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The dissertation defence will take place on **30 June 2025**, at 1 o'clock PM. in the Doctoral Committee Meeting of the Doctoral School of Philology, Alecu Russo State University of Balti, in Room 352, 38 Pushkin Street, 3100, Balti, Republic of Moldova.

The doctoral dissertation and the summary can be consulted at the National Library of the Republic of Moldova, Andrei Lupan Scientific Library, USARB Scientific Library, on the ANACEC website: <http://www.anacec.md/> and on USARB website: <http://usarb.md/>

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CONCEPTUAL FRAMEWORK OF THE RESEARCH

Keywords: *Al. Robot, monographic study, interwar literature, literary generation, generational units, Sburătorul, synchronism, biography, critical reception, modernism, proletcultism, protochronism, literary creation, poetry, hermeticism, irony, ludic, linguistic nonconformism, journalism, novel, psychoanalysis.*

Relevance and importance of the research topic. The topic of the research project, *Al. Robot. Monographic Study*, is both relevant and necessary for the process of recovering and reevaluating the interwar Romanian literature with a reformist orientation from Bessarabia. The premise of our research is that, in the name of critical restitution, the cultural landscape is periodically redefined. Therefore, paradigm and mindset shifts can bring to light authors who, for various reasons, have remained unexplored or even unknown. In turn, posthumous reception can stimulate new exegetical searches that can (re)valorize and reconsider certain authors.

The doctoral dissertation, *Al. Robot. Monographic Study*, aims to highlight the work of a writer who disappeared prematurely from the literary scene, whose work has not benefited from a monographic exegetical approach, having been exploited so far only occasionally and unsystematically, its reception being with disorienting gaps. At the same time, there is a significant body of work in periodicals, from which the variety and originality of this author's lyrical, journalistic, and epic productions stand out. Given the necessity of completing literary history, these writings should be read, studied, and evaluated based on the socio-cultural context in which they were written, as well as on the aesthetic criterion.

The aim of this work is to recover the biography and (re)valorize the literary and journalistic creation of Al. Robot (born Alter Rotmann), who is part of the generation of writers who debuted in the 1930s. Insufficiently valued or

abandoned, the writings of the poet, prose writer, essayist and publicist Al. Robot still present a literary interest today, even though they are uneven in terms of value. Enough time has passed for the consolidation of a pertinent opinion in critical reception, a vision that should not exclude, in addition to the aesthetic factor, the historical, social and political ones. Thus, we set out to describe, diachronically and synchronically, the author's creation, to discover unpublished texts that would complement his work, and, through specific commentary, to distinguish the writer's aesthetic orientation. The **objectives** of the research are as follows:

- The contextualization of Al. Robot's literary work within interwar Romanian literature;
- The recovery of essential data regarding the author's biography, through a recuperative and (re)valorization approach, deepening and refining the trajectory of his literary career;
- The identification of key events that highlight the main aspects of the author's life and work;
- The recovery of defining ideas for understanding Al. Robot's artistic personality;
- The determination and analysis of the stages of literary creation in the context of interwar Romanian literature;
- The clarification of the ambivalence in the reception of Al. Robot's literary and journalistic works;
- The delimitation of influences, affiliations, and elements of originality in Al. Robot's poetry;
- The identification and analysis of the journalistic genres utilized by the author;
- The analysis of the novel *Music-hall* through the lens of a psychoanalytic reading approach;

- The identification and chronological organization of lyrical and journalistic texts published in interwar periodicals and not reprinted later;
- The establishment of the place of Al. Robot's work in the context of interwar Romanian literature.

The research hypothesis that guided the organization of the critical approach centers on the “concept of authority,” and the literary generation. There are literary experiences and destinies that can be justified exclusively by the tendencies and literary manifesto of a generation. The approach around the concept of literary generation is motivated by the fact that Al. Robot is an author who created in the interwar period, in years of rupture, when the phenomenon of the new generation emerged within the literary community. The themes addressed, the artistic particularities, the ideological options and, no less important, the destiny of Al. Robot confirm that the poet was sensitive to the idea of generation and merged with it, adhering to aesthetic programs, which he experimented with. Starting with the interwar period of the 1930s, the rhythm of literary generations accelerated, and a shift in mentality occurred, generating interest in the manifestation of generationalism. Although Al. Robot may not belong to the founding models of his time, he was shaped within their school of thought, being in the presence of some of the most notable personalities of the time. Contact with Romania’s intellectual elite sparked the creative enthusiasm of the young Al. Robot, who was not an ignored poet in his time. Researching his existential and artistic trajectory, in the literary context of the era, contributes to deciphering the inner mechanisms that determined his literary and extraliterary reactions.

Rediscovering a writer is not done solely by researching the context of a literary generation, but also by relating the artistic style and the themes exploited to the margins of a spiritual, cultural and historical community. The function of the generation is to maintain the connection between literary evolution and historical events that change human consciousness.

A writer's literary capital can be assessed starting from Albert Thibaudet's viewpoint, who notes that, conventionally, a writer's trajectory is not an ascending or descending path, but rather a moral and literary space, which unfolds over time in complexity.

Description of the Research Field and Identification of Research Problems. There is a modest body of references concerning the work of Al. Robot. The available data are limited and unevenly distributed across various selected writings, anthologies, literary histories, articles, and notes. These sources outline diverse and often contradictory perspectives. Some of them are evocative in nature, prompting certain premises for documentation and clarification of the author's life and artistic trajectory: his life experience (he lived only 25 years); his literary experience (two published volumes of poetry: *Apocalips terestru* (1932) and *Somnul sălătății* (1936), two notebooks of poems left in manuscript form, organized into cycles: *Îmblânzitorul de cuvinte*, *Plecările și popasurile poetului* and the proletkult-style volume *A înflorit Moldova*, a manuscript novel *Music-hall*, and a volume of sketches, interviews, reports).

Al. Robot's literary path begins with his early debut in Bucharest, in 1932, and ends in a Soviet-occupied Chișinău in 1941. His work is claimed by Romanian literature, but for a time it was also appropriated by the so-called "Moldovan" literature of the Moldovan SSR, appearing sporadically in dictionaries, anthologies, histories of Romanian literature and critical studies, etc.

Al. Robot's work is discussed in several histories of Romanian literature: Eugen Lovinescu, *Istoria literaturii române contemporane/ History of Contemporary Romanian Literature* (1938); G. Călinescu, *Istoria literaturii române de la origini până în prezent /History of Romanian Literature from Its Origins to the Present* (1941); Ov. S. Crohmălniceanu, *Literatura română între cele două războaie mondiale /Romanian Literature between the Two World Wars*, vol. II (1974); Al. Piru, *Istoria literaturii române de la început până azi /History of Romanian Literature from Its Beginnings to the Present* (1981), *Istoria*

literaturii moldovenești/ History of Moldovan Literature (1989); Ion Negoitescu, *Istoria literaturii române /History of Romanian Literature* (1991); Mihai Cimpoi, *O istorie deschisă a literaturii române din Basarabia /An Open History of Romanian Literature from Basarabia* (1996); Ion Rotaru, *O istorie a literaturii române/ A History of Romanian Literature* (1996); Dumitru Micu, *Istoria literaturii române de la creația populară la postmodernism /History of Romanian Literature from Popular Creation to Postmodernism* (2000); G. Călinescu, *Istoria literaturii române. Compendiu /History of Romanian Literature. Compendium* (2001); Nicolae Manolescu, *Istoria critică a literaturii române / Critical History of Romanian Literature* (2008); Marian Popa, *Istoria literaturii române de azi pe mâine / History of Romanian Literature Today and Tomorrow* (2009), etc.

The recovery of the author began simultaneously in the 1970s, in the Moldavian Soviet Socialist Republic (1940-1991) and in the Socialist Republic of Romania (1965-1989). Andrei Lupan, Secretary of the Steering Committee of the Union of Writers of the USSR and president of the Supreme Soviet of the Moldovan SSR, during a visit to Bucharest in 1964 on the occasion of the Days of Soviet Culture, near the 47th anniversary of the October Socialist Revolution, expressed interest in publishing Al. Robot's lyrical work in Chișinău. The reference collection, alongside the two published volumes, *Apocalips terestru* (1932) and *Somnul salaității* (1936), was in the possession of Camil Baltazar. In 1964-1965, times had become favorable for putting Al. Robot's creation back into the literary circuit, as evidenced by the support of Zaharia Stancu and Andrei Lupan, who encouraged the editing and critical discussion of the writer's work. The recovery process began around the time of the 3rd Congress of Writers in the Moldovan SSR, also known as the "turbulent" congress (October 14-15, 1965). Despite censorship and restrictions on free expression, some speakers at the congress dared to make critical demands regarding writings that, although ideologically compliant, were in reality pamphlets lacking any artistic value. According to George Meniuc's assessments, Al. Robot's work was of particular

interest for dismantling the anachronism in MSSR literature. Moreover, his poetry passed through the filters of socialist realism censorship, partly because Al. Robot had worked as an editor for "Молдова Сочилистэ" ("Socialist Moldova"), and in the early days of the war, he had also been enlisted into the Red Army. George Meniuc, among the first to write in "Молдова Сочилистэ" (August 29, 1965), urging that two poets not be forgotten: Teodor Nencev and Alexandru Robot, for their poetry of surprising originality.

The interest in Al. Robot's work, as well as the critical appraisals that began to appear sporadically after the 1960s, along with studies on interwar literature, have managed to recover, albeit partially, the work of a writer who disappeared prematurely from the literary scene.

Over time, critics such as Zaharia Stancu, Camil Baltazar, George Meniuc, Perpessicius, Șerban Cioculescu, Vladimir Streinu, Eugen Ionescu, Paul Constantinescu, Dan Petrașincu, Constantin Ciopraga, Mihai Zamfir, Eliza Botezatu, Nicolae Bilețchi, Ion Ciocanu, Mihail Dolgan, Mihai Cimpoi, Adrian Dinu Rachieru, Elena Țau, Alexandru Burlacu, Eugen Lungu, Diana Vrabie, Nina Corcinschi, Lucia Țurcanu, Aliona Grati have also initiated aesthetic recovery exercises.

Since Al. Robot's death, several editions of his writings have been published, showcasing a significant part of the poet's work: *Скриерь алесе* (*Selected Writings*) by Ал. Робот (Al. Robot), preface to the volume: Cibotaru Simion (1965); *Scrieri* by Al. Robot, edition curated by Aristide Popescu, with a preface by Dumitru Micu (1985); *Îmblânzitorul de cuvinte* (*The Tamer of Words*) by Alexandru Robot, a collection initiated and coordinated by Anatol Vidrașcu and Dan Vidrașcu (2003); *Scrieri. Poezie. Proză. Publicistică. Eseu* (*Writings. Poetry. Prose. Journalism. Essay*) by Alexandru Robot, selected and edited text, introductory study, biographical notes, commentary and iconography by Nina Corcinschi (2018).

The meteoric rise and tragic destiny of Al. Robot have been compared to the work of D. Iacobescu (Elena Țău), Aureliu Cornea (*Dictionary of Romanian Writers (R-L)*, 2001) and Nicolae Labiș (Nina Corcinschi).

The novelty and scientific originality of this research consist in the realization, for the first time, of a monographic study, focused both on the biography, literary and journalistic activity of Al. Robot, within a (re)valuative approach. By examining a significant number of periodicals from the 1930s and 1940s, we identified new data and texts, that enriched the author's biographical and biobibliographic profile. Analyzed both vertically and horizontally, the research material led to new interpretive hypotheses regarding the author's work, culminating in the following conclusion: Al. Robot's life and creative output are an expression of the spirit of the new literary generation.

Main Scientific Results Submitted for Defense:

- Writers from societies in crisis operate under the impact of generational will, which produces a sense of belonging essential to cultural development. The internalized historical impact produces the memory of the literary generation, archived in mnemonic sites.
- The value and individuality of an author are determined by their relationship to a concept of authority.
- On the aesthetic level, Al. Robot contributed to the emergence of modernism. To this end, he experimented against the traditional models in Romanian literature, which led to harsh criticism from traditionalist poets and critics, but also to strong support from the new wave of literary criticism.
- In the literary activity of Al. Robot, prior to his proletarian conversion, two constants emerge: emulation and poetic availability. Through emulation, the poet interacted with two phenomena: compensation and investment, both essential for a young writer connected to the "spirit of

the age" of Lovinascian origin, which is particularly noticeable in *Apocalips terestru*. Through poetic availability, we witness what is called the „moment in art”, driven by psychological impulses, that follow historical events. The moment in art imposed by Al. Robot manifested in a linguistic nonconformism, evident in both his volumes of poetry, *Apocalips terestru* and *Somnul singurățăji*.

- Synthesizing critical assessments, Al. Robot's creation has been delimited and analyzed according to the model of criticism „in action”, aligned with Antoine Compagnon's principle: the text has an original meaning for a contemporary interpreter, but also generates subsequent and anachronistic meanings for future readers.
- Al. Robot's hermeticism is supported by the *imaginative doctrine* (Al. Burlacu) and *transhistorical mannerism* (Lucia Țurcanu and Nina Corcinschi). Beyond the aesthetic direction identified by critics, almost unanimously, his work stands out through a syncopated language marked by extremely random, and at times incongruent, associations.

The theoretical importance and the applicative value of the dissertation consist in the monographic approach to the work of a writer who has been insufficiently studied and appreciated. This required a systematization and reinterpretation of his biography and literary work, thereby contributing to the enrichment of two important chapters in the history of literature: Romanian interwar literature of the 1930s and 1940s and the reformist trend in Romanian literature of Bessarabia.

The theoretical importance of this monographic study lies in the conclusion that the work of Al. Robot falls under the incidence of the ideals of the new generation:

- his poetry is interpreted within the framework of hermetic modernism;

- his prose is evaluated from the perspective of European novels that abandoned rigid epic conventions and social themes and turned towards probing the unconscious and Freudian doctrine;
- his journalistic writings are appreciated through its specific genres: such as the sketch, column, literary survey, literary portrait, interview, report, article, and essay;

Another aspect consists in the diachronic recovery of the critical reception and biography of Al. Robot, the dissertation serving as a support for further research.

Methodological and theoretical-scientific support. The dissertation, *Al. Robot. Monographic Study*, from a methodological perspective, represents a synthesis between the classical, historical-literary monograph, which pays special attention to the biography of the author and his work, using various interpretative methods, and the literary monograph, which focuses on the strictly hermeneutic research of the work. Depending on the subject matter of each chapter, a particular research methodology prevails. In chapters: I, II and III, the investigation mechanisms of the classical monograph are attested: field research work, documentation in archives and libraries. In chapters: IV, V, VI, the methods of the literary monograph prevail: analysis and interpretation of the work. Although the two types of exegesis involve different focal points, both remain centered on the life and work of the studied author. Accordingly, through this monographic and methodological synthesis, we aim to provide a nuanced description of Al. Robot's life and work, which are closely tied to a specific literary moment and historical period.

The research and analysis methods first and foremost adhered to the scientific and methodological principles, characteristic of any scholarly investigation, as well as the theoretical language specific to literary studies. The recovery and re-evaluation of Al. Robot's life and work were carried out through heterogeneous methods that support the specific requirements of a pertinent

monographic approach: the documentation method, the observation method and the method of „textual analysis”. Through documentation, the necessary content was identified to support the research referring to the socio-cultural context in which Al. Robot wrote and the way the creative act and the critical reception of the writer were defined. Documentation also helped identify theoretical texts applicable to his literary creations.

Through observation, the focus was placed on elements specific to the author's work and on the way in which the world as a representation is reflected in his writings. This included observing and identifying the type of writing, the aesthetic influences found (modernism, hermeticism, Balzacianism, etc.), the positioning of his work within the literary era, etc. The "textual analysis" method was applied to interpret and comment on the texts that we considered representative of Al. Robot's artistic profile. Thus, the stages of the research are: investigation, description, and analysis of the literary and journalistic work.

The area of investigation for the monographic study was extended to the artistic and journalistic work of the author, as well as to the specialized critical studies that, directly or indirectly, targeted the writer's work. Both primary sources (the entire corpus of printed books, articles from the interwar press, unanthologized and unpublished texts), as well as secondary sources (volumes of literary criticism, literary or press dictionaries, articles published in periodicals) were used. We analyzed the critical appreciations in detail, in order to clarify the aesthetic and axiological affiliation of the author, which is fundamentally determined by three factors (according to Julius Petersen): experiences in the bibliography, intellectual-artistic formation and the writer's providential encounters.

Approval of the obtained results. The main theses and conclusions of the research were published in five articles, as well as in scientific collections and in specialized journals. These have mostly been presented in the form of

communications at national and international scientific conferences (Alecă Russo Balti State University; the Romanian Academy, Iași Branch; National Museum of Romanian Literature in Iași).

CONTENTS OF THE DISSERTATION

Summary of the dissertation sections. The monographic study dedicated to Al. Robot is structured into six chapters, supplemented by annotations in Romanian, Russian and English, an introduction, general conclusions and recommendations, a bibliography consisting of 298 sources (140 book sources and 157 periodical sources from the interwar period), 3 annexes, 136 pages of main text, the declaration of responsibility and the author's CV.

The Introduction outlines the relevance and importance of the topic addressed, its alignment with national concerns, it formulates the purpose, objectives and hypothesis of the research, argues the scientific novelty and originality, describes the theoretical and methodological support. The scientific results obtained are also listed, and their theoretical and practical value is justified.

Chapter 1, titled *Al. Robot in the Context of His Generation*, contains three paragraphs, in which two concepts that revisit and reconfigure the life and work of Al. Robot are updated: generation and literary generation. In section 1.1. *The Concept of Literary Generation – A Holistic Demarcation*, addresses the problem of defining the concepts of generation and literary generation, based on the premises that generation is a place of memory, while literary generation is a phenomenon unfolding in succession with an epicenter anchored in the spirit of a historical epoch. In section 1.2. *Literary Generation as a Spiritual Symptom*, outlines and reviews the main theoretical frameworks developed by literary exegetes in the field. It also discusses the three generational moments in Romanian literature. Section 1.3. *The “Young Generation” of Interwar Romania. Historiographical Context* retrospectively evokes the context that generated the emergence of the new generation, its spiritual and cultural foundations. Emphasis

is placed on the memory of the generation which has the weight of mnemonic sites, which maintain the connection between literary evolution and historical events that change human consciousness.

Chapter II, titled *Biographical Recovery*, contains two paragraphs that present concrete and relevant data from the life and work of Al. Robot. Section 2.1. *Short Biographical Excursion* also contains previously unpublished biographical data. The biographical elements are commented on, assembled chronologically and fill in a series of gaps that existed in the author's biography. The process of biographical recovery is based on testimonies of the writer's brother, Liviu Cazin (pen name), who was also a poet and publicist, and, during the time spent in Bucharest, accompanied Al. Robot on various literary and socio-political itineraries. The data provided by Liviu Cazin are concise, shaped by the caution imposed by the system's circumstances and, undoubtedly, by their Jewish origin. Section 2.2. *Al. Robot and The "Ship of Losers"* brings to light, thanks to testimonies from the journals of his contemporaries, details about the circles of young intellectuals that Al. Robot frequented and the ideals of those circles that nurtured his creative and civic-moral adherence. The chapter contains generous data, confirming Al. Robot's presence in the meetings of the "*Sburătorul*" circle and in those of the "*Criterion*". Consequently, the writer's "adventure of consciousness" occurred in the most tumultuous, yet uncertain decade of the interwar period. Retrospectively, events, temptations, egos, deviations, ruptures, hostilities and, not least, the danger of stigmatization are gathered, followed by potential solutions to existential and literary survival.

Chapter III, *History of Reception of the Work*, comprises two sections. Section 3.1. *Bibliographic Reconstructions*, reviews the author's literary career, supplemented by data from anthologies, dictionaries, encyclopedias, histories of literature and posthumous editions of writings by Al. Robot. Section 3.2. *The Ambivalence of Reception* synthesizes the critical reception of Robot's work, highlighting evaluations from contemporary critics and those who later

contributed to its rediscovery. The critical reconstructions that make up three periods of exegetical reception, with different duration and influence, are presented in detail as follows: the first period – „New Criticism” emphasises poetic availability under the sign of the new generation; the second period – the Extraliterary and Proletcultist Dictate; the third period – Criticism evolving from Protochronism to Postmodernism. The first period of reception validates Al. Robot's contribution to the process of the „emergence” of new literature. The second period initiated a process of recovery, overcoming extraliterary and proletcultist dictates. In the third period, the poet's name is attested in the histories of Romanian literature, in the chapters on modernism, hermeticism and modern languages, building upon foundational critical appreciations by E. Lovinescu and G. Călinescu. Critical interventions during this period, though limited in scope, maintain interest by addressing aspects that had been overlooked over time. These critical appreciations are revisited in Dumitru Micu's study, which is pivotal in establishing the artistic profile of Al. Robot. After the 1990s, the recovery of the poet Al. Robot was furthered by new articles, studies and editions that contributed to the biographical and aesthetic (re)discovery of the author. The restitution of the author's work, from the perspective of modern concepts of criticism, captured the mechanisms of his creation in a new formula. Exegetical contributions were made by the critics Mihai Cimpoi, Alexandru Burlacu, Diana Vrabie, Lucia Țurcanu, Nina Corcinschi and Aliona Grati.

Chapter IV, *Lyrical Poetry*, contains three sections about the poetic legacy left by Alexandru Robot, emphasizing his experimental approach to literature. Al. Robot was an interwar poet opposed to the traditionalist Sămănătorist movement and aligned with modernist ideals. At the age of 16, when he debuted in literature, he was „our youngest poet”. He entered literature when poetry had undergone a fundamental shift: the focus moved inward, and messages were conveyed through linguistically and imaginatively contorted structures. The

ambition of modernist poetry, which Robot embraced, was to create something new.

Section 4.1. *The Play of the Signifier in the Debut Volume „Apocalips terestru”*, offers an interpretation of this poetry collection to assess the poet's creative individuality at the onset of his career. The interplay of signifiers is examined using a structuralist analytical framework. The study highlights frequent pseudo-hermeticisms, elucidating their origins and literary significance. It also identifies the critical points of the poetry volume and the stakes of hermetic poetry in the interwar period. „Apocalips terestru” is the most elaborate volume: it contains thematic subchapters, with texts developed at the „Sburătorul” literary circle. The collection includes verses with images distorted through a technique unique to the author, possibly influenced by cinematic projections or shadow play. The poetic exercise begins with seemingly intelligible subjects, then moves on to classical, traditional connotations, so that, finally, the register and connotations are inverted in a kind of „lyrical punchlines” characteristic of Robot's style.

In section 4.2., *The New Modernist Tendencies in „Somnul singurățății”*, the transformations from the time of the debut are presented. The volume is not yet fully aesthetically crystallized, as both new poetry and new criticism were still taking shape and undergoing upheaval. Accordingly, the works of authors who debuted during this period reflect unresolved searches and ideas, occasionally unassimilated influences, and still vague struggles. All of this was driven by the autonomy of the aesthetic. Modern poetry, seeking to justify itself, entered into a series of experiments and explorations that extended beyond the conventional. Starting from Benedetto Croce's theory, centered on „the logic by which meanings are generated”, Al. Robot's poetry from „Somnul singurățății” gains style and weight through its departure from ordinary language. In the modern period, such a deviation meant a distinct style and originality. The poetry in this volume is filtered through three criteria established by Rémy de Gourmont, which form the style of an author: choice, deviation and combination. The theory of mediators,

which belongs to Paul Valéry, is also applied. Mediators are centers of irradiation that do not provide a final meaning, but generate a meaningful trajectory. The volume „*Somnul singurățății*” was written under the “Barbu effect”, which shortly produced “minor hermeticists”, whose level of maturity, at that time, allowed them to access only literary effects, one of the components of hermeticism. The influence of Ion Barbu on Al. Robot is evident: the young poet asserts through his verses that the realm of poetry is not emotion, but intelligence.

Section 4.3. *Pantheistic Elements in „Îmblânzitorul de cuvinte” and „Plecarile și popasurile poetului”* contains interpretations and critical judgments regarding the literary value of the two notebooks left in manuscript form. It is evident that while aligning himself with modernism and asserting his voice through literary experimentation, Al. Robot also wrote verses born from pure poetic sensitivity of the moment, from a need for self-expression and intended for the poet’s own intimacy. These types of verses make up the content of the two notebooks.

Chapter V, titled *Journalism*, contains two sections. Section 5.1. *The Temptation of Journalistic Prestige* outlines the principles that determined Al. Robot to launch and work in the press. The chronology of the journalistic itinerary he followed is reconstructed. For the first time, in this section, the aspects that provide relevant explanations regarding the controversial turns in the author's life and career are elucidated. Section 5.2. *Journalistic Genres Explored by Al. Robot* contains five subsections that explore Al. Robot's journalistic writings, many of which have not been included in anthologies. The presentation is structured around the following journalistic genres: sketches and columns; surveys, interviews and literary portraits; literary reviews and reading notes; articles and essays; literary reportage. The author's journalism is described as free from methodological prejudice, characterized instead by analytical insight, ironic dissimulation, and serious commentary.

Chapter VI, titled *Prose*, contains a single section: *Music-hall under the Sign of the Oedipus Complex*. This section presents the novel *Music-hall*, conceived under the influence of psychoanalysis and Freudian doctrine, exploring the Oedipal complex and the significance attributed to sexuality in the dynamics of the unconscious. The drama triggered in the soul of an adolescent is rather unusual, a guilty passion for his own mother, takes hold of him. Emphasis is placed on inner vision, the exploration of the subconscious, introspective analysis, and the depiction of repressed impulses—a framework much sought after during the interwar period in an effort to synchronize with new modern literary trends. At the same time, the paradox of this novel is highlighted: while it follows a traditional compositional structure, in the Balzacian style and written in the third person, it is thematically distinctly modern. The virtues and vulnerabilities of *Music-hall* are noted, along with its narrative influences, connection to earlier models, cosmopolitanism, etc. Written during a period of rupture and discontinuity, the novel *Music-hall* bears the innovative mark of interwar literature.

General conclusions and recommendations provide a synthesis of the research results, demonstrating the extent to which the proposed objectives have been achieved.

The bibliographic references list contains, for the most part, new sources that substantially contribute to the recovery of the author across all genres: poetry, prose, and journalism.

The appendices include lyrical and journalistic texts by Al. Robot, not included in any anthologies until now, having been recovered from interwar periodicals.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The present doctoral research has relied on the monographic approach of Al. Robot's work, placing it in close connection with his biographical destiny, both unfolding against a background of great tectonic changes, aesthetically and

ideologically regimented. Our aim was to produce a monographic study that represents the first substantial research on the work and biography of Al. Robot, showing the diachronic evolution of the author's work and recovering unpublished and unanthologized texts.

This monographic study does not claim to be exhaustive. Rather, the dissertation may serve as a starting point for future research, offering possible interpretations of Al. Robot's work. We believe that the dissertation achieves its initial goal of creating an overview of Al. Robot's life and work and of contributing to anchoring him in the consciousness of contemporary literary criticism. Although the investigation approach falls within the type of monographic research, we adapted and broadened this paradigm, considering it necessary to place Al. Robot's life and work in the historical and cultural context in which the poet created his work.

The strength of our research lies in the configuration and highlighting of the relationship between the life and work of Al. Robot and the aspirations of the new generation which drew its resources from the „spirit of the century”. Intuitively grounding the dissertation approach on the concept of the new generation, the study employed a systematic methodology, yet one that exceeded the limits of a strictly literary approach. We considered it necessary to insist on this concept, because the contribution of the new generation led, at times even to the point of discontinuity and rupture, to a shift in perspective on literary texts during the era. We reconstructed the concept of literary generation from a nodal point of view, understanding that in the interwar period, the literary generation functioned as a phenomenon of succession, with its epicenter rooted in the spirit of a particular historical epoch. Such an approach has allowed us to interpret both creation and life within a coherent and cohesive framework, especially given that Al. Robot was active during a period in which the boundaries between the hermeticists, dadaists, and surrealists were still blurred.

The research also provides additional data on the impact of the literary experimentation, which, in the interwar period, gave an unprecedented boost to literary phenomena, expressed in various aspects and forms. The recovery of an author from the interwar period, not necessarily a successful one, inevitably occurs within the boundaries of the era that produced him. Therefore, the flow of literary productions is self-generated by a consciously assumed generational identity. The fundamental trends in the evolution of literature and the collective style of the era have always been sustained by minor poets, whereas major writers have disrupted the established order.

The conclusions that emerge from this study aim at the need to interpret the various points of view from which Al. Robot's works can be analyzed, especially since we are talking about a type of lyricism that does not conform to any linguistic or aesthetic constraint.

The work of Al. Robot is original and deserves its place in the context of Romanian literature of the 1930s. Robot's poetic creation embraces a modernist aesthetic, broadly characterized by hermetic features, within a literary period in Romania, in which different literary forms coexisted, each asserting itself aesthetically through consistent advocacy.

The debut volume „*Apocalips terestru*” is the result of a literary experiment that insists on images and sensations cultivated and promoted, primarily, within the literary circle „*Sburătorul*”. This reflects what is known as *poetic availability* - a moment in art, imposed by psychological states, that arise immediately after historical events. At the age of 16, the author had not yet developed a balanced inner structure, he limited himself to literary current trends and followed, with inspiration, the instructions of his mentors regarding imagistic virtuosity and verbal acrobatics, which served more to release sensation than emotion. Through this creative exercise, without respecting a specific theme, fresh and unconventional images were generated, with an emphasis on empiricism and temperament. Under the influence of linguistic nonconformism, promoted at the

time by surrealists and hermetic poets, the first volume is full of pseudo-hermeticisms, featuring content inspired by rural life.

In „*Somnul singurătății*”, Al. Robot continues with the new poetry, known as modernist, through which a rupture from the literary-artistic tradition was asserted. Through the autonomy of the aesthetic, in the name of synchronization with modern trends, the poet freely expresses his anti-classical, anti-academic, and anti-traditional stance, participating in the verbal revolution. The new poetry distanced itself from common inspiration, from emotional labor and no longer carried didactic or moralizing intentions. The poet experimented in order to align with the new trends, for which obscurity had become fundamental.

The obvious change in Al. Robot's work can be noticed at the level of expression, which becomes strongly individualized and always open to something new. At the time, there was already an awareness that literature is the result of a technique, a sum of methods derived from the science of language use. If, from the author's perspective, the modern text is a self-sufficient composition, then, from the reader's perspective, such texts never achieve a single, definitive meaning. Instead, they establish possible meanings that open up new interpretive horizon. In order to shape a meaning, focal points of irradiation- mediators - are activated, acting as relays, made up of words and phrases with a symbolic function confirmed by tradition. If the poet reverts to ordinary exchanges, poetry comes to an end, closes in on itself, and reflects back upon itself. Thus, poetry has its own reaction times.

Following in the footsteps of the modernists, Al. Robot's poetry is authentic and obscure, features that set it apart from the contingent. We find Al. Robot among the poets who trigger a certain state of poetry, which is produced by impulses and images of the moment, becoming singular and complex. The poet skillfully applies a technique, likely inspired by cinematic projections or hand-shadow play. The mechanism works as follows: when drawing on a traditional register of connotations, the lyrical text begins with a subject that appears

accessible and intelligible. The surprises emerge at the end, when Robot's lyrical punchlines intervene, irrevocably canceling the expected connotations.

The mediation of meaning, in the zones of resistance in certain text from both published volumes, also starts from the emblematic mechanism, the Barbican spyglass of poetic understanding, which pushes the meaning into images. In poetry, Al. Robot did not leave the world in its given order, but, viewing it from a distance, from another altitude, he saw things as impure and revealed them through language. And for poetry to reach the reader, he resorted to accumulations and enumerations that take reality out of the realm of the intelligible. This reflects the style of the „minor hermeticists”, whose level of poetic maturity at the time allowed them to access only the literary effects, one of the components of hermeticism.

„*Apocalips terestru*” and „*Somnul singurățăii*” are aesthetically insufficiently crystallized, because *new poetry* and *new criticism* were barely outlining their directions, being in full effervescence. Consequently, in the works of those who emerged in this period, one can sense unrefined searches and ideas, and unassimilated influences. Propelled by the autonomy of the aesthetic, modern poetry entered a series of experiments and searches that pushed it beyond the boundaries of the conventional. By tradition, we understand the literary direction authors follow, but there are also very tumultuous periods of rupture, when the entire paradigm: literary theory, literary criticism, the text and the reader, are in transition, searching for new mechanisms of creation.

Joining modernism, Al. Robot established his presence through literary experimentation, yet he also wrote verses that arose naturally from pure poetic sensitivity, from the need for self-expression through poetry, intended for the author's intimacy or simply to remain in manuscript form. A significant part of these texts has a pronounced confessional character, marked by melancholy and restlessness, forming the two poetry notebooks, „*Îmblânzitorul de cuvinte*” and „*Plecările și popasurile poetului*”.

The flaws in Al. Robot's poetry stem from autodidacticism, although it is uncertain whether completing formal studies would have made him excel more in literature. We note that he was influenced by linguistic nonconformism of the time, shaped by the dadaists, the surrealists and the hermetic poets. Influenced by all these movements, the poet worked in an arbitrary manner, and for the most part, his poetry is descriptive, but not in the classical sense. Rather, it represents a synthesis of rural material, and his technique blends hermeticism and surrealism, pointing toward the imagist movement. This mechanism also explains the false hermeticism in Robot's poems, through which he contributed to the shaping of his generation's poetic language.

Historically, it has been observed that a new generation forms its own language, in which it finds itself, imposing, through the artistic program, a unique linguistic creation. Thus, the spirit of a community of young people develops its own language, one that no longer exists on a purely theoretical level. Linguistic creativity is most spontaneous during youth, after which saturation occurs, marking the end of a language stage.

A synthesis of literary production can be achieved by framing it within spiritual or cultural movements, and the creator's individuality is not lost, for if that particular note were to disappear, the generation would turn into a homogeneous mass. Literary value is, at once and inseparably, both singular and collective. Subsequently, the work, once critically assessed, is placed within a series or in a literary order. At the same time, one must consider, on the one hand, series, group, order; and on the other hand: difference, rupture, originality.

Regarding the value of the literary capital that Al. Robot left to posterity, this research followed the theory of Albert Thibaudet who insisted on isolating a literary generation from an artistic standpoint and, for this purpose, he developed a trajectory that proves to be both functional and relevant. The distinctive feature of this trajectory lies in the idea that the value of literary capital is conceived as a

complex moral and literary whole across time, but not as a path marked by rising and falling periods.

Al. Robot the publicist, in contrast to the increased flow of ambiguity in his poetry, is pathetic, accusatory, inquisitive, nonconformist and militant. The journalistic genres he has exploited are diverse: the sketch, the column, the literary investigation, the literary portrait, the interview, the reportage, the article, and the essay. The stylistic hallmark of these journalistic writings is humor and satire. They emerge when least expected and are based on a corrosive critical spirit. Typically, the author avoids direct dialogue or protest and opts for ironic twists that reveal a stylistically well-defined framework characterized by playfulness, punchlines, humor, and paradox.

Over time, his journalistic work becomes characterized by a sense of detachment, which is usually spiced up with humor. Al. Robot's intellectual resources are rich and surprising. Engaging early in the media market, he excelled, by fulfilling several roles simultaneously: reporter, secretary and literary editor. Sometimes original, sometimes commonplace, Al. Robot's journalism captured the pulse of the era in which he lived and protected him from gratuitous idealism. He did not have a prejudice against methods, writing with his innate dexterity in a colloquial and familiar style, which he seasoned with ironic dissimulation, serious commentary or languorous confessions.

The novel *Music-hall* was written under the influence of the great European novels that propelled the desire to synchronize with the new literary trends. The Romanian novel aimed to break free from the rigid conventions and issues that usually focused on social life. During the interwar period, „circumstances” were configured for other themes, different narrative perspectives, new artistic instruments, new characters types, and new areas of investigation: the unconscious, new linguistic theories, the rediscovery of myths and the everyday. The novel no longer provided stories with elaborate moral lessons, but instead was established through Proustian analysis, revealing the

subjective nature of the human personality, following a path from the outside to the inside. Thus, the „invasion of interiority” had been triggered, which generated cases and processes of conscience. Romanian interwar writers, in constructing their characters, would adopt this new approach, which focused on intimacy and sexuality. Respectively, *Music-hall* is a micro-novel through which the author responds to the challenges of Romanian literature in the interwar period.

Under the influence of psychoanalysis and Freudian doctrine, Al. Robot manifests in the novel a noticeable interest in exploring the unconscious and the pathological, delving into the Oedipal complex and the importance given to sexuality in the dynamics of the unconscious. Linking these themes to the bohemian environment, the author seeks to uncover the underlying causes of a semi-incestuous passion, that arises when age dictates the need for love and passion. The novel *Music-hall* contains both virtues and vulnerable aspects. However, it is an experiment that cannot be neglected. It is a product that confirms that no artistic text is produced in a profoundly sterile state, even if it belongs to a declared new aesthetic direction or school. The connection with the preceding model is maintained, despite the initiated approach. Thus, the novel *Music-hall*, created in a period of rupture and discontinuity, preserves intact the de facto state at the core of interwar literature.

Al. Robot is the author who created during the interwar period, in the years of fracture, when the phenomenon of the new generation appeared in the literary community. The theme he addressed, his artistic peculiarities, ideological choices and, no less importantly, the author's destiny confirm that the prematurely emerging poet was sensitive to the idea of a generation and merged with it, adhering to aesthetic programs that he experimented with. He lived through the turbulence of those times, he was drawn to journalism and became politically engaged, he spread opinions and made concessions for well-known geopolitical reasons.

The results of the research allow us to make the following **recommendations**, outlined by the limits of this dissertation, which could be clarified in further studies on Al. Robot's literary activity, on the valorization of the concept of generation in the resurrection of literature and to define the meanings of opposition, mutation, novelty and originality in literature.

- The restitution of the author's work from the perspective of contemporary literary criticism would reveal in a new formula the mechanisms of the author's creation.
- Al. Robot's work, categorized as part of the modernist poetry anthology, would be placed in the representative sample of the new generation of the 1930s.
- Al. Robot's work would complete the list of poets with their own distinct character in literature, providing raw material on the subject of „Modern Poetic Idioms”.
- The downward curve of Al. Robot's creation, as an effect of the vicissitudes of history, would complete a reference chapter in the history of Romanian literature.
- The use of some practical aspects in pre-university and university education, with the aim of rediscovering the role of the literary generation and the poetic legacy of Al. Robot.

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ADNOTARE

Cecan Lilia: Al. Robot. Studiu monografic

Teză de doctor în filologie la specialitatea

622.01 - Literatură română, Bălți, 2025

Structura tezei: introducere, șase capitole, concluzii generale și recomandări, bibliografie din 297 de surse (140 de surse carte și 157 de surse periodice din interbelic), 3 anexe, 137 pagini de text de bază, declarația de asumare a răspunderii, CV-ul autoarei.

Cuvinte-cheie: Al. Robot, studiu monografic, literatură interbelică, generație literară, unități generaționiste, Sburătorul, sincronism, biografie, receptare critică, modernism, proletcultism, protocronism, creație literară, poezie, ermetism, ironie, ludic, nonconformism lingvistic, publicistică, roman, psihanaliză.

Domeniul de studiu: Literatura română

Scopul lucrării rezidă în recuperarea biografică și (re)valorizarea creației literare și publicistice a lui Al. Robot printr-o abordare de tip monografic, din care s-ar desprinde specificul producțiilor literare, ordonate diacronic și sincron, demonstrând prin documente, argumente științifice, raționamente interpretative orientarea estetică a scriitorului.

Obiectivele cercetării: contextualizarea operei literare a lui Al. Robot în cadrul literaturii române interbelice; reconstituirea datelor esențiale ale biografiei autorului, printr-un demers recuperator și (re)valorizator; stabilirea nucleelor evenimentiale care reliefează principalele aspecte ale vieții și ale creației autorului; determinarea și analiza etapelor de creație literară în contextul literaturii române interbelice; clarificarea ambivalenței receptării creației literare și publicistice a lui Al. Robot; delimitarea influențelor, filiațiilor și elementelor de originalitate în lirica lui Al. Robot; identificarea și analiza speciilor publicistice valorificate de către scriitor; analiza romanului Music-hall prin grila de lectură specifică orientării psihanalitice; identificarea și organizarea cronologică a textelor lirice și publicistice, apărute în presa interbelică și nereeditate ulterior; fixarea locului operei lui Al. Robot în contextul literaturii române interbelice.

Noutatea și originalitatea științifică constă în realizarea, pentru prima dată, a unui studiu monografic, vizând viața, activitatea literară și publicistică a lui Al. Robot, într-un demers recuperator și (re)valorizator, facilitat de cercetarea publicațiilor din anii '30 -'40, la care a colaborat scriitorul și care a permis completarea fondului biografic și biobibliografic al autorului. Analizat pe verticală și orizontală, materialul de investigație a condus la noi ipoteze de interpretare a creației autorului, impunând totodată premisa de (re)evaluare a acesteia: creația și viața lui Al. Robot sunt o emanație a spiritului noii generații.

Rezultatele științifice obținute rezidă în recuperarea diacronică a unui scriitor „minor” și crearea unei viziuni de ansamblu a creației literare și publicistice a acestuia, precum și argumentarea valorii estetice a operei sale. Acest studiu monografic este detașat dintr-un continuum istoric pentru a construi semnificații de ansamblu, însă nu fără a lega autorul de un moment literar, situat într-un angrenaj estetic, ideatic, și ideologic al unei epoci.

Semnificația teoretică și valoarea aplicativă a tezei constă în perspectiva monografică de abordare a unui scriitor prea puțin valorificat, care a impus o sistematizare și reinterpretare a biografiei și creației sale literare, ce ar putea completa două capitole importante din istoria literaturii: literatura română interbelică din anii '30 -'40 și orientarea reformatoare din literatura basarabeană. Adunând o serie de informații inedite și operând cu diverse instrumente terminologice și metodologice actualizate, cercetarea va putea fi utilă oricărui cercetător științific, critic și istoric literar, cadru didactic, interesat de literatura română interbelică. Studiul deschide multiple direcții și posibilități de cercetare inter- și trans-disciplinare.

Implementarea rezultatelor științifice. Rezultatele cercetărilor la tema tezei au fost reflectate în cinci articole, apărute în revistele științifice de profil și prezentate în cadrul mai multor conferințe științifice din țară și de peste hotare.

АННОТАЦИЯ

Чекан Лилия: Ал. Робот. Монографическое исследование
Кандидатская диссертация по филологии по специальности
622.01 - Румынская литература, Бельцы, 2025

Структура диссертации: введение, шесть глав, общие выводы и рекомендации, библиография из 297 источника, 3 приложения, 137 страниц основного текста, декларация об ответственности, резюме автора. Результаты диссертации отражены в 5 научных работах.

Ключевые слова: Ал. Робот, монографическое исследование, межвоенная литература, литературное поколение, Sburătorul, синхронность, биография, критическая рецепция, модернизм, пролеткульт, протохронизм, литературное творчество, поэзия, герметизм, ирония, литературная игра, лингвистический неконформизм, издательское дело, роман, психоанализ.

Область исследования: Румынская литература.

Цель работы заключается в биографическом восстановлении и переоценки ценностей литературного и публицистического творчества Ал. Робота посредством монографического подхода, в котором специфика литературных произведений была бы отделена, упорядочена диахронно и синхронно, а также продемонстрирована с помощью документов, историко-литературных и теоретико-литературных аргументов, комментариев.

Задачи исследования: контекстуализация литературного творчества Ал. Робота в межвоенной румынской литературе; реконструкция важных данных биографии автора, с помощью восстановления фактов и (ре)валоризационного подхода; создание событийных полей, освещающих основные аспекты жизни и творчества автора; выяснение амбивалентности восприятия литературного и публицистического творчества Ал. Робота; разграничение влияний, корней творчества и элементов оригинальности в лирике Ал. Робота; выявление и анализ публицистики автора; анализ романа «Мюзик-холл» сквозь призму восприятия, специфичную для психоаналитической направленности; идентификация и хронологическая организация лирических и публицистических текстов, появившихся в межвоенной прессе и впоследствии не переиздававшихся.

Научная новизна и оригинальность работы заключается в том, что впервые в истории литературы реализовано монографическое исследование, посвященное жизни, литературной и издательской деятельности Ал. Робота, в реконструктивном и (ре)валоризационном подходе, что было подсказано исследованием публикаций 30-х и 40-х годов, в которых писатель принимал участие и которые позволили дополнить биографическую и библиографическую коллекцию автора. Анализируемый по вертикали и горизонтали исследовательский материал привел к формулировке новых гипотез интерпретации творчества исследуемого автора, руководствуясь (пере)оценкой жизни и творчества Ал. Робота, которые являются эманацией духа нового поколения, значимым переходным явлением.

Полученные научные результаты заключаются в диахроническом переосмыслении образа «несовершенного» писателя и в создании подробного обзора его литературного и публицистического творчества, а также в аргументации эстетической ценности его произведений. Это монографическое исследование не связано с историческим контекстом с целью реконструирования общих смыслов, но не без учета связи творчества автора с литературным моментом эпохи, его эстетической, идеалистической и идеологической спецификой.

Теоретическая значимость и практическая ценность диссертации заключается в монографической целостной перспективе подхода к забытому писателю, в систематизации и переосмыслении его биографии и литературного творчества, что способствует завершению двух важных глав в истории литературы: межвоенной румынской литературы 30-х и 40-х годов и реформаторской направленности бессарабской литературы. Диссертация открывает множество направлений и возможностей для междисциплинарных и трансдисциплинарных исследований.

Внедрение научных результатов. Результаты исследований по теме диссертации нашли отражение в пяти статьях, опубликованных в научных журналах и представленных на нескольких научных конференциях в стране и за рубежом.

ANNOTATION

Cecan Lilia: Al. Robot. Monographic Study

Doctoral thesis in Philology, specialty

622.01 - Romanian Literature, Bălți, 2025

Structure of the thesis: introduction, six chapters, general conclusions and recommendations, bibliography including 297 sources, 3 appendices, 137 pages of main text, declaration of responsibility, author's CV.

The results of the thesis are reflected in five scientific works.

Keywords: Al. Robot, monographic study, interwar literature, literary generation, generational units, Sburătorul, synchronism, biography, critical reception, modernism, proletcultism, protochronism, literary creation, poetry, hermeticism, irony, ludic, linguistic nonconformism, journalism, novel, psychoanalysis.

Field of Study: Romanian Literature

The aim of the work lies in the biographical recovery and (re)valuation of Al. Robot's literary and journalistic creation through a monographic approach, from which the specifics of the literary works, ordered diachronically and synchronically, would emerge, demonstrating through documents, scientific arguments, interpretative reasoning the aesthetic orientation of the writer.

Research objectives: contextualizing Al. Robot's literary work within the framework of interwar Romanian literature; reconstructing the essential elements of the author's biography using a recovery and (re)valuation approach; establishing the key life events that highlight the main aspects of the author's life and creation; determining and analyzing the stages of literary creation in the context of interwar Romanian literature; clarifying the ambivalence of the reception of Al. Robot's literary and journalistic creation; delimiting the influences, filiations and elements of originality in Al. Robot's lyricism; identification and analysis of the journalistic genres utilized by the writer; analysis of the novel Music-hall through the lens of psychoanalytic theory; identification and chronological organization of lyrical and journalistic texts, published in the interwar press and not republished subsequently.

The scientific novelty and originality of the work consists in the realization, for the first time, of a monographic study, targeting the life, literary and journalistic activity of Al. Robot, adopting a recovery and (re)valuation perspective, facilitated by the research of publications from the 1930s - 1940s, which the author collaborated with, allowing for the enrichment of Al. Robot's biographical and bibliographical records. The vertical and horizontal analysis of the research material has led to new interpretative hypotheses regarding the author's creation, reinforcing the premise that Al. Robot's life and work are an expression of the spirit of the new literary generation.

The scientific results obtained lie in the diachronic recovery of a "minor" writer and the creation of an overall vision of his literary and journalistic creation, as well as the argumentation of the aesthetic value of his work. This monographic study is detached from a historical continuum in order to construct overall meanings, but not without linking the author to a literary moment, situated in an aesthetic, ideational, and ideological gear of an era.

The theoretical importance and applicative value of the thesis consists in the monographic perspective of approaching a forgotten writer; it imposed a systematization and reinterpretation of his biography and literary creation, which could complete two important chapters in the history of literature: the Romanian interwar literature of the 1930s - 1940s and the reformist orientation in Bessarabian literature. Gathering a series of unpublished information and operating with various updated terminological and methodological tools, the research will be useful to any scientific researcher, critic and literary historian, teacher, interested in interwar Romanian literature.

The study opens up multiple directions and possibilities for inter- and trans-disciplinary research.

Implementation of Scientific Results: The research findings have been disseminated through five articles published in scientific journals and presented at national and international academic conferences.

CECAN LILIA

AL. ROBOT. MONOGRAPHIC STUDY

622.01 – ROMANIAN LITERATURE

Summary of the Doctoral Dissertation in Philology

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