

## „Moara cu noroc”

de Ioan Slavici

-nuvelă realistă-

Nuvela este specia genului epic, în proză, de dimensiuni medii, cu o acțiune desfășurată pe un singur plan narativ, având o intrigă bine evidențiată, numărul personajelor fiind redus, atenția îndreptându-se asupra personajului principal. Ioan Slavici face parte din generația scriitorilor clasici ai literaturii noastre alături de Mihai Eminescu, Ion Creangă și I.L.Caragiale.

Ca puncte de reper în creația sa amintim nuvelele: „Moara cu noroc”, „Popa Tanda”, „Pădureanca” și un singur roman, „Mara”. În întreaga sa operă, Ioan Slavici a reușit să surprindă într-o manieră realistă societatea transilvăneană aflată într-un anumit moment al evoluției sale, al trecerii de la relațiile de tip feudal la cele de tip capitalist, când banul are din ce în ce mai multă putere, societate formată din țărani, meșteșugari, precupețe, porcari, oameni de etnii și religii diferite care trebuie să conviețuiască în același spațiu.

Din creația lui Slavici desprindem o notă moral-educativă, autorul condamnând lenea, prostia, patima îmbogățirii, necinstea, fărădelegea, lăudând în schimb tot ceea ce se înțelege prin omenie.

Opera literară „Moara cu noroc” scrisă de Ioan Slavici apare în 1881 în volumul „Novele din popor” și reprezintă o nuvelă realistă.

Realismul se manifestă doar în proză și este un curent literar apărut în Europa la mijlocul secolului al XIX-lea ce pune accent pe relația dintre artă și realitate. Realismul se individualizează prin: buna precizare spațio-temporală, verosimilitatea, sursa de inspirație(realitatea), narațiunea realizată la persoana a III-a, perspectiva narativă extradiegetică, simetria compozițională și stilul neutru, obiectiv, imparțial.

În primul rând, se remarcă în text precizarea coordonatelor spațio-temporale. Astfel, știm că acțiunea se petrece de la Sf. Gheorghe până la Paște(anul următor) în Ardeal, la un han așezat la răscruce de drumuri și destine.

În al doilea rând, incipitul nuvelei este simetric cu finalul și este reprezentat printr-un epilog constituit din vorbele bătrânei (soacra lui Ghiță).

În primul capitol, în spatele replicii bătrânei („Omul să fie mulțumit cu sărăcia sa, căci, dacă e vorba, nu bogăția, ci liniștea colibei te face fericit”) se ascund, pe de o parte, intențiile moralizatoare ale autorului, pe de altă parte experiența comunității. Opera se încheie tot prin cuvintele bătrânei, care venind de la rude, găsește hanul incendiat, fiica și ginerele morți și pune nefericita întâmplare pe seama unui destin necruțător („Asta le-a fost data!”), nuvela având astfel o structură sferică. Totodată, finalul este unul moralizator: cine nu a respectat normele morale enunțate de bătrână în incipit, trebuie să piară.

# Svetlaia Proza

**Maria Chhonadskih**



## **Svetlaia Proza:**

**Displacement and (Post)memory in Post-Soviet Women's Writing** Marja Sorvari, 2022-04-22 The book examines prominent literary works from the past two decades by Russian women writers dealing with the Soviet past. It explores works such as *Daniel Stein Interpreter* by Ludmilla Ulitskaya, *The Time of Women* by Elena Chizhova, *Secondhand Time: The Last of the Soviets* by Svetlana Alexievich and *In Memory of Memory* by Maria Stepanova and uncovers connecting thematic structures and features. Focusing on the concepts of displacement and postmemory, the book shows how these works have given voice to those on the margins of society and of great history whose resistance was often silent. In doing so, these women writers portray the everyday experiences and trauma of displaced women and girls during the second half of the twentieth century. This study offers new insights into the importance of these women writers' work in creating and preserving cultural memory in post-Soviet Russia.

**The Role of Women in the Altaic World** Veronika Veit, 2007. Aus dem Inhalt: 38 Beiträge. V. M. Alpatov: Female Variant of Japanese. Z. Anayban: The Women of Tuva in the Context of the Transformation Period in Russia. Birtalan Ada: A Harmful Female Spirit in the Mongolian Mythology and Folk Belief. E. Boikova: Common Law Marriage in Pre-Revolutionary Mongolia. D. Chmielowska: The Image of Woman in Turkish Literature in the Second Half of the 20th Century. M. Dobrovits: Maidens, Towers and Beasts. M. R. Drompp: From Qatun to Refugee. The Taihe Princess among the Uighurs. B. Frey: Naf Compared With the Women. The Menfolk have little Business of their own. Gender Division of Labour in the History of the Mongols. M. Galik: The Twenty-Fourth Nasreddin. Two Women in Wang Meng's Xinjiang Stories. J. Giessauf: Mulieres Bellatrices oder Apis Argumentosa. Aspekte der Wahrnehmung mongolischer Frauen in abendländischen Quellen des Mittelalters. M. I. Golman: The Mongolian Women in the Russian Archives of the XVIIth Century. W. Heissig: Zum Motiv der Hexenverbrennung in der Mongolischen Volksdichtung. F. G. Hisamitdinova: The Place and Role of the Bashkir Woman in Family and Society. The Present and the Past.

**Alexander Bogdanov and the Politics of Knowledge after the October Revolution** Maria Chehonadskikh, 2023-12-30. In this book, Maria Chehonadskikh unsettles established narratives about the formation of a revolutionary canon after the October Revolution. Displacing the centre of gravity from dialectical materialism to the rapid dissemination, canonisation and decline of a striking convergence of empiricism and Marxism, she explores how this tendency, overshadowed by official historiography, establishes a new attitude to modernity and progress, nature and environment, agency and subjectivity, party and class, knowledge and power. The book traces the adventure of the synthesis of empiricism and Marxism across philosophy, science, politics, art and literature from the 1890s to the 1930s, offering a radical rethinking of the true scope and scale that the main proponent of Empirio-Marxism, Alexander Bogdanov, had on the post-revolutionary socialist legacies. Chehonadskikh draws on both key and forgotten figures and movements such as Proletkult, Productivism and Constructivism, filling a gap in the literature that will be particularly significant for Marxism, continental philosophy, art theory and Slavic studies specialists.

**New Women's Writing in Russia, Central and Eastern Europe**

Rosalind Marsh, 2020-12-07 Since the late 1980s there has been an explosion of women's writing in Russia Central and Eastern Europe greater than in any other cultural period This book which contains contributions by scholars and writers from many different countries aims to address the gap in literature and debate that exists in relation to this subject We investigate why women's writing has become so prominent in post socialist countries and enquire whether writers regard their gender as a burden or on the contrary as empowering We explore the relationship in contemporary women's writing between gender class and nationality as well as issues of ethnicity and post colonialism *Women and Gender in Central and Eastern Europe, Russia, and Eurasia* Mary Zirin, Irina Livezeanu, Christine D. Worobec, June Pachuta Farris, 2015-03-26 This is the first comprehensive multidisciplinary and multilingual bibliography on Women and Gender in East Central Europe and the Balkans Vol 1 and The Lands of the Former Soviet Union Vol 2 over the past millennium The coverage encompasses the relevant territories of the Russian Hapsburg and Ottoman empires Germany and Greece and the Jewish and Roma diasporas Topics range from legal status and marital customs to economic participation and gender roles plus unparalleled documentation of women writers and artists and autobiographical works of all kinds The volumes include approximately 30 000 bibliographic entries on works published through the end of 2000 as well as web sites and unpublished dissertations Many of the individual entries are annotated with brief descriptions of major works and the tables of contents for collections and anthologies The entries are cross referenced and each volume includes indexes **Eseji, članci, pogledi** Vladan Desnica, 1993 **The Prose of Life** Benjamin M. Sutcliffe, 2009-04-13 Both before and after the collapse of the Soviet Union everyday life and the domestic sphere served as an ideological battleground simultaneously threatening Stalinist control and challenging traditional Russian gender norms that had been shaken by the Second World War The Prose of Life examines how six female authors employed images of daily life to depict women's experience in Russian culture from the 1960s to the present By a term connoting both the everyday and its many petty problems is an enduring yet neglected theme in Russian literature its very ordinariness causes many critics to ignore it Benjamin Sutcliffe's study is the first sustained examination of how and why everyday life as a literary and philosophical category catalyzed the development of post Stalinist Russian women's prose particularly since the collapse of the Soviet Union A focus on the representation of everyday life in women's prose reveals that a first generation of female writers Natal'ia Baranskaia Irina Grekova both legitimated and limited their successors Liudmila Petrushevskaja Tat'iana Tolstaia Liudmila Ulitskaia and Svetlana Vasilenko in their choice of literary topics The Prose of Life traces the development and intriguing ruptures of recent Russian women's prose becoming a must read for readers interested in Russian literature and gender studies 2009 Outstanding Academic Title Choice Magazine *Rocznik orientalistyczny*, 2005 **Subversive Imaginations** Nadya Peterson, 2019-06-26 In response to the profound changes in Soviet society in recent years the author considers the demise of Soviet literature and the emergence of its Russian progeny through the prism of the writers engagement with fantasy Viewing the mutual interaction of Soviet Russian

literary output with aspects of the dominant culture such as ideology and politics Nadya Peterson traces the process of mainstream literary change in the context of broader social change She explores the subversive character of the fantastic orientation its Utopian and apocalyptic motifs and its dialogical relationship with socialist realism as it steadily gathered force in the latter Soviet decades The shattering of the mythic colossus did not put an end to these opposing forces but rather diverted them in various unexpected directions as the author explains in her concluding chapters on the new alternative literatures

**Ludmila Ulitskaya and the Art of Tolerance** Elizabeth Skomp, Benjamin M. Sutcliffe, 2015-06-11 Novelist Ludmila Ulitskaya is a best selling and critically lauded Russian writer who champions the values of liberalism and tolerance and critiques Putin's policies This is the first English language book about this important writer placing her in the shifting landscape of post Soviet society and culture

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