

THE NARRATIVE ART IN THE WORK OF MIHAIL SEBASTIAN

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Abstract

Characterized by wit and lucid analytical sense Mihail Sebastian's narrative is a direct or indirect confession which combines common themes with those found in the works of his generation colleagues, such as the a adventure for the pursuit of knowledge, the erotic adventure, the feeling of the tragic, of failure, of holiness, the sane passions but also rebellion of the spirit. The narrative essence of Mihail Sebastian's prose demonstrates introspective thinking, a fact, a character being analyzed from several perspectives, and this determines the increase of the authenticity and of very similitude dimension of his work.

Keywords: *narrator, narration, narrative art, narrative structure, narrative technique, wars, character authenticity.*

1. INTRODUCTION

The period between the two world wars is a milestone in the evolution of Romanian prose that wins both by broadening the thematic area, by including more and more varied social environments as well as through the variety of epic expression forms and of narrative issues. In as far as the novel is concerned this period of time brings about the synchronization of the Romanian novel with the European one. The novel acquires a privileged position both in terms of the concern of writers and that of critics and the public, and thereby defeating all literary rivals.

Therefore, Mihail Sebastian belongs to a generation the representative of which he is on the approach to the themes he deals with. Themes such as the adventure for the pursuit of knowledge, the erotic adventure, the feeling the tragic, the failure, the holiness, the sane passion but also the rebellion of the spirit are to be found not only in the literary work of Mihail Sebastian, but also in the literary creations of his generation fellows.

In the literary work of Mihail Sebastian objective, everyday concrete reality data

intertwines with a disturbing emotional material, non-artificial, unique. His prose is structured in the form of monologues, Journals, letters, reforming compositional elements in the Romanian literature environment. In the novels of Mihail Sebastian, both on first and third person narrative, the narrative substance is set in the analytical availability and introspective thinking, the external events are reduced in number or only summed up, being rather an opportunity for interior debates and developments.

2. FRAGMENTS FROM A FOUND NOTEBOOK - THE DIARY OF A GENERATION

In the order of publication of the first book that was printed is **Fragments from a Found Notebook**. Written in late 1930 - early (January-February 1931) in Paris, **Fragments ...** was published (in part) in series in the magazine **The Word** on February 7, February 12, February 18, 1931, accompanied by a 'Note of the Translator', which was not repeated in Mihail Sebastian's first printed volume, 'Book with Signs' in 1932. Written when Sebastian turned 25, for a long period of time was it not available to readers. The reprint of the 2005 volume draws the attention of all kinds of readers.

The novel, conceived as a diary in Gidian style, opens with a brief introduction stating the contents of the book as being a translation from French of a manuscript found by chance on the Mirabeau Bridge on the Seine, which consists of some commercial paper bound in black artificial leather covers. In order to simulate the authenticity of the text, Sebastian transcribes the impressions at random and notes in between parentheses a few words, which the alleged

translator doubts that he would have found the most appropriate equivalent of the meaning of the original text.

The action takes place around 1920. The book tells the story of the crisis a young, lonely Romanian faces in the middle of a foreign crowd in France. Coming from the province to study in Paris, he suffers from the dissatisfaction caused by man's inability to achieve the ultimate level of knowledge in all fields.

The author himself, the only hero of the book, transcribes his personal experiences in notebooks under the form of a diary, with studied indifference, and advocates for a cultural life, free from conventional patterns, unchanged from civilization and prejudices. 'I can not live with the observation sheet in hand. To go through life as a spectator, to adjust here, to prop up there, to arrange it. Between a shrub that grows savagely and a gardener with scissors and plans my animal sympathy goes wholly to the first one.'¹

The written pages echo the feeling of moral torment, of interior anguish, of feverish search of irreducible self, of purity nostalgia. 'I thought once more about the dignity of trees which are in love without effusion, in a hug consuming everything and leaving no traces'². The young man is obsessed with total perfection: 'I am looking in things and people for their own sound. I'm interested in what they have irreducible. Irreducibility! It is my only way to feel reality'³. Like any other young man at his age he asks capital questions about life, about death, divinity, love, to which he seeks to give an answer without succeeding, and he endures this failure with irony and bitter humor.

Remarkable is the struggle of consciousness which he represents and which Mihail Sebastian records with analytical awareness throughout the whole diary. **Fragments from a Found Notebook** is an accumulation of observations and impressions of a young man, interesting as a document of an uncertain psychology of his generation. Like the other colleagues of his generation, theorists of authentic living, Sebastian understands knowledge in creating an inner wide experience of the artist himself as stated by G. Calinescu while developing in **The**

History of Romanian Literature at the '1935 moment'- the chapter about 'the literature of experiences.'

The Fragments... therefore can not be regarded as a mimetic act, but as a diary of a generation Sebastian belongs to. The narration has a fragmentary character that opposes epic construction of novel divided in parts which will be then sub-divided into chapters with symbolic **titles**. The author on the cover just assumes the role of translator of the found meditations and in order to create the impression of absolute truth, includes in the text a number of French expressions which are difficult to translate. The notebook is a real memoir diary of ideas and customs, in which the author does nothing but to imagine a character set in reflexive situations; he reduces the epic to minimum, creates a **substantial** lyricism questioning the states of consciousness. Sebastian does not perform in landscape description and fails to outline the human shapes worthy of his portrait outliner vocation which we discover in his subsequent volumes of prose. **Fragments from a Found Notebook** is more likely an analytical exercise performed to achieve the highest peaks of his future creation.

Constantin Trandafir rightly observed: 'The notebook talks about anxiety and adventure, existence, loneliness, community, lack of confidence in the dogmatic reason or in the lifeless books with their morals teaching'⁴.

Fragments from Found a Notebook is among the significant works of art concerning the spiritual biography of Mihail Sebastian and is also as a testimony, an old document that reflects the mentality and psychology of a groups writers of the between the two wars period of time with whom the narrator has in common themes such as the experience, the failure, the seizures (of soul or love), the intelligence, the morality, the loneliness, God,..... the introspection, death, the miracle and the ineffable.

3. WOMEN - A NOVEL OF EXPERIENCE

The same year when he wrote **Fragments from a Found Notebook**, Mihail Sebastian also finishes writing *Women*, which he, however,

publishes a year later at Ciornei Publishing house. In his book **Mihail Sebastian Projections on the European Culture Screen** issued at Hasefer publishing house in 2007, Julian Baicus states about the novel *Women*: 'A possible term of comparison would be the of short stories volume by Anton Holban, written about the same time, but printed later, after the untimely and stupid death of the author and in 1932. Another possible postmodern corresponding book could be the volume of stories written Mircea Cartarescu **Why We Love Women** which caused a lot of comments but which technically it is simply an "intertextual" resume of the narrative experiments of some novelists like Anton Holban and Mihail Sebastian.'⁵

Although the *Woman* is a holiday book, according to the author's confessions (, I wrote it to rest. With long breaks, without a work plan, undisciplined, relying more on my 'by chance' taste of story-teller than on the serious decision<of making a book> [...] I wrote it only on sunny days,⁶), it should be also considered from other perspectives as well: adventure of knowledge and the typology of femininity seen in several instances. If in **The Fragments** the main character was an anonymous person in *Women* his name is Stefan Valeriu. Valeriu is kind of Huysmans's des Esseintes, who did not go through this one's tumult but it, but kept the state of resignation and acceptance of the idea that not even love can save him, but it is rooted in the everyday experience. This character is actually the thread that ties together the four novels and the romances in the novel, each having a title and an independent action.

In the first short story, *Renee, Marthe, Odette* (according to Michael Iovănel, these three female names, are references - a tribute referring to René de Chateaubriand, Odette of Crecy in *In Search of the Lost Time* and Marthe Villemois in *Aimee* by Jacques Rivière⁷), Sebastian's most sunny text, Stefan Valeriu, a young man 24 years old, leaves for a resort in the Alps, after completing the doctoral examination. Here he meets a varied and colourful world, as if gathered from all over the world and simultaneously discovers three ages of womanhood and three ways of being in love.

Martha Bonneau is interested in Stephen's gallantry, but especially in his mysterious and lazy appearance. The Tunisian Renee, who came with her husband and her daughter on vacation, is a unique sensuality. If Valeriu compared to her it quite reticent, Renee is shown restless and uncontrolled, next to the limit pathology and disease. Portrait outlined by Sebastian is eloquent: 'An ugly body, delicate hands, thin and fragile at the wrist, legs frightened, brown face, lips burned from constant fever and shadowy eyes. Dressed up, she has, despite the well cut dresses, an awkward air that makes them foreign to her and inappropriate. Only in the evening when it gets cold, she throws over her shoulders the embroidered silk scarf, which entirely envelops her; she regains the plant grace which had Stephen, with indifference, as a matter of fact, from the very first moment. Naked she becomes much younger than she is and hips draw themselves indecently raw, shameless, because of the long teenager thighs'⁸

In this picture of mundane passions, along with Renee, Odette Mignon appears, a teenager similar to those who animates similar the early twentieth century literature, a smart, mischievous and virgin girl. In his portrait, Mihail Sebastian focuses on the idea of turbulent and unpredictable passion, specific to the young girl sensuality. Odette keeps Stefan Valeriu waiting at the door the whole night without opening it up, but the next night she is waiting for him naked in his bed, makes love to him and the next morning disappears without a trace. Odette is similar the Gidian heroes depicting the mysterious, rebel teenager who starts her sexual intercourse through a voluntary act.

In the second short story, *Emilie*, Stephen Valeriu is a simple witness and a doctor. He meets Vignou Emilie, a virgin from the Latin District through Mado, a woman of serious ingenuity in her unconscious immorality. Mihail Sebastian changes the epic style and objectively presents the characters from the outside. Emilia, quiet girl and not at all beautiful, marries a country boy named Irimia C. Her life is suddenly comes to an end when she gives birth to the child resulting from the union with the young man from Ialomita. The writer's comment is sarcastic and superficial in the narrative, but the portraits

of the couple are good from the aesthetic point of view, Sebastian's epic talent being revealed in these fragments which study a sentimental education of a charming intellectual.

In the third prose, *Maria*, Stephen Valeriu becomes the recipient of the letter of an intelligent and analytical woman, who is a prisoner of love that is not satisfied with, she can not, and after all, she does not even want to leave. Captive of this passion, Maria is Not however a classic victim in love. Her speech demonstrates a remarkable capacity to analyze the errors and the weaknesses, as well as a certain intellectual complexity. This type of femininity has been placed in the Romanian literature by Hortensia Papadat - Bengescu and Anton Holban. Maria prefers to remain *prisoner* of her passion, and this decision has a clear justification: she entered the game in a moment of confusion and unwittingly the game paralyzed her will, ' For a long time I thought I was free, I looked at him detached and because I would judge him coldly, aware of all his funny flaws, I was naive to think I was independent and ready to receive him anytime with a light heart, a break up⁹, - she explains. The ability to differentiate and meditate enslaving passion differentiates and imposes this character in the gallery of characters of Mihail Sebastian's essay prose.

In the last short story, *Arabella*, the same Stephen Valeriu , expert physician, sent on mission in France, although he secretly and hopelessly loves a woman named Maria , left the country, he falls in love with Arabella and remains in Paris , leading a bohemian life with her. Arabella is an enigmatic woman belonging to exotic lands:" Everything Arabella's dress, her straight hair and black curtains as background, my attire at the piano the order of the songs in the program, the silver bracelet, which she wore on the left hand wrist, her arms lazily falling along her body with his hands clasped on his knees like two birds .¹⁰

Arabella is not at all the passionate and intellectual type of woman, but a linear simple woman, warm, of a severe homely fit, which contrasts with her situation as a circus dancer. Honest and fair, without major dilemmas she leaves her gang and follows Romanian bohemian

doctor sings in Paris bars to earn money and one day out of the blue she leaves starts giving useful advice like a caring wife who goes shopping : , , If it gets cold , Stephen, put on your coat in the evening . Especially by the lake, it's colder!¹¹.

Except Emily Vignou, who is unpleasantly physically built, described with a remarkable power for expression, none of the other women has a consolidated portrait. Mihail Sebastian proves yet the ability to master the spiritual material, a vivid intuition of the female type even if his characters lack psychological depth. In each of his heroines the writer portrays a type of woman who obsesses him. Mircea Eliade , in a review of the book in the magazine *The Word* in 1933 said , ' I have rarely met a more perfect evocation of the nude feminism without dogma and without ecstasy, as in the book of Mihail Sebastian . I'd like to read passages, but the citations will not capture that ineffable fabric of the book of immense candor and tolerance, rest and drowsiness. I do not know what unique privilege this writer had to be able to enter into a contemporary gynaeceum, space for women, at the time when the headlights and the literature were wiped out when women return somehow to plants, and their experience is limited to oval, lazy, honest gestures. None of the classic stages of love are met here, it is not about enthusiasm, passion, regret, disgust, fatigue, but this whole mystery of carnal love is more implied, by a masterly evocation of plant processes, slow falling asleep, the soft reflections of unleashing underground.'¹²

The love stories, Stefan Valeriu goes through, are nothing but stages of knowledge, of experience. In the story of the main character nothing appears to indicate despair and pathos, and the stories end naturally, as their end means nothing but an inevitable step in the rhythm of life that flows with no possibility to change its route. The only thing that remains is for the events to be recorded and this inevitable determines the atmosphere of helplessness and resignation and of recording experiences, coldness and lack of involvement of the narrator. Despite this attitude, there are passages of a particular poetic pathos that have the role of presenting a " slice of life", what is fascinating and perishing: " Through the living room

windows you could see, far away, the violent lit mountains in flames the sunset "¹³.

The novel *Women* is undoubtedly a clever exercise which Mihail Sebastian makes in trying to bring a more complex and original typology in the Romanian epic.

4. FOR TWO THOUSAND YEARS - AN OLD DOCUMENT

For Two Thousand Years, appeared in 1934, represents the most advanced stage of analytical prose of Mihail Sebastian.

Built as a diary the book includes daily reflections of a young naive and inexperienced, but smart and passionate about literature, man of Hebrew origin, which came in the capital of the province, with a desire to learn. The diary recreates the atmosphere of the epoch in which the action takes place, recording all the contradictory movements and reactions of opinion, and insists on the intellectual formation of the main character to the extent that it is necessary to define his aspirations. The main character is going through a new phase in his personal life, marked by the lasting effects of a teacher of his student years who fascinated him with his classes named Gita Blidaru. The young man leaves the law school courses that follow to follow Architecture, following the teacher's advice. In this period however there were strong antijewish movements which affect the young man and make him go through moments of panic, humiliation and uncertainties (' No, I'm not a tough guy . Where are the vows that I made two years ago on the hardly closed cover by Zaratustra ? Why did I wander last night on the streets miserable, alone because I could not cry and frightened at the same time thinking that I might yet? Why in the evening, when I put my head on the pillow, I am moved by this fatigue gesture like a milestone up to where I was chased? Stupid, three times stupid'¹⁴). After a period of crisis after which he recovers spiritually he resumes his occupations as an architect for the oil company Rice and works near Uioara village where he meets Mircea Vieru ('the spiritual equivalent of the instinctual Ghita Blidaru'¹⁵), the pragmatist Dronțu and the tumultuous Doganay.

Later he takes a trip to Paris, on which occasion he contacts Maurice Buret, an intellectual neither moral nor immoral, neither good nor bad. His intelligence is a substitute for sensitivity.'

The novel ends as it had begun, against the background of a moral crisis caused by the strained relations due to racial disputes over a period of ten years, recorded in diaries by the young man who has just returned from France, under the form of meditations on history and human destiny. **For two thousand years** represents therefore a series of events that are held significant the beyond unforeseen clutter of occurrences and people in separate episodes, eventually achieving a unitary picture of life. The novel has as coordinating principle of narration the writer's life experience, that of a Hebrew writer in a troubled period, that of the '30s. The modernist novelty in this period is achieved through techniques used in narrating events (technical steep decoupage technique , a collage) through the subject matter and literary- cultural affinities of Sebastian, namely with Marcel Proust, André Gide, Sthendal, as well as his generation colleagues (Camil Petrescu, Hortensia Papadat - Bengescu, Anton Holban, Mircea Eliade, etc. .) .

The ideas of the novel *For Two Thousand Years* outlines both the Judaism the problem of the suffering of the Jews of the Diaspora , zionism , idishism and assimilation . Thus, what characterizes the Mihail Sebastian's novel is the reality of place and human interference¹⁷, between man and the antijewish events which become the novel narrative frame and the identity of Hechter Joseph who, attracted economics courses of Professor Gita Blidaru is rejected by his peers. Therefore, at least in this respect , we can say that the novel debates the issues of the reality threatening the '30s ,the master - disciple relationship , the narrator's journalistic war and violence at the university , the book becoming in this way Hechter's spiritual relief, a number of keys of feelings actually experienced by the protagonist.

The Hebrew hero, suffering enormously, trying to discover new horizons of human being, but disappointed by what he discovers, is looking for, through the diary to know better and know the world around him clearly. In this respect, G.

Calinescu says in *The History of Romanian Literature* that all attitudes, reactions, sterilized under the form of a diary, are outweighed by the lucidity of the author, reduced to a possible way of life, though not the only one.¹⁸

For Two thousand Years forgets about the rigid rules of classical narrative structure, it is written as an essay, as if from the depths of Sebastian's being, trying to define themselves, 'The novel has a structure that means to be built in a discontinuity spirit, but not without an internal logic that lies in the intimate connection between subject and object, the conversion of the literary facts. On the one hand, the introduction of a little disorder is intentional, on the other hand, Sebastian himself admits that novelistic construction is not his speciality.'¹⁹

Thus the writer's existence involves of a plurality of values both Romanian and Jewish paradoxically being rejected both the Romanians and the Jew. The greatest satisfaction of the writer would have been that his work, especially his novel *For Two Thousand Years*, to become for the people around him, after reading it a true consolation, a pioneer and a guide to moral and Christian values.

5. THE ACACIA TOWN - THE TEENAGER PROVINCIAL NOVEL

Although seen from the point of view of issue the book *Fragments from a Found Notebook* is the first to be published, the novel *City of Locust - The Teenager Provincial Novel* is still the first that was written. In an interview by *Facla* magazine in 1935, Mihail Sebastian, answering journalist, specifies the exact date of the beginning of the novel manuscript, January 20, 1929, and the one in which he finished it, January 17, 1931: *The Acacia Town - The Teenager Provincial Novel* is my first book. I wrote it before the *Found Fragments of a Notebook* before *Women* and definitely before *For Two Thousand Years*.²⁰

If we start from the single desire of the novelist: 'I want a slim, orderly, linear, book where life goes on in detail enough to be known, but at the same time hidden enough to keep the mystery'²¹ we can say that novel is the result of

using techniques perfectly appropriate to the subject: uncertain age, with its sudden ascents and descents and spectacular daily changes.

From an epic point of view the plot in minor and the characters barely take shape in the reader's eyes. Adriana, a provincial teenager, scared and excited by the normal physiological changes of his age, wants to fall in love does so with the first man appeared in her life at that time, her cousin, Paul. His unexpected departure leaves her sad, but this makes get close to some colleagues of hers, as anxious and confused as she was, everyone feeling that deep down in their soul something happens, but without being aware what it was. Adriana sentimental romances with Gelu, one the high school students comes to an end with a trip to the capital city, but it is resumed later and reaches total erotic fulfillment. However, when the story seems to be heading for a happy ending without a concrete reason, Adriana leaves her lover and marries her cousin Paul.

The novel represents a return to the third person narrative. This return should not be interpreted as a return to tradition as Mihail Sebastian is not interested in events, but in the psychological consequences and the human soul radiography seen in all its complexity.

The novel also represents the atmosphere of provincial patriarchal cities, the model seems to have been for the author his native Braila.

Sebastian's province is named D. city, but often the writer uses other terms (fair, village) to name it:

'The fair air, had seen nothing, and the few initiated ones were hindered to remember.'²²

'The high society was concerned, but the solution was found quickly. What if a musical of the community association was created? Ms Rozalia Donciu suggested the idea and got the President's honor.'²³

The Acacia Town falls within the traditional realistic novel in the third person narrative and its epic construction. Although it firstly describes the atmosphere of a provincial town, the authorities, the traditions and the small social events (the prefect's family returning from a Paris vacation the voluntary seclusion of a young musician, the appearance of the musician Cello Viorin and his performance in front of the local

high society, the romances, the engagements and the separations etc.), Sebastian does not achieve a social study and neither does he look deeply into the provincial attitudes. From this point of view, the novel does not exceed much the tradition, but the writer avoids taking the old types to build the failure to adapt psychology and to suggest the melancholy of sensitive souls that wither in the vegetative provincial life. The modernism of the writing is given by the adolescence theme. Although in the Romanian literature there have already been such attempts as that of Ionel Teodoreanu in

La Medeleni or that of I. Gherea and Luke I. Caragiale (the dead younger son of the great satirical writer) in *Cunning Innocences* unpublished novel in volume but only in The Romanian Life magazine, the book *The City with Acacias* by Sebastian is its most successful evocation of adolescence. The subtle atmosphere of teenager soul and the chastity and sensuality mixture, of tragedy and sense of mystery and adventure game, of arbitrary and legend are painted by the author very well because the writer works with shades of colour and gives importance to the details which make up the general atmosphere of the soul of the heroes and not of great deeds the so-called events.

6. THE THERAPY GAME - THE ACCIDENT

The year 1940 is when Mihail Sebastian publishes *The Accident*, his most popular novel, re-issued as frequently as *The City with Acacias*, often together with it. Sebastian writes in his private diary: 'I am going to write a book I have been thinking for a while, not knowing well what it could give and where it will lead? For a while ... In particular, from October 18 - on my birthday - when going down from <<Mircea>> to buy two bottles of champagne, I suddenly saw the image of a street accident in which I would have been delighted to get involved ... It's also true that since then I couldn't not stop thinking about this book. There are a few small facts, some small suggestions that have begun to gather around the first image and adhere. For example the walk with J. the night when she stole an apple

from Academy street (which rejuvenated me by reflex).²⁴

The story Sebastian mentions is found in the novel, slightly modified, the scene that marks the beginning of the tumultuous love story of Anna the painter, and Paul - surprised by future boyfriend secretly breaking in broad daylight, climbed on a fence, a branch of lilac. These flowers become the symbol of love between the two, but finally converted when the separation is inevitable due to repeated departure, without explanations on behalf of the girl in painful memories.

The therapeutic game theme about holiday play, already seen in a play written by Sebastian, appeared in 1938, is reproduced in *The Accident*, written as a novel, but the conceived by a playwright who is looking in the epic for stage effects. Nora, a French teacher recently coming out of a relationship with a certain Grig, convinces Paul, a lawyer whom he met after a street accident, to accompany her in a winter holiday, skiing, to help him heal from the breakdown caused by the love for the painter Ann. The couple climbs from Brasov to the chalets higher up on the mountain and stop in the strange chalet of Gunter Grodeck, the young heir of a mysterious heredity and a huge fortune. In this space the couple, Nora and Paul will stay away from the world and will practice skiing therapy. Confronting the purity and vastness of nature, Paul rediscovers the taste of life and the confidence in the possibility of rejuvenating love. When the frivolous Ann comes his way after they return from vacation, she no longer has any power over him. It is Nora who gives the moral, the lucid character of the narrative.

'He who was in the mountains is a free man' and still suggests the existing philosophy, as a matter of fact common of the book, 'Life always begins...'

The theme of the novel is the awakening and rediscovery of the beauty of life and love at the same time. As in *The Acacia Town*, in the center of the novel there lies a 'quartet', consisting here of the couples Nora- Grig and Ann- Paul. Grig is an invented character just for the sake of symmetry term remains absent, staying on stage only through the phone confrontation with Paul and Nora's memories. Between Ann and Nora

main opposition in the novel is set, and between the two, Paul is a floating element, up to the end when Nora prevails.

A closely related theme to the theme of awakening from depression is that of holiday celebration as a space that dematerializes time, normally.' Significant is how the holiday reality is questioned. Nora journey from Turing cottage to Gunter Grodeck cottage, who makes the leap to a new life quality, it is a surreal journey, along which Nora - whose perspective pursued from a sharp angle, becomes the reader's - does not know whether she is dreaming or not. The indecision dream - reality is repeated several times through Paul too' I'm afraid of one thing : that it's not true ... I have never left ... it 's all happening in a dream ... forest , mountain, night everything is but a dream from which we could wake up.'²⁵ or 'In the dim light of the night, they were looking at each other with misunderstood amazement, as if they had met in a dream.'²⁶

Unlike exposition technique of *The Acacia Town*, which can dissociate some of the presentation of a versatile perspective of the presentation of a character having Gide as model in the narrative of the first part of the novel *The Accident* , it is done through a reconstruction process which has to do with the cinematic memory, reminiscent of Proust . This starting can be interpreted as a defensive reaction against the traumatic action of external reality and the present.

In the second part Mihail Sebastian changes the technique and tries to objectify, retelling the escape of the couple in the sports adventure on the mountains. If in the first part Paul was discovered step by step through Nora's memories and painter Ann through Paul's, in the second part of the novel we witness the gradual metamorphosis of Paul in the middle of nature, guided by Nora, whose portrait is made this time by Sebastian, revealing her as an intellectual grown woman, sensitive, located at the opposite side of the painter, able to shape her feelings clearly.

6. CONCLUSIONS

The romanesque art with Mihail Sebastian becomes a way of exploring the being in the depths and a art of indiscretion. The prose achieves the modernity coordinates and structures in a solid epic building, meeting the requirements of research of the privacy of the individual. The writer's art with Sebastian rests on the ability to observe passions and reflect on the nature and its complexity. This paper attempts to show that better judgment, the nuanced understanding of the literary phenomenon, the impartiality and the validity of analysis place Mihail Sebastian among the novelists with a privileged place in the Romanian, and the contemporary life.

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16. Mihail Sebastian, *De două mii de ani*, op.cit, p. 245
17. Ș. Cioculescu, *Realitatea interferenței dintre om și loc*, în „*Rev. Fundațiilor Regale*”, nr. 10, 1934, p. 109
18. G. Călinescu, *Istoria literaturii române de la origini până în prezent*, Ed. cit., p. 877.
19. G. Călinescu, *Istoria literaturii române de la origini până în prezent*, .F.R.P.L.A., 1941, p. 956.
20. *Cu d-l. Mihail Sebastian despre „Orașul cu salcâmi,,: O carte uitată și o convorbire punctată cu vechi aduceri aminte...,,* - revista *Facla*, XV, nr. 1414, 14 octombrie 1935, p. 2
21. *Jurnal de roman*, *Azi*, I, nr. 5, noiembrie 1932, p. 425-442
22. Mihail Sebastian, *Orașul cu salcâmi*, Editura pentru literatura. București, 1968, p.67.
23. Idem, p. 101
24. Cf. Cornelia Ștefănescu, *Mihail Sebastian*, op.cit., p. 83-84 - *Pagini de jurnal*, II, „*Revista Fundatiilor,,* XII (serie nouă), nr. 2, octombrie 1945, p. 254 - 255
25. Mihail Sebastian, *Accidentul*, în *Opere*, 2011, vol. I, p.1133
26. Idem, p. 1127.