, a time of day, weather good or bad, so sometimes inviting surroundings, sometimes unfavorable relative to our physiology, but not with our deepest psyche. Caragiale describes the company as "take seriously". The moralist from him not considered a factor in the cosmic nature of our soul and feeling its formation as one of the fundamental components of our moral life.

Caragiale's sketches always will retain the attention of literary criticism for contemporary exegesis to deepen meanings constantly exploring, discovering endless facets, which underlines their vitality. Ștefan Cazimir stresses inexhaustible wealth of drawings, artistic variety and ideas,

concluding: "Research of various aesthetic implications of Caragiale's drawings can be extended as much; certainty of being permeated all intents text and you enjoyed all the nuances will be missed but always. Each reading to refresh old pleasures, adds other work. Opera is inexhaustible" [1].

The Universe of moments descends in the slum and continues somewhat comic atmosphere; the characters have the same class of soul, and social and cultural assimilation are part of European civilization space. But this "claim" is made in the gap with reality, with that mixture of ideas and feelings that make the difference between appearance and essence, it is a language spangled new words in which specific disablement society's incoherence.

At the fuss is after Eminescu, "the most authentic and most entertaining character" and after Stefan Cazimir, the type it responds fortunately the "Kaleidoscopic intentions professed by Caragiale".[2]

Returning to the rehabilitation of properly Monuments to show that Pompiliu Constantinescu has the merit of psychology insight drawings, to observe the role of trainers "public opinion" Top Caragiale to capture candid expressions existential banality. The critic takes to remove vague shadows placed over Caragiale's prose by detractors, many of whom veleitari and few people pen.

Social horizon of drawings, impressive in variety, is conspicuous by typological unity, despite the fact that human interior landscape is extremely heterogeneous and exists just about everywhere in the urban characters from high society representatives, to the different character of the periphery. However, reciting sketches can be observed typological variety, which disproves the thesis according to which in the work of I.L.Caragiale only plan prevails. The correction this makes Paul Zarifopol adding: "The observer Caragiale, from the outset, impressed poorly differentiated humanity slums (...) and abundance tic minutes, which is the element of oversimplification, does not derive somehow from any habit absurd cartoonist at any price, but is in reality a habit of urban popular strata here, and perhaps of all countries from the south ".[3]

This is somewhat an interference with that expressed Ibrăileanu, and today it easier to understand that raising "crowds" is cyclical, ie history repeats itself and drawings by their color, are always current, where the classicism of characters. A century ago snobs abused word coming from French, the Romanian with English mixed today.

After his studies Pompiliu Constantinescu and G. Călinescu, referring to the work of Caragiale, the waters will clear showing us clasicitatea typologies, then Serban Cioculescu to confirm that "The mores have changed, the types of Caragiale entered into history. They reflect human traits but eternal "for typologically speaking," there is one area Caragiale "...[4].

Time proves that the "The atmosphere of Moments, at least, is eternal and infinite transformation and not the essence of any manner, but the decor. "Meanwhile a generation" seems to be a thing of fantasy, for specific existential patterns that world seem petrified. Turning to the drawings universe Caragiale we mention that deeper level, distinguish the density essential in defining the typology load of journalism and political life, as careerists attribute of all kinds. The types shown are contingent human comedy heroes.

Many of the sketches (Justice, Art. 214, the Amici, high heat ...) can be considered miniature comedy where the comedian is condensed sequentially heroes define themselves and give the impression that the author did not supervise. In the space of sketches explored alongside

luxury saloon collectively, the slum is the geographic and reigns over them all "slum mind" mentioned by Gabaret Ibrăileanu and, later, Pompiliu Constantinescu.

Making them balance, we note that the general line thickens the moments century's end, filtered through contemplative consciousness and clear a consummate artist of the word. Caragiale is a fine observer of detail presented key and discreet, inquisitive and ironic. This world, with decreases and downs, is eternal.

In the history of Romanian dramatic literature, Vicu Mandra notes the polarity "unstable stably" world Caragiale's heroes and unequivocally concludes that the work Caragialean, "comedies make up a whole." [5]

This finding is entered on the firmament of Pompiliu Constantinescu's name that speaks for thematic unity of Caragiale's theater. The phenomenon is discussed with purely aesthetic means by Tudor Vianu.

Dan C. Mihailescu sees "a precursor Caragiale, somehow, the theory exhibited by Samuel Huntington in *The Clash of Civilizations*, which stops at true European Civilization with the ... Brasov ..." [6]

For Henri Zalis, "Caragiale is a protean artist and proteinaceous" the critic appreciating "loquacity of characters" as a form of resistance to existential evil, for "heaven in the writer's daily events fetters" [7]

Beyond the comic pretextual, or notified by G. Călinescu enigmatical comic the critic discusses the negative fascination as tragic illustration therapy. Elvin B. depersonalization of characters Caragialean emphasizes, noting that "what I like and I confuse psychology is the same series, the same sensitivity standardized clichés same vocabulary invaded the place is not for individual expression, always fragile, always ephemeral " [8]

The critic psychology betrays the types from Caragiale's comedies. He notes their uniform or putting them on the same constant psychological. No one could say that in this conceptual perspective the critic fails, but it would be unfair not to notice that psychology was discussed Caragialean types of illustrious predecessors: Gherea, Ibrăileanu, Pompiliu Constantinescu and Tudor Vianu. Caragiale's prose is like modernity demonstrated by the comparative method. For example, to Alfred Jarry, meet whims, varieties, different specific facts of Caragiale.

The author of moments is like Alfred Jarry, a precursor of Ionesco Beckett therefore a visionary of his era. Arguments are being made to support this statement not consider older overturns a classic Caragiale, both in the sense of 'sustainability' of the word, and the meaning of moralist observer of humanity.

Caragiale is classic, precisely because it is modern, current and permanent ever assimilated. Through Ion Constantinescu, literary critic notes that ILCaragiale used first, before Tristan Tzara, Dada word in sketch *Theme and Variations*, published in the August 1885 national will, of course, appreciably different: At Caragiale "Dada" means horse beating at Tzara means "hazard", that is precisely the "workhorse of the imagination", which takes you on the road often unexpected, unimaginable.

The references of conceptual fantastic prose of ILCaragiale made by Eugen Simion, contributing to an overall vision of this territory from the opera great classics of our literature: "Any form of fantastic - says critic - stands on the foundation of" realism positive "keep in all circumstances, human nature "for" fantastic not, therefore, the prisoner of terror, fear, anxiety.

The planet's sun is spared "[9]. This is the track that they built all those critical scaffolding, lately insisted on Caragiale's prose modernity.

In public The Obscenity of Andrei Plesu, is allusive, Mitica has the vision of a "tragic" who "refuses to act and live grădinarescă values", because "the dead are his only classical alive"[10]. The thesis is called into question by G. Călinescu, which emphasizes "the sadness" Mitica when making findings concerning the destiny of his country: "We're sorry for everything, sir ..." Justice has Ion Varta, when he labeled the Mitica "prodigal of words ":" He is not anybody, anywhere; so it can be found easily, because it is everywhere. " [11]

A compound of "the Caragiale" is "the moment Caragiale". Liviu Papadima believes that "literary historians unanimously recognize when Caragiale, but how to perceive this milestone is somewhat varied" [12]

After Aureliu Goci, Caragiale phenomenon consists in the extraordinary discovery of meanings established beyond historical reference period. The first certification is confirmed by "relations work exegesis critical attitudes interpretative and analyzes exegetical" for "Every section of Romanian society there is a Caragiale virtual refreshed by new forms of existence and a new world is facing reincarnation unexpected Caragiale "[13]. This truth is undeniable, but minimizes the contribution of ancestors critic, saying, for instance, that "Serban Cioculescu kept 50 years of Caragiale's work exegesis at a low level ..." [14] .

Original is Aureliu Goci it finds Caragiale a machiavellianism textual, which requires "intent angelic" under "Strategies evil" but rather vulnerable is when he speaks of "varientările categories of the comic (humor, irony, satire, taunt, batch, caricature, malice) "[15].

Caragiale remains "uncertain moving surfaces, random parade of masks and absurd collapse in deep intuition ontological abyss," writes M. Gafița. [16].

Literary criticism brings out an indisputable truth, that the names of the characters in sketches lose their identity, but several will jointly comprehensive "Mitica". Pompiliu Constantinescu has the merit of notice before all series mythical "What fresco admirable Mitici in different poses, include sketches that two lots, Our friend X, The Triumph of the talent, Delay, at the Fair, a loophole, April 1, Diplomacy, The last issue, Amici, Monopoly, where the characteristics of Mitică is under its most acute of familiarity, indiscretion and free spirit of mockery, performed one of the deepest and most perfect moments stylized drawings from the book Moments" [17].

After Pompiliu Constantinescu Notes "mythical series" and imposes a character named Mitică as a theory of mood, forcing somewhat G. Călinescu note the surrealist style, a distinctly "feminine Mitica" in the person of Miss Mari Smith, "which intervenes to passage of a schoolboy "[18]. As though everywhere looking for him on "Mitica" ... Dumitru Micu believes, rightly, that this picture is one-sided, because "not only critical view of society is tantamount to a self-mystification" [19]. Mitica is rather a sympathetic character to the author, like many other characters since, for as he says himself Caragiale in a dialogue with the glory "nature does not work after printing, but it pours each after a last particularly 'that "I can not get enough to see them and make fun of them ..." [20].

Dumitru Micu highlights "ubiquity" of this type encountered "everywhere" but never without "friends": "His mode of conversation and there is no effective insofar as he speaks, where drawings theatricality" [21] .

A synthesis today questionable of his personality of Mitică realizes Pompiliu Constantinescu by 1935, "chatty to anger, loving pranks to childishness, skillful in little things, slothful to satiety enemy of serviceability but amateur of favoritism profit personal, selfish of Mitică is a small herd who wants to live in and more convenient that of Mitică has become a moral category from the capital of the small bourgeois " [22].

Resuming the findings of P. Constantinescu first and then by G. Calinescu V. Fanache demonstrates that when there is "... a multiplicity of mythic as a grotesque assembly consists of a single individual serial reproduced" [23]

Character "emancipated" Mitică creates "essences" and the aesthetics of the author it sets the "smart guy and unstable" in any event, more or less favorable. Through mythical writer emphasizes illusory and Conventional of a world Factor and also proposes a "breather" in the spiritual, for character puts "label ironic" on the serious problems of society and enchants with presence of mind, giving the impression sometimes that is "childish and dumb ". Mitică feels pretty good politics.

Being close relative of the candidates' comedy "becomes pathetic when he loves his small country, noting" terrible crisis "of the moment, debit principles, aphorisms allusive sees the seriousness of the future, but has the power to keep his being the apparent indifference, appearing always joking and cheerful this is the point of convergence with its author.

Character "of the Balkan" Mitică is a condensation humanity. He is Romanian "adaptable" any situation which makes him Dumitru Micu see "scenes Caragiale 'lives and philosophical doctrines of Diogenes Laertios, because " His characters ILCaragiale accumulate not only infirmities moral, but also some positive attributes of humanity on which the writer has set out and which have undeniable affinities " [24]. Therefore Mitică is a Southern character, a kind of "Balkan Picaro" never horrifying character tendencies, often designed on the facet that captures them all manifested automatism "painted by Caragiale stances".

Silvian Iosifescu emphasizes the "higher miticism" applied by Caragiale's character through miming and correspondence, "lending character and one's own reflection," [25] as in sketches: A conference Tal, at the Fair and others.

Literary Criticism as from Pompiliu Constantinescu, G. Calinescu Vianu Tudor Serban Cioculescu, Alexandru Piru and continuing silvian iosifescu Ion Constantinescu, V. Fanache and others at least as valuable fixes Caragiale's work and character Balkan perspective Caragiale author appreciated as a master of humor by using philosophical gestures. The writer comes back with "politics", stated talking banter his genius consisting of mucalit, which awakens the admiration. In literary criticism in the last quarter century, Caragiale's character emerges as a "legendary" character, a kind of urban Păcală.

Mocking below the epoch apparent imperfections of adaptation to, Caragiale reveals in its style unequaled within the limits of the human condition through the information world. He insists on the human inability to be perfect, serving only the image is deformed under which it recommends and really wants to be taken seriously, the illusion that deception can go unnoticed. Slipping his heroes into evil, in both drama and short stories, is often stronger than the moral force to return the way.

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