

## THE WOMAN'S PORTRAIT IN THE NOVELS OF ANTON HOLBAN

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**Abstract:** Contemporary novel analysis, through all its merits, change the emphasis on 'dynamic', on "static", on the outside, on the inside. The action itself loses the value for the benefit of inside peer examination. Are placed in the scene female characters concern, which cannot be made independently of major aspects of life. They lose their most often, physical contour clearly and impressed by psychology, as an image or as inner ideatical identity.

**Key words:** alter ego, present everywhere, unpredictable femininity ,dynamic, static.

Anton Holban's works is further build around need to reach absolute reality. This does not strengthen it, and for that, there is no compensation that will bring satisfaction of problematic spirit. The Narator watches the process now and find itself in a literary work. Switching from one time to another, from one memory to another is often used, creating impression of "collages of fragments", placed in a "harmonisation".

Anton Holban has its own manner of inner world of the individual, I own, to highlight personal experiences in work, in authenticity and psihologismul on which the author leverages them in its texts in a manner feature.

Works of Anton Holban are true copies of his internal life, analytical studies of cases of conscience, confirming author's appreciation for the force of reason for what gives substance real humanitarianism, All sides which characterizes the man as a man, "in the novelof sincerity faded into analysis with reality"[1].

The Narator of Holban is an "alter ego" of the author, his life can be found in work. The fact lived there is only a source of artistical metamorfozis, by intermediating talent, a condition without which the creator of art does not exist. Anton Holban uses certain "tricks", techniques in storyline by suggesting of authenticity, such as: adding journal excerpts, opinions storyteller, which is addressed to direct sometimes reader, items inventiveness, the use of its own name taken from reality.

Anton Holban brings in the center of his attention the woman, the eternal to concern, his vital creed which supplies ingenuity and authenticity. The woman is pervasive in to Holban's creation, is the one that exudes both the author and the character was male.

Contemporary novel analysis, through all its merits, change the emphasis on 'dynamic', on "static", on the outside, on the inside. The action itself loses the value for the benefit of inside peer examination. Are placed in the scene female characters concern, which cannot be made independently of major aspects of life. They lose their most often physical contour clearly and impressed by psychology, as an image or as inner ideatical identity.

With his novel *A death that does not prove anything* Anton Holban opens the three Romanian psychological analysis. The roughed is based on a writer's relationship with Nicoleta Ionescu, which he evokes his confessions often in its. Romanians describes the story of Sandu and Irina. The action is one tinny, analytical spirit dispelling the action. Female character is one absent; Irina is an unbroken only using by Sandu. Irina demolished exclaime: *"I'm going to kill myself."*[2] , but then reflects earnestly: *"That's of course, I won't!"*[3] .

Initially Irina does not means for Sandu an important person, he more pronounced Irina's faults, thing who was proved and his own superiority: *"her head i was small, with her hair, by heat, wet with sweat and tattered and in lațe poor face puffed and soft, Your eyelashes almost non-existent, pug nose, thin and huge teeth"* [4].

Irina is not considered to be an intelligent woman, she is *"unimportant"*[5] , is a girl madly in love with Sandu, agree with any fancy of him.. The inferiority of Irina is highlighted from vehemently statements by Sandu: *"I'd like to talk to her about literature or art, even if he didn't do than repeat views, and we are now witnessing, listening to my own thoughts."*[6] Sandu as Caryl Churchill too, *„satirises the traditionally subordinate role of women in history"*[7], or he maliciously exclude *„the obtaining of the material and moral reparation for contravening the copyright or the intellectual property"* [8] of Irina.

Irina breaks emotionally but not moral, because it refuses to leave with her husband. Finally, when they have knowledge the death of Irina by suicide. Sandu's meditating to the disperate gesture of Irina, her cruelty i tis seen by him as *„ the will to commit the action or the concrete omission and the desire to realize the socially dangerous consequence"*[9] . Her death is seen as a gesture of superiority by Sandu: *„So small, she has been in a state of a great gesture!"*[10]

The second novel from the "trilogy", *Ioana*, notes another category female model of which is, it's about the wife's writer, Maria Dumitrescu. In the *"Ioana"* we have encountered a Sandu much more mature, which *"located the woman on a plane of equality"*[11] all selfishness exposed and here, with all its construction from a single point of view, the book is composed of a duet of some characters of the same intensity of mind.

Unlike their destiny of persecuted Irina, *A death that does not prove anything* or soft, almost purely imagined Dania, from *Games of Dania*, Ioana is a very expressive character, built firmly characterizing not only through thingsings storyteller into the conception, but decided, through its own actions and decisions. Reason and spirit of dodge a less convenient reality, which is a characteristic which proves intellectual maturity, but also through category emotional capacity and by a unpredictable mood suddenly remarked, at the beginning of the Romanian main character is a couple as a whole.

Ioana, also Irina, have the same their love with Sandu too, but for all that, he is not lower, the story of the love may not be one with happy end. Sandu is tortured by suspicions of a relationship that occurred during a separation from it. Regret felt by Ioana gives him the power to continue the relationship, but her explosive character is far different from to one subject, the edge. From the outset it is patient in a patient with Sandu, trying to persuade him that he has not felt nothing for *"other"* and that it has not ceased to love him during this period. Being tortured by his beloved reproofs, it enters a state of indifference, noting that all turmoil will not be ended and never ending is suggestive *"I dreamed on Ahmed"*[12] , Ahmed being insignia of their relationship, which is now finished.

The second Sandu illustrates a beautiful woman, strong, secure himself, able to substantiate their views with arguments conclusive, depicting often enough that *„Ioana is very smart"*[13].

Face of Ioana stands out from the crowd not only by intelligence, but also by means of an instinct that a peremptory urges to actions and determinations on which the man

aware, but a remarkable intelligence, make sure they are not allowed, because they can not understand. Sandu was pleased, however, be her boyfriend, in his heart there is vanity to have near such a woman.

The image of Ioana from the outside is one which makes himself honor, being a person prized by around them. From the inside, Ioana illustrates kind of woman who would be sacrificed for the person that he loves me, but he sees a limit between the slaughter and she can be happy. Ioana understands Sandu and will do its best to be happy together, but his introspective character, it's sacrilegious to destroy any attempt it to build up.

The last novel of Anton Holban, from the same trilogy which has the mai character on Sandu, *Games of Dania*, has links complicated which shall be determined between two souls quite different. "*Games of Dania*" changes in whole temperament of the third Sandu from female character, it by turning into a person sympathetic with his love. The role of the tortured love hero responsibility at this time. Sandu is no longer has control relationship "*I depend on the decisions of Dania, so I'm in inferiority. What humble I feel!*"[14] , the character male being only a puppet of Dania, their meetings or discussions taking place only when she wants " ... right in front of me she organizes her next day ... Not even thinking about me"[15] .

The image of Dania's femininity it humiliates him, is revolted by her behavior which shows lack of interest in him: "*princess who can claim any, you can give no matter how, without get nothing in exchange*"[16] . Sandu feels lower from the economic point of view, seeing that "*Dania is a very rich girl*"[17] , originating from a family disapproved and shall enjoy all that gives her life at the age of nineteen. We are dealing with the image of a woman who enjoys the full of her youth, without being concerned with the worries about tomorrow.

Dania is a girl thanks with her life, enjoying the most of every moment of her life. She was stylish, being admired by those around, capable of deep highs, although they who theorized only when he wanted. She is the example of a selfish woman, which is satisfied with only with superficial aspects of life.

She will highlight that a unpredictable woman, embarrassed, having concurrently îndrăzneli amazing. Having a psychology immersive experience, as it emphasizes the contributor himself, protagonist wit Dania, she was an attempt made completely on Sandu. From his desire to know her in depth and of highlighting a psychology original, naratorul is attempting to build a full image woman he loved, Romanians by turning into a 'explanation-portrait'.

Differences between Sandu and Dania (age, religion, physical situation, concerns, but a similar nature and differences involvement emotional) reveals a woman for which existence man who loves was previously unknown, Looking around him often for a long time: "*Dania lives in a world, not reachable and the reality deziluzions her*"[18]. It follows from her behavior and intercooler. Dania seems to Sandu when shallow, when deep, free of curiosity or very informed, although or versatile, very sentimental or indifferently. In his soul is a constant struggle, he wants in his dreams to kill her or to love her, „*the offender wants to kill a person but making a mistake of identity, he kills another person*"[19]. The man realizes that he could kill the same person who love. The Destiny of Dania, however, is significantly different from that of the other, her sudden Robert Schuman, ominously defibrillator disarms on him hero, who charged more than ever disablement from the slipped into the world of their lovers. Way toward her soul is one truly complicated.

Another time the narator presents the heroine as being retrieved from reality: "*And if later will read Dania these rows, it will not recognize. He will remember the events, but will consider that do not interpret exactly. It is normal that the mirror to look pretty ... It will protest of the title, because she would prefer: symphony, charms, precious stones, silk.*

*I mean something expensive and artificial.[ ... look clear in her heart! Dania is used with games of highlights and shadows ... I comfort myself: are portraits made by famous paintings, in which eroinele didn't want to admit it." [20].*

In the novel *Games of Dania*, we can identify elements which support originality of the story: "A gift of her: a holster tank. With the holster they write these notices, which concern him so close." *This confession acts as a link between fiction and reality, călăuzind at the same time, and toward the idea autobiografice prose writer"*[21].

Selfish Dania will remain a mystery for a hero. Sandu gradually discovers that they come from different worlds that an approximation true it would not be possible. The distance between the two will be kept unchanged. The Destiny of Dania, however, is significantly different from that of the other, disarms on the hero, who charged more than ever disablement from the slipped in inner universe of their lovers. Way toward her soul is one truly complicated.

Unusual in composition of female, characters' behavior created in polyphonic manner. Milly, the other woman in his life, highlighted by antithesis of Dania. Her life marked by suffering, the existence modest, was entirely different than the life eccentric confection worry-free of Dania. Milly remains beside of Sandu without ask something in return. Deft, with living soul lives in full joy new concerns - books and music. From the point of view spiritual, do not be no hesitation to consider ourselves higher than Dania.

In *The novel of Mirel* we meet three categories of women who come to the attention hero. On sweet Mary, which values for him gargle her good-natured expression and at the same time, her presence is always stylish. The admiration for Mary is but one detached, while passion for servant Ioana (name which will give and the title of the second roman of analysis psychological) is expressed by gestures violent attitude of a woman. True victim Lilli whose purity, Mirel enjoys with selfishness and cowardice.

Anton Holban novels shows us an image of femininity, influenced by the way in which women they show her affection and especially to the way in which Sandu, women who respect their life and the life of Sandu's too, women who understand „ *the necessity to observe the fundamental rights as it is the case of human dignity, private and family life and data confidentiality*"[22], the character-narrator they charged; therefore, they remain for both Sandu, as well as for us, the readers, a mystery.

The woman in the novels of Anton Holban must be regarded from both outside and inside them. We can see these characters are fundamental features of female Holban's works in principle of Sandu's findings, but, looking beyond words, We have to be in view of the fact that these women have a certain opinion about the events and about the characters around them, while complementing and thus the image of femininity, regarded inside them.

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