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**LITERARY REFLECTIONS IN POST-COMMUNIST
ROMANIAN CINEMATOGRAPHY**

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PHD THESIS ABSTRACT

Beyond the communist shortage and implicitly the abolition of censorship that limited their form of expression to only a few categories, preventing them from manifesting their true personality and artistic sensibility, the post-Decemberists propelled their cinematographic creation workshops, redefining themselves both aesthetically and semantically, thematically following the institutional resettlement after 1990. Our stake, following these notations applied to filmology, is to develop new, inspirational ideas regarding the relationship between literature and cinematography, offering an innovative analysis that illuminates knowledge and challenges to expanded perceptions, demonstrating that the cinematographic means are engaged to support the literary discourse, to save as many meanings as possible, to give expressive breath to communication, to praise the unique capacities of the authorial source.

The investigation of literary reflexes in the cinema of the transition, edification, individualisation period and the formation of a relevant personality, we believe that it has guided us to relevant conclusions regarding the consistency of the contribution and the literary inspirational status, being a previously systematised and multivalent construction in all that means cultural, expressive, real, artistic, symbolic value, etc, finally demonstrating that the New Wave of Romanian cinema is founded in a (pre)dominant percentage of screenings, adoptions, reintegration of some (often) classic writers (with influence or from the canon), as well as contemporaries, being a space of much-coveted freedom of movement, reaching a higher level of complexity.

We devoted the first chapter of the paper to sketching some preliminary theoretical data regarding the features of cinematic adaptations of literary texts, enunciating various reflections on the book-film relationship (the concept of re-make), at the same time accumulating specific features from the point of view of loyalty (re) creative, and visualizing, in a compressed writing, the context of the technical transformations of cinematography following the shift over the regime of restrictiveness, combined with our visions, sometimes complementary, sometimes alternative, circumscribed especially from the literary perspective.

We noticed in the second stop of our study many tools of literary analysis through which cinematic elements can also be approached, by allowing in a more limited way the expansion of

concepts such as: intertextuality, counterpoint technique, metalanguage, etc. We also explored the cinematographic ability to express a philosophical discourse with a metaphorical character, enhanced by its eminently poetic ontogenesis. We found that in the creative process of stage experience, the actor goes through an intense process both internal and external, the viewer confronting the characteristics of the literary character with the human projection that the disguised craftsman transposes into the imperative of the twin, using an acting template to outline his success in the spirit of fidelity and in the similarity of the authorial intention.

Our collected informative resources record in the third chapter the distinction of film critics such as Andrei Gorzo, Alex Leo Șerban, Claudiu Turcuș, Grid Modorcea and Călin Căliman, who noted different film substrates of the New Romanian Cinema, and micro-analytical approached them in their works, certifying their literary knowledge through an attributive interference of the two cultural components, signifying notable intellectual contributions in both branches and respecting their authenticity as art. Educated intelligence (through philological studies), as well as cultivated sensitivity (through reading and research), doubles the field of associations, symbolisms and meanings identified in the language of images and the cinematic idea, as well as the interference with the pluricode space of filmology, which merges the linguistic-verbal mechanism with the visual, mimetic-gestural and proxemic, respectively auditory-musical.

The radical novelty and the applauded success of the directors legitimized in the Romanian post-Decemberism, as we mentioned Dan Pița, Stere Gulea, Alexandru Maftci, Radu Jude, Cristi Puiu and Cristian Mungiu, symbolise a reaction to the old corseting and restrictive system, while also signaling generational change regarding the ambient choreographies and the subjects transposed on the screen, using surprising stylised elements, sometimes even highlighting through the cinematic sphere literary devices, less accessible from the point of view of comprehensiveness for the public lacking in-depth initiations into culture terminologies and meanings.

The thirteen cinematographic samples chosen by us for analysis in the last chapter of the work, multilayered and applicative, we consider to have the most representative literary articulations, integrating into the category of art, with a set of connected cultural devices and metaphorical-symbolic, thematic or narratives of imagistic-textual discourses, revealing deep comprehensibility and existential meanings of the two areas of artistic creation prioritised in our interest.

We exercised our synthesis and discursive capabilities within the suggestive and argued rendering in the analytical sheet of each film, even though our discourse is impregnated with the imprint of subjectivity, the conceptual precision and methodological rigour being percentage, given to relativity, we highlighted the circumscriptions of the most important literary influences or echoes, proposing a linguistic-thematic-semiotic analysis of different literary sectors, from epic to lyrical, from contemporary literature to bibliographic archives, from the Romanian library to collections of writings from the universal category.

The development of the concluding aspects marks the aim, difficulty and complexity of the thematic approach of our work, given the theoretical encapsulations of the accurate adaptation, as well as the specificity of the two environments; calligraphy of literary-cinematographic biographies of film critics. In particular, due to the voluptuousness of the applicative approach, which presents intermediate features, a meeting of the transactions of the two congruent extremes in the cultural circle, as well as the heterogeneity of the filmic language, breaking in the end an analytical aesthetic that is as original as it is relevant due to bibliographic resources resuscitated along the treatment of transfers between textual realms, extrapolating the center of reflection and receptivity.

The imprint of originality is stigmatised throughout the paper, the theoretical resources being placed with our subjective reception, the filing of the biographies of the literary background of the film critics being carefully selected and valued through the a vision that animates our incursion, but especially in the application chapter, which includes novel approaches on the literary reflections in the thirteen filmic references, nuanced in the spectrum of shaping the chronotope of the filmic discourse, the predominance of textual fragments specific to literary exponents or representative imagistic portions, through a merging transition, from the authorial descriptive spirit to the acting unfolding, through a fluid migration of authority.

• **FILM**

• **LITERARY REFLECTIONS**

NOVEMBER, THE LAST
BALL
r. Dan Pița

• THE PLACE WHERE NOTHING HAPPENED -
Mihail Sadoveanu

SCARRED HEARTS
r. Radu Jude

• SCARRED HEARTS - Max Blecher

I'M A COMMUNIST OLD
HAG
r. Stere Gulea

• I'M A COMMUNIST OLD HAG - Dan Lungu

MISS CHRISTINA
r. Alexandru Maftai

• MISS CHRISTINA - Mircea Eliade
• Poems: EVENING STAR and THE GHOSTS -
Mihai Eminescu

AFERIM
r. Radu Jude

• THE LUCKY MILL - Ioan Slavici
• BIBLE - trad. Dumitru Cornilescu
• UNCLE VANYA - A.P. Cehov
• ALEXANDRIA - Carte populară
• HAMLET - William Shakespeare
• STORIES, SHORT STORIES, MEMORIES - Ion
Creangă
• SINGING TO COMFORT THE DYING-
Iordache Gulescu
• LITERARY WORKS of I. L. Caragiale
• DEATH FUGUE - Paul Celan
• THE THISTLES OF THE BARAGAN- Panait
Istrati
• THE HOSPITAL OF LOVE - Anton Pann

THE DEAD NATION
r. Radu Jude

• EMIL DORIAN'S JOURNAL (1937-1944)
• MIHAIL SEBASTIAN'S JOURNAL (1935-1944)

STUFF AND DOUGH

r. Cristi Puiu

- CAPITAL - Karl Marx
- VANITY FAIR - William Makepeace Thackeray
- THE RED AND THE BLACK - Stendhal
- BEL-AMI - Guy de Moupasant

THE DEATH OF MISTER
LĂZĂRESCU - r. Cristi Puiu

- CHRONICLE OF A DEATH FORETOLD - Gabriel Garcia Marquez
- THE DIVINE COMEDY/ INFERNO - Dante Alighieri
- GREAT HEAT - I. L. Caragiale

AURORA

r. Cristi Puiu

- THE STRANGER - Albert Camus
- THE TUNNEL - Ernesto Sabato
- CRIME AND PUNISHMENT - F. Dostoievski
- THE EARTH'S MOST BELOVED SON - Marin Preda

MALMKROG

r. Cristi Puiu

- WAR, PROGRESS AND THE END OF HISTORY - Vladimir Solovyov

4 MONTHS, 3 WEEKS AND 2
DAYS - r. Cristian Mungiu

- George Bacovia's POEMS

BEYOND THE HILLS

r. Cristian Mungiu

- DEADLY CONFESSION - Tatiana Niculescu Bran

R.M.N.

r. Cristian Mungiu

- Tudor Arghezi's POEMS
- Vasile Voiculescu's POEMS
- Mihok Tamas's POEMS