

## CLASSIC OR MODERN IN THE NOVELS OF MARIN PREDA

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**ABSTRACT.** The works of Marin Preda are presented as a total innovation. It is seen from the front pages of *Moromeții*, that the solution of killing the peasant's soul is accomplished through a mortal blow on the mentality of young people. The reason of the crash and the destruction of childhood world acquires a major valent regard to the author himself called it "the narrator theme". It became a critical problem of the creative consciousness, however directed to other perspectives and that pulsates in a new mentality. The spiritual values were developed in a world in which the earth work represents the priority of Romanian peasants. Marin Preda detaches from the rural world, choosing citadin environment, and, typology, he changes their physiognomy surprisingly deep in the novels of risipitorii or intrusul. The work of Marin Preda join through its originality in the heritage of universal literature as a valuable insight grounded in humanity and ethics intransigence at the intersection between the classic and modern.

**KEY WORDS:** humanism, classic, modern, rural typology, paternity myth.

The old tradition of the Romanian rural prose brings in the forefront the valuable work of Marin Preda. His works represents a reference points for any observation literature of the Romanian village published subsequently. Marin Preda realized through his novels, a interesting summary, an entire ideology, a Romanian typological peasant myth. Representative for the Romanian literature remain the novels *Moromeții* and *Grand lonely*. We concentrate on two features of this tradition: the peasant typology and the character of the monographic village. But the peak moment of the rural novel before the national liberation is represented by the novels *Ion* and *Rebellion* of Liviu Rebreanu.

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Liviu Rebreanu creates Romanian peasant portrait as earthly being linked to the rural property and acting under the impulse of social needs and at the same time as the instinctual impulse. We are considering two different points of view of the interwar literary criticism, that's Lovinescu it concerns Ion as a symbol of peasant and that of Călinescu, who reduced him to a brute motivated only by a coveting obscure of a ground. Thus we have two points of view for such a rural typology. Rebreanu peasant's work still has a primitive mentality and its behavior is determined by unconscious motives and impulses.

The novelist gives us a psychological surveys abyssal prose, a variety of unique moral reactions, watching scrolling between images with great objectivity, as the illusions of

independence and constancy apart of the small agrarian landlord. Trying to defend the world from the power of money through its permanent spiritual duality, Marin Preda's hero finally destroys his existence on this earth and remains alone. Ilie Moromete enriches the Romanian literature with one of the most representative types of character, a character with human traits of great expressiveness National approaching the peasants of Creangă and Sadoveanu.

It can be observed a similarity of attitudes and beliefs that Moș Ion Roată fool hero, but then reverses in both arguments squire finally, that it is forced to remain silent. And like Moș Ion Roată, Moromete conceals its intentions by displaying amazement, the candor to laugh then interlocutor whom he had treated with apparent consideration. Ilie Moromete has a real verbal strategy, reaching out his opponent and then as a retreat and bring it an impasse. His words seem sometimes to be logical thread of a conversation outside when the nobleman Balosu asks about the locust tree that wants to buy it: "Why you say you do not want to give me, Moromete? That you wanted to pay for it ... "Ilie looked skyward and says" Let's remember that at night it will rain. If you give this rain, I'll do a whole bunch of wheat, Toadere! "[1]. In fact, the words that change the course of the discussion are closely related to the subject. If you get a good crop, Ilie Moromete will not be forced to sell the tree.

In "The glade of Iovan" with a humorous observation occurs the moment of the critical hero to its social injustices of the world in which he lives. Specificity of Moromeții's humor springs from a special meditative capacity. When the agencies come to cash fiscal charge, Marin Preda apparently creates the comic effects, but his cleverly hero carries a subtle game to delay the inevitable sale. We are dealing with a unprecedented verbal acrobatics that victory is assured precarious character. In this show dissimulation his identify to some extent with that of Vitoria Lipan and is backed by the same keen sense of observation. Depending on the circumstances but others are Moromete's weapons. Verbal confrontations with Cocoșilă express the main criterion for assessing the intelligence to understand the science of Moromete to handle the joke, words of wisdom.

Because of the sensitivity and inner balance, Ilie Moromete reminds us of shepherd Micu from *Country Life* of Duiliu Zamfirescu, only peasant-hero from cycle Comanesti family not achieve power, social prestige and intellectual superiority of Marin Preda's character. The originality of the characters in the novel Moromeții typology is kneaded of innocence and perspicacity, intransigence and warmth. The human form of Moromete realized by Marin Preda leads to a special expression of human dignity that intelligence gained by combining generous living and naive stubbornness, ruled by concern.

Ilie Moromete is a strong personality, created in a complex social reality - the interwar village and his contradictions. Ilie Moromete becomes the ideological and programmatic exponent of this social reality, because, although participating in community life during the events of the first volume, is also a spectator who closely follows the daily life and curiosity of the village and villagers destiny, assuming the right to judge, to draw general conclusions on the human condition. Detachment and equanimity is what characterizes Ilie Moromete even when it comes to its own facts and interests. In time, however, he loses his inner serenity. In volume II, we find a continuation of its transformation they get a real dramatic character through helplessness integration in a moral existence of time in which he lives.

The conflict between the generations is increasing within the family and increases the intensity of social and moral conflicts. Unraveling the home, older children opposition and their

departure from home is a serious blow to the father creates a spiritual wound, but also affects the mentality of Ilie Moromete. He feels betrayed and contradicted by those whom he had grown up and educated to a high ethical conception. The parallelism with Călinescu's novel seems at first forced through deep narrative structure different writers; But the myth of paternity can be identified and Moromeții the same as in the novel of Călinescu with the same dramatic consequences.

In volume II and *The Great lonely* the confrontation in front of the father with the youngest Niculae acquires other meanings and dimensions. It contributes greatly to the crisis facing the latter. Father of Niculae represents the embodiment reproving himself healthy and primitive traditions respected and ignored.

Just like his father, Ilie Moromete the child is living an illusion of vital importance, but not aimed at winning a dream of inner balance in a static world. Its sensitivity Niculae had made to feel powerful social adversities since early childhood. Dreaming that the small rural property that will endure intact would be provided the opportunity to learn he predicts, however, that efforts could not prevent parent's possible dangers. The dramatic moment when the father pays taxes with the money had dedicated of school fees shows us the reality of Niculae conscious of the dates of the reality. Niculae wants to bring people a new religion that would remove the brutality and cruelty and establish happiness in the hearts of all. Gradually, the child's naive desire acquires precise forms and crystallizes in a specific concern of the socialist ideal.

The child receives a legacy of high moral worth, candor and purity gained from the parents make him consider the way forward as a smooth path, leading activist in his work towards an idealization of the human condition. Mentality will put very often in conflict or when the victim of intrigues and inequities. After a period of meditation in isolation, the loneliness, he realizes he must return to the reality of present social life. Niculae hero is a lucid, organized, consistent and uncompromising in his beliefs and not let down even the most difficult trials. Dealing with his father draw attention to errors that have directed the young man is really capable of critical and self-critical.

Marin Preda in all his works focuses on the application of the principles in practical by rejecting their demagogic assertion. For the author the return of Niculae to his homeland, his childhood village is linked to Romanian peasant pride to not repudiate the rural origin. Marin Preda proposes to re-establish permanent contact with rural peasant, observing what was valuable and noble past and its traditions. In contrast to his father the character Niculae is not anchored in the past. His mind is moving steadily towards the future, a future acquired by the fight against error and injustice, the child being prepared for to „supports free thinking, selfishness and a rejection of the norms”[2].

When is he asked by Simina if he was sorry after his childhood world, he responds as an activist that helped to change the world and no regrets, but wants to oppose bureaucracy that slows the progression of the human spirit and the goals people set up barriers. Simina advises to always be fighting not to be beaten: "Work it man, swamps dry it (...). It's your secret passion, give way". [3]

We find the same humanism existing to both Ilie Moromete, the peasant philosopher and his son Nicholas. The child changed the meaning of meditation on the history becoming the history responsibility for it and while the debt has to perform to the end. The characters created by Marin Preda mark the pillars worldview and life, characters that is formed and defined in

relation to the social types known the village characters filtered by rural of the monograph made by the author.

The writer establishes Danube coordinates of peasant community that has maintained the attention of many contemporary writers who presented it in various periods of history. And in *The Ostrov of wolves* Sadoveanu evokes a legendary, an archaic society, Zaharia Stancu in *Barefoot* creates an idyllic location from the early twentieth century and the *The angel cried out* of Fănuș Neagu continues the stream Balkan village follow the development of the era before the Second world War until after the war.

In Moromeții Marin Preda countryside gives us a universe that begins to degrade because of social contradictions in the interwar period. He is presented as a space that tends towards modernization and enjoy the picturesque urban of the coloration language and clothing. In this direction it has a dissolution ethical vitality. The cycle in the novel of Moromeții setting a world that presents still trying to resist a crossroads of civilizations and progress. As Matei Caragiale in *Lovelaces by the Court-Old* aristocratic circle disappearance lyrical expose a space version of Balkan history at the convergence point between East and West, Marin Preda also emphasizes a similar experience. The novel Moromeții presents the disappearance of traditional rural society.

While the world of "Lovelace" of Matei Caragiale was dying by vitiation in an aestheticism artificial moral and perverse universe disappears the small agrarian social landlord, although it has a survival ethic of life assimilated new rules.

The reason for the crash, of destruction world of childhood becomes a major valence what the author himself called it "the narrator theme" becoming a critical problem of creative consciousness, but directed towards other perspectives and pulsating in a new mentality.

In "Conversations with Marin Preda" the volume of Florin Muger interview, the writer characterized as: "What I am become? What are they? Naturally, if we think of morals, moral soul that you keep the faith and we want to send our children to this end, of course, the answer can not be other than that I remained a peasant. But thinking and my work are no longer those of a peasant, obviously".

Marin Preda's rural novel falling in the European mainstream literature the fundamental problem peasant land ownership, currently represented by Wladyslaw Reymont[4] and Emile Zola. For Ilie Moromete peasant the land is something to the extent of thinking that generate reflection and moral quality. Spiritual values have developed in a world where Romanian peasants working the land are a priority. Marin Preda surprise Romanian village in average stage of evolution, in a moment of clarification retroactively and full of drama traditions and national treasure.

Because of this ethical problem in the theme disappearance narrative converted old rural civilization, Marin Preda fall within the series of brilliant contemporary novelists literature: Caldwell, Faulkner, and especially Steinbeck, whose novel, *The Grapes of Wrath*, the writer appreciates as a rich opera in symbolic images. The writer is approaching these creators and manner "behavior" of objectivity and sobriety.

Considered to be a complex novel by almost polyphonic structure of the composition, Moromeții is part of great expressiveness in the novel cyclic narrative. The author makes a connection between volumes treated differently than Balzac or Tolstoy cycles. The Second volume of Moromeții subtly reminds of First volume and the Grand lonely amended in the same

way the previous tones. Great Lonely reassess Moromeții events so that the whole cycle is integrated into the whole, an epic space open.

Through the novels *The wastefuls* and *The intruder*, Marin Preda is detached from the rural world, choosing the urban environment, and typological changes its physiognomy surprisingly deep for a creator that seemed focused on rural humanity. The worker Călin Surupăceanu also evolves the same like Niculae, the writer by appealing to social and even inner arrangements. The narrative possesses different rhythm. And here the writer is looking for a point of convergence between the personal and the historical human truth. We can observe an *Intruder* of Marin Preda near *The Stranger* of Albert Camus's.

In *The intruder* as in Camus's work is brought to the forefront the theme of communication disability, suffering unjust, knowledge and personal experience responsible, human solidarity and solitude. If the hero of the French writer entering into the depths of consciousness is due to chance, Călin Surupăceanu is the product of contemporary society and its actions as an ethical standard higher. *The intruder* is considered a novel essay and a novel literary parable projecting universal orbit own contemporary drama as a whole. The author builds a national high material authenticity, a Romanian reality of this feature. Călin Surupăceanu, the hero of *Moromeții* is tormented as her moral struggle to acknowledge historical necessity.

In *Impossible return* talking about universal circuit of the artwork, Marin Preda was note: "But we must tend to express in language that, without giving expression to the national genius, however communicable remain after translation. (...) Great creative force of our art should from now on overflow beyond the forms of expression that not only reveal the secret for us, and to find forms of expression, keeping on the inexpressible charm national character, be still overwhelmed content and this content to look so freely road to universality "[5].

Inheritance of Romanian customs and traditions overlapped with the time of assimilating into a new expression works, the valuable work of Marin Preda is part by its originality in universal literature patrimony as a solid creation, based on humanism and ethics intransigence located at the intersection between classicism and modernity.

## REFERENCES:

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