

## GEORGE CĂLINESCU - ONE OF THE MOST IMPORTANT ROMANIAN LITERARY CRITICS

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### ABSTRACT

*George Călinescu was born on June the 19<sup>th</sup>, 1899, in Bucharest. He made his debut with lyrics in “Sburătorul” magazine (1919). After graduating from the Faculty of Letters, he continued his studies at the Romanian School in Rome. He works as a high school teacher in Timisoara and Bucharest. George Călinescu was a poet, novelist, playwright, essayist, and literary historian. The theorist pointed out that the classical and romantic types are not absolute, their purity is non-existent in reality.*

**Keywords:** George Călinescu; classical and romantic literature; novelist;

### 1. LANDMARKS OF LIFE AND WORK

George Călinescu was born on June the 19<sup>th</sup>, 1899, in Bucharest, Romania. His high school studies took place in Iași and Bucharest. He made his debut with lyrics in the “Sburătorul” magazine (1919). After graduating from the Faculty of Letters he continued his studies at the Romanian School in Rome. He works as a high school teacher in Timisoara and Bucharest. He was co-director, in 1933, at “Romanian Life”. He finished his PhD in Iași, in 1936, with a thesis on the Avatars of Pharaoh Tia, an Eminescu manuscript. He was lecturer at the University of Iași, and starting with 1945 he was professor at the University of Bucharest. He was member of the Romanian Academy (1949), director of the Institute of Literary History and Folklore in Bucharest. He died on March the 12<sup>th</sup>, 1965, in Otopeni, near Bucharest.

George Călinescu is part of a series of encyclopedic writers, whose personality and multivalent activity are overwhelming. Călinescu’s work is unitary, in the sense that the same aesthetic modalities circulated from prose to literary history, from criticism to poetry, in a coherent literary universe. The critic is doubled by the creator, by the artist. According to the principle that: “to understand means to create again, to reproduce in yourself the initial moment of the work”, Călinescu tries to find a critical method similar to creation; constantly given the historical process, “he dreams about the texts and carries on the idea and the message, showing what the book could have become” (Ion Bucșa, 1983,113).

George Călinescu was a poet, novelist, playwright, essayist, and literary historian. The theorist pointed out that the classical and romantic types are not absolute, their purity is non-existent in reality. The critic starts with poetry to express his aesthetic point of view, to define the “universe of poetry”, but descends into poetry from the sphere of culture. His lyrics are romantic, but they are both classical and modern. Poetry encapsulates through music, intellectuality, and culture: “The canons know how to make you Hexarch / Cypriot Venus, / I commented deeply on the great Petrarch / And on old Goethe” (Epitalam).

The disguised humor, the feeling of love, and the variations on classic themes are all realized in the light of a lucid passion. G. Călinescu comes in Romanian literature from universal literature, having the conviction that a literary critic and historian, in addition to specialized and philosophical training, needs in-depth knowledge of at least foreign literature.

Only in this way can national values be reported in the context of world literature, or only in this way is a hierarchy of values possible. The impression given by literature is a harmonious work, the creation of a “total writer” of dissociation from novel to literary history, monographs and vice versa; the pleasure of directing; the monumental and the grandiose; the Rabelaisian imagination; the game of assumptions, of psychological or essayistic comments; elements of cosmogony.

## 2. THE MAN OF CONTRADICTION

George Călinescu was the author of several fundamental studies on great Romanian writers like Mihai Eminescu and Ion Creangă. His known work remains “Enigma Otiliei” - published in 1938. In 1941, he wrote the monumental work “Istoria literaturii române de la origini până în prezent” (“The history of Romanian literature from its origins to the present day”), which studies the evolution of the Romanian literary phenomenon.

George Călinescu was a dynamic personality who lies in the creative power of contradiction. From the first publishing events, he defines his position contradicting - and fellow criticism and point shift, contemporaries, like the predecessors, and eventually, if not primarily, contradicting - a spectacular himself. (...) Some critical Maiorescu accepted, as were “drunkenness words” (oratory) and “sensitive images” (poetry) would be fought first with the creative force of “momentum report” and the second to indicate bad “abstract image” (Streinu, 1973, 275-277). It is understood that E. Lovinescu being critical of a dominant personality, he and not another, everything said about the current literature, served to reagent new personalities - as affirmed Lovinescu about Hortensia Papadat-Bengescu, saying “it’s a remarkable talent manly”.

Călinescu would say that, on the contrary, the writer is a “female talent”. (...) He will cultivate such a state of conflict, at all levels, during the orientation period. It is noted, however, in the first place not so reactive that conduct although important producing works, as factual the cone itself which, as soul mobile indicates its nature dialectic of necessity deep. The most expressive remains slow article put career criticizes Angelorum apparition in a magazine focused on mystic; soon other publications are printed for Disparitione Angelorum experience angelic ending as is urgent” (Streinu, 1973, 275-277). But the movement itself is contradictory to itself the power to generate wealth live personality.

It develops over time into large anti-sufficiency as Impressionism and scientific documentation, aesthetic and critical criterion River biographical nature and art, illustrated with pairs of values massive and always outstanding works of any kind to which they belong. Tima Mechanical contradiction in its wearer, the critical intellectual heading extreme. It is paradoxical as if “Elementary” Eminescu «raffinate» Creangă’s sophisticated, when combatants Maiorescu: “Talia - and tall and slender, / Your eyes black ebony / your hand tiny white / I ask you a bottle”, by adding: “I mean a woman cannot resemble the sky!”. And the creation epic, the same mechanical spiritual recognize character built on extreme psychologic and artistic: caricatures of intellectuals and aristocracy, and types that Ioanide image of absolute artistic or absolute political.

### 3. MODEL AND VALUE

„Historical Overview - literary which led the evaluation process critical G. Călinescu constantly relies on the belief that literature is seen in the individual side of its existence -, has a real chance to detect the artistic viability of guardianship models. Having nothing common phenomenon of imitation and epigonism, this view is the first such large organicist vision of arts. (...) May scrutinized close, one can easily notice that critical analysis G. Călinescu continuously revolts around points of contact between the literary text discussed, and suggestions offered by referential models. Going forward, it should also be noted that due to the capacity to keep the perception synthetic critic, in most cases, so-called chi than location sublimated in assessing intrinsic value, coherently inextricable analysis explaining - being precisely through this.

The Călinescian critic genius lies on this side, the capacity of the models as reference points involved in the analysis, turns, goes like the peremptory arguments of value judgment. To give just a few examples drawn from the history of the Romanian literature compendium: “Although he wrote poetry, N. Gane (1835-1916) was specialized in “stories”. “Mr. Ruxandra Petru Rares are clean Asachi thefts in increased competition running without element Ariostea. Nightingale Socol’s is toria tragic bourgeois of milliner’s libertine, echo fainted and inexpensive Murger”; “Camil Petrescu is in the novel supporter of automatic dictate the margins allowed by genre enemy of characterology classical and fixed. Bergsonian and Proust intend to grow without embarrassment flow memories” and “guidon to respect the authentic journal the pretends not to change anything in the memory, going so far as to put in corrections and double footnoted text” (Cioban, 1975, 975).

### 4. ART AS AN INEFFABLE ENTITY

„Călinescu starts from (or more precisely reaches) the idea of targeting a particular method, that art is an ineffable entity, thus indicating singular aesthetic horizon and the dissociation autonomy to all other domes Messrs. How original is it from this point of view not interested, accept the remaining essentially as whom gives? Ineffable laws of art cannot be known rationally, but only intuited, industrial recipe in this case is excluded. To get closer to the artistic work you need a per CEPT distinctive, that you taste innate before being cultivated. Cultivating bad taste in scholarship absolutely cannot make the aesthetic emotion, whose resorts remain a given native. Therefore, ineffable art is a methodology question of the break down all the precepts scaffolding on which the supporting "esthetician". Thus, Călinescu's aesthetics will never look what art is, but as art, its rules are open continuously creative freedom without restrictions canonical.

The creative act depends on the subject of creating donuts and no other external considerations. It comes after the objective existence of the artistic scene was declared, their role being to - and continue value and not to them - in a fixed - a simplified scheme. The core of the aesthetic fact is indefinable, it can, however, determine the coordinate induction but a few - and ensure the permanence values. Art must concern some “permanent”, which means overcoming language (the “virtually self”) and universal scenery installments through “self-contemplative”.

“Art is useless and arbitrary. Where - and does this freedom, if not overcome bad active in self-contemplation the spirit, closing itself and not turn becomes pure fantasy object of the universal self.” (Value and ideal etic es). So, to have permanence value creator goes beyond “aesthetic ideal”, which is determined historically.

He exemplifies the particular universe, thus creating the classic mode. Create fathers into classical select ephemeral essential means, to escape the “documentary” still, to initiate what is universal. General typified by an individual must follow geometric shape as a vision of their world. Exemplifying the essence of the individual, not only to you - your work represents the correspondence between perishable and archetypal forms.

Creative gesture classic excludes excessive individuation, tending to some anonymity. Accepting an objective - reality forces, you consider it in the artistic treatment. Master Manole and Brancusi did not differ in how to create a Greek artist. They subordinate their ego (genius) act artis sustainable call Simply diluting - it even anonymity" (Mincu, 1969-1971, 152-153).

## 5. HISTORY AND LITERARY CRITICISM

For Călinescu criticism and literary history are appearances of criticism in the widest sense as an indispensable preparatory time. Călinescu accepts the side “and the history of the material conditions in which work out”, cultural history, but refuses to confuse it with true literary history, the history of values, a history that includes critical. A specific difference in literary history is that “fictional facts must be an artistic reality”.

This demonstration is not achieved by reference to any biographical or historical model by - parallelism external causes, but by searching for the default arguments of the work himself by spelling its virtuality. Perspective is here immanent, not genetic. (...) separation of the “real phenomena history” and “history of events”, and between the external history of literary history and literature - but not the final G. Călinescu (Martin, 1981, 137-138).

For just separated, the two are united by history - a theoretical gesture devoid of paradox. The author not only identifies the essential history of literature critique but does not radically separate literary history from general history. Their condition is common subjectivity. Beyond authenticity and honesty essential in gathering facts, the notion of objectivity in history is meaningless: “In history and especially in literary history there are objective structures, but only categories, points of view”.

All the novels of George Calinescu are hard to novel ways of experimentation, whether the conscious purpose of copyright can be another. But the convention, instead of being weakened is compounded. From those facts, the contemporary life (boxing, traveling by train, cinema etc.) and a contrast scheme is sought and so great that suck at grouping soon experimental character. What will follow in this first novel, “it will not be true psychological or social, although both cannot fail, the truth of aesthetics, practicing a theory of the novel” (Manolescu, 1980-1981, 263-264).

## CONCLUSIONS

George Călinescu is considered one of the most important Romanian literary critics of all time, alongside Titu Maiorescu and Eugen Lovinescu, and is one of the outstanding figures of Romanian literature in the 20th century. Romanian academic, literary historian, publicist, and writer, Călinescu is also one of the most revolutionary authors in Romanian literature.

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