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Balaurul hortensia pdf

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P.B., after Water (1918), The Old Man (1920), the Sphinx (1920) and the woman in Fafa ogfinze (1921), is, in fact, a novel built from sequences with existence and autonomous, grafted but on a unique consciousness, Laura, Central Intelligence (Henry James) books. Often Balaur is considered to be writing a transition from the first stage of Bengi creation, an erotic triptych expressed lyrical and subjective, in which the ardent, passionate temperament reluctantly recognizes Jared in the pages of accented femininity, into an objective novel, which through the cycle of Khalifa artistically demonstrated the power of momentary psychological realism. Given the structure of some chapters with their own unity, it was possible to appear in different periodicals of the time, as follows: through the back of the head, in literary markings, year. I (1919), No. 13 (May 11); is the first form to be revised when it appears in volume. Cemetery, in literary markings, year. I (1919), No. (February 10); this is the first part of the final chapter, the Resurrection; Books of Desert Days, in literary markings I (1919), No 27 (August 17), No. 28 (August 24), 29 (August 31); different from the corresponding chapter in the novel. In the magazine, it appears in the form of pages of the magazine, written personally I; To mention you, in Romanian life, year XII (1920), no. 1 (March); The man whose heart was seen in the Sburator, year 1 (1920), is not. 52 (May 8); FellowS of the Sburator. I year (1920), No. 9 (July 17); Gore Dascal in St. Friday, in year 11 (1921), No. 33-34 (January-February); Dragon, in the Literary Driller, I year (1921), no. 11 (November 26); Hell in the Literary Driller, II year (1922), No. 27 (March 18). The publication of Operas II, Minerva 1975, reproduces with justification (in notes) a fragment of Revelation never included in that, but at any time integrative, published in The LiteraryBurator, II year (1922) no. 27 (March 18). Valeriu Ciobanu talks about a projected cycle of poems in prose, with the same theme from which he recalls appeared in Flacara on October 30, 1916, with Cintare cernita, published for the second time under the title Song of War, in Sburator. Year I (1919). Dedicated to the literary circle Sburator, the volume can be considered a detachment of the writer from the circle Romanian life from Yassa and, at the same time, a public testimony of its passage to the Sburatoist camp, to which, in fact, she will be closely connected, devoting herself to another of her volumes (Eugene Tudor-Anton). Writing has its starting point in the direct experience of prose life, which emphasizes the autobiographical character, close to reportage, books. During World War I, staying with her family in Focsani, H. P.B., like Laura, will volunteer a Red Cross nurse who will give her direct and shaking contact, traumatic, with a panorama of collective suffering. The book existed in walnuts as early as 1916, when the writer confessed to Ibraylean that she kept a war diary. The diminished nature of fiction and, in particular, the restoration efforts aimed at obedience to the object, will be revealed retrospectively in the autobiography published by G. Kali-Nesk in Literary and Fiction Truth, Year XVIII (1937), No. 366-367 from July 11-18. Through memory, the writer - fiercely marked by the brutal experience crossed - reaches a real catharsis. This is the only time when he revives this stage of his life, lived with a heavy clarity and sensitivity. Grotesque and tragic visions allow the writer's clear art to unfold freely, that caustic and sad observation, capable of masterful portraits and epic architecture condensed to a symbol. The art of this book (for it breaks the conservative patterns of the traditional epic) sees the inner fever pushed into hallucinatory and paroxysmal images, in places not of alienating expressionism, putting in full light the idea that war is basically the return of lethality and absurdity to paminl (M. zachu). The producer does not describe the front, but what happens behind him, in a provincial town, at the station, where trains with the wounded or refugees constantly arrive, and to the hospital. In addition, the novel was close to George Duhamel's Vie des martyres (1917), a work in which war dealt with all the prii through the hospital. In Balaurla, everything is connected with Laura's unique, focused consciousness, the barely disguised alter ego of her literary parent. The 22 chapters of the book combine this compositional axis, a character whose school speaks only allusively, sucking the existence of a crisis, a mysterious dead-end soul, between the original chapter of Goarna and the final chapter of the Resurrection, Eaura crosses all the arches of hell, bringing the consequences of this vitriolic route, saving himself through the suffering of others, which he assumes with generosity and earthquake. As Stefan Georgiou of the Last Night of Love, on the first night of the war, his (Emil Petrescu, will acquire, after the fire, a more serious understanding of life, born from the confrontation of one's own existence with a collective tragedy, resulting in the size of old skills, self-centered and individualistic. Chance of the novel is an internal dimension of this complex character, emotional and sentimental, but also analytical, clear, fresh filter, not at all opaque or blunted unmarked, for which life, wherever it is considered, is a constant opportunity for observation and participation, warm humanitarian and pacifist participation. The work has a mosaic structure, divagoves and lyrical commentary dublind narration and in between) with analysis. Adding to the existence of essayistic and speculative elements, we are in the presence of a letter that emphasizes a certain formal indecision, so characteristic of a twentieth-century novel, polymorphic by definition. It is a book of human destinies whose meaning is in war (C. Ciopraga). The art of portraiture, in particular, is exemplary, similar to what is also impressive, from the novels of volumes of provincial romances and tragic drawings that appeared later. The name has a metaphorical and symbolic meaning. Balaund is a train with the wounded, monstrous not by itself, but the suffering they agglutinize, or, with broader meanings, war, murderous dihanie, is hard to master. Individual life, but also collective, is seen through the eyes of a doctor; The special conditions with which the world is gradually learning are a reagent that precipitates everything, instincts and feelings, qualities and are very well hidden until then. The human figure is unforgettable and surprisingly diverse: a wounded man whose heart has been spotted, a Dobre, a mutilated gypsy whose gratitude is focused in wanting to find Laura's name, to mention him, beyond, before God, Ion Shoemakeru, who dies singing from despair, defiance, two Cossack friends whom the same war separates, one left to die in hospital, another after his comrades on the front. Or the dramas of those who, the country may have been directly involved in the fight, will carry wounds for the rest of their lives that will never heal. As in the superb bas-relief, I come to the front page of Ankuta, the middle girl of King Christia, bringing into the world a child of flowers and persecuted by an unforgiving parent and able to push her, profitably, into the arms of the German sub-surgeon, or the Damian family, forced to throw out the window, into the unknown, from the train, the body of a little girl who died of a contagious disease. A special place in this gallery is occupied by The St. Friday's Dascal Gore or the Midwife - revealing the art of grotesque pencil or just amused-carrying memorable human silhouettes. Description - appealing to all senses, visual, in particular, the safety of portraits, in a wide and diverse range of means, storytelling - not very rich, but dense, well felt dialogue. More - more in a loose indirect style, the poetic values of lyricism substance, dramaturgy, page rash or, conversely, a certain slowness and delay in meaningful detail - all these are pillars of support for seductive construction, unfortunately little known to the general public. Forgotten by the appearance of criticism, despite the fact that the first volumes of H. P. B were met with appreciation, the letter is difficult to accommodate in some literary species. Commentators of the last ten years, starting with textual polymorphism and reading from the point of view of some directions of Romanian prose today, Iara considered Balaund a masterpiece, as he did not hesitate to consider it Tudor Vianu (in 1955), to talk about the ability of the GP B to open new roads in prose, which was followed by more than half a century of another generation. I sometimes anticipate the novels of Nor-Man Manca, in which the narrative is inextricably matched with essayistic observation and psychological description, sometimes the elegance and stylistic concentration of fragments signed by Ana Blunt-Diana, not rarely sensory aspects and obsession with the precise and eccentric neologism of the history of Alexander Vlad () The Dragon is an open text, contradictory, thesis with subtlety, symbolism often primitively proposed, but the text, whose modernity in the Romanian year of grace is 1923 (The very name of the 1923)., in Romanian literature, is to mention not only the female vision of the horrors of war, but also the fact that it is among the teeth of writing dedicated to him. Lapsusnyan Street appeared in 1921, three stories by L. Rebreaun were still at that time, and Les spinners were just a year before Balaur, in . For a writer who is looking for his own way, this is an absolutely wonderful act of presence. EDITIES: Dragon. Bucharest, 1923, Opera House. You. Bucharest, 1975; Balaurul, Bucharest, 1978; Bucharest, 1986. 1986.

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