

ABSTRACT

Marin Preda has been written about enormously, more exactly a vast critical bibliography. This is absolutely normal as Marin Preda is the writer who dominated the Romanian literature in the interwar period.

Marin Preda is present in all recent literary history books, all major works of synthesis, led by Nicolae Manolescu's *Noah's Ark* and *The Critical History of the Romanian Literature* and Eugen Simion's *Today's Romanian Writers*, to mention only some of the most representative of the contemporary critics.

So far many monographs and essays on Marin Preda have been written. In our cultural publications and literary magazines of the postwar period until December 1989 thousands of articles, studies and essays about the most read about writer in life have appeared. He became a true myth of our contemporary literature. It is obvious that reconsidering Marin Preda as author is a desired process, but this action must be taken on the basis of objectivity and without excess.

Despite the fact that one can not speak about dissenting, yet we refer to a particular case of resistance through literature in Marin Preda's case. He is one of the few Romanian writers who denounced and criticized the limits of Marxism.

Our work is on the borderline between hermeneutics and style. We tried to establish a correlation between the character's structure and Marin Preda's language peculiarities.

In the first chapter, after a brief introduction, we indicated the main bio-bibliographical data, which we consider to be essential, before approaching our work's inner substance.

The next two chapters bring into discussion the evolution of Marin Preda's character. These two chapters are bound to modern narratology, a discipline which has been intensely studied lately. The evolution of the character was related to the evolution of the novel, the most protean and polymorphous genre, as appears in *The History of Modern Novel* by R. M. Alberes. The novel can therefore be considered a thousand – faced Proteus.

The axis of the novel is the character, this *homo fictus*, paper being, that competes real life.

Regarding the aesthetic status of the novel, another reference helped us categorize characters: *The Mythography of Characters* by Salvatore Bataglia. According to the Italian aesthetician, characters can be divided into two main categories: aristotelic and nonaristotelic.

The category of aristotelic characters include classical characters, created on the basis of dominant traits. The nonaristotelic characters are modern characters that do not have dominant personality traits and, in the end, disappear. In the modern literature, we witness a process of character dissolution.

In Marin Preda's work, the evolution of his characters develop from the philosopher peasant to the philosopher himself, for example Victor Petrini.

The fourth chapter is the largest and most consistent. It is called *A Narrative Grammar of Marin Preda's Work*. We took some notions relating to registers of speech from Tzvetan Todorov's work. We considered that in Marin Preda's case a classical narrative grammar would be more appropriated and would have a better didactic purpose. We also considered this approach necessary as our work deals with one of the most representative Romanian writers. We belong to the same linguistic area as our great writer, so we are irresistibly attracted by his characters. Therefore we followed Dumitru Caracostea's *The Expressivity of Romanian Language* (1942)

In *Phonetics* we dealt with the study of phonemes in Marin Preda's work. In *Morphology* we observed some linguistic aspects that are specific to Teleorman county, and also topics such as the sequence of tenses, word order, syntax etc.

Vocabulary is a larger chapter that deals with words taken from Bulgarian, Turkish, Russian etc.

As a conclusion, Marin Preda's language performance is fascinating. The author can be considered one of the most important creators of language in our literature, beside Ion Creanga, I. L. Caragiale, Ioan Slavici, Mihail Sadoveanu, Stefan Banulescu or Fanus Neagu.