

(SUMMARY)

Motto

Poetry: "A prayer that does not
pray and that urges to prayer"
(Abbé Henri Brémond)

Sărmășan Emanuel-Daniel, PhD
Coordinator Associate Professor
PhD, Iulian Boldea

The doctoral thesis we propose has as its main attribute the reconfiguration of Valeriu Anania's creative personality and is actually based on this binomial (*eloquence/poesis*), as suggested by the title itself, *Eloquence and Poesis in the Work of Valeriu Anania*, where at least two concentric scientific methods are used through namely for example, the first being the historical method, and the second the juxtaposition method under the jurisdiction of critical interferences.

The first chapter is dedicated to the *biographical sketch* and reinforces the harsh assessment of the method utilized in the thesis, an interdisciplinary one, which demystifies the transversal aspect that the young Valeriu Anania aspired to from a tender age. In **Constantin Cubleşan's** view, Valeriu Anania plays the role of a simultaneous appearance as a translator and poet, affinities that he manages to combine gracefully: "He is not only the Creator of the first humans (from whom the tribes of the earth will flow in endless series), but also the Builder of each individual person. This process is and remains a mystery, but not for the Creator Himself." (Constantin Cubleşan, *Bartholomew Valeriu Anania the Scholar*, Science Book Publishing House, Cluj-Napoca, 2021, p. 99)

Once he let himself be carried by the pen across the Ocean for 11 years (1965-1976), from his early youth, Valeriu Anania did not remain even-tempered towards his exiled fellow writers, and even less did their ideological orientation matter, as much as they visibly stirred the literature, which was struggling in its explosive eruption (Nicolae Manolescu), difficult to master, a habitat even overcrowded, but pleasing to the eye and the sense of reading.

To achieve a smooth transition through the five chapters of the thesis towards the religious poetic imaginary, **the second chapter** (*Spirituality and Religious Imaginary*) captures the ambivalent dimension of being, anchored in history and projected between **myth** and **spirituality**. In the present chapter, the emphasis is on an "iconographic perspective" - "face to face," namely that between the visionary poetic poise of Valeriu Anania and the power of **Abbot Henri Brémond**. Poetry didactically plays the role of an irritated sensitivity, a nervous demand, and even a devastating dynamism even of nature exiled in a blinded world, marked by imperfections. Certainly, the spiritually animated part, *the anima*, does not feel confined in any way to abandon the revelatory paradise, the only condition for it to be consecrated.

Chapter three, *The Universe of Poetry*, traces the vein of lyrical Work along the historical and mythical axis and through the stylistic garb of Valeriu Anania, which is distinguished by rigor, as well as by the exercise of accuracy, firmness, and precocity in full poetic extension. The privileged themes and motifs will illustrate the eloquent state of poesis through the subtleties of lyrical language, which early on make their presence felt in the poetic architecture of Valeriu Anania. The attribute of troubadour, somewhat deliberately captured in relation to the Work of Calistrat Hogaș, demonstrates a kind of consecration and documentation of the monk-traveler in Valeriu Anania's version, always eager, even in the Work *Cerurile Oltului*, to photograph and radiograph every detail based on the relationship, *subject-icon-object*.

One of the symbolic coordinates that attest to the myth or aura of the dreamer regarding the case of Valeriu Anania reveals the words of **Grigore Alexandrescu**, according to a broader approach by the literary theorist **Paul Cornea**, found in the extensive volume *Essential Dictionary of Romanian Writers*: "a dreamy, shy, and introspective nature, dealing with daily issues with detachment." *The dynamics of poetic discourse – the fourth chapter of the doctoral thesis* addresses a more representative aspect of literary discourse and lyrical composition. The literary discourse places the author in proximity to a "spirit of amplitude" (Eugen Simion) like Mircea Eliade, through the lens of the symbolism used and the constant oscillation between the two major values of *the sacred* and *the profane*. For example, in the cycle of *Genesis*, the poet Valeriu Anania employs the technique of the seascape in the most descriptive shades, which attest to a protective presence and a complete infusion of security, goodness, and the contemplative, visual, sensory image, as well as the olfactory elements conveyed by the *sea*, such as *serene sand*, *seahorse*, *wormwood stem*, *bow*, or *zephyr*. Throughout this cycle, Valeriu Anania reiterates the imagistic confession to the solemn and supreme level of poetic discourse, following the uninterrupted vein of the anamnestic or mythic cycle – already found in the Christian poem, *Simon of Cyrene*.

Literary criticism remains faithful to more prominent excavations, and literary historian **Alexandru Piru** places Valeriu Anania's Work in proximity to the classics of Romanian poetry. Even though the writer's infusions recall the Hawaiian journey, they retain a corner of Romanian heritage within them: "The verses of Valeriu Anania from the unique volume *Genesis* (The Romanian Book Publishing, 1971 edition of the book) note with echoes from Arghezi's lyricism, undefined aspirations, dreams of happiness between life and death, autumnal melancholies, nostalgias from distant lands: 'On my land in Waikiki/ A heavy palm leaf died./ She, the only one, in the whole of eternity,/ Enormous, hanging like a sack,/ Turned her broken neck once more/ And dug her claws into the ground.' (Alexandru Piru, *Valeriu Anania. Mask Poems. Genesis*, in *The Branches Journal*, Craiova, X, no. 10)

The closing chapter tends to map both expiation and spiritual elevation as a sacrificial assumption. The literary discourse and exotic writing, itself captivated under the jurisdiction of the journal and memoirs from Hawaii (*The Strangers of Kipukua*), place the author in proximity to a "spirit of amplitude" (Eugen Simion) following constantly the vein of **Mircea Eliade**, through the lens of the symbolism used and the oscillation between the two major values, *the sacred* and *the profane*. Valeriu Anania's Work will continue to be perceived diachronically, thus proposing a trio of registers that melt and shape the creation.

Even though these contradictions exist, the poetics maintain a reconciliatory tone, which leaves the impression of a dichotomous structure, *narrative-playful*, as we admitted, slightly inappropriate for lyricism, but which fulfils a fictional role, deeply intellectualized: "The Raftsmen through space since they show you/ Opaque black sky/ Of frozen tar/ With frozen stars/ On the poor expanse,/ You listen, from the altar, at dusk/ How the Earth Dog sings." (Valeriu Anania, *A Hundred and One Poems*, Romanian Academy Publishing House, Bucharest, 2021, p. 45)

Therefore, the writer did not propose to sacred literature that ecstasy or infusion of unhealthy states but rather tried to find at the level of the verse a coherent plea, which does not deepen the vein of drama, but morally soothes it. The *divine light* or even the state should not be understood as ecstasy, but as a working self-awareness – translated otherwise also through *divine judgement*.

The writer's interferences throughout the thesis with the dialectic and mystical nature of some preachers from Antiquity, evoked and appearing with a sense of self in the pleadings and poems of Valeriu Anania, certainly do not form a "royal quintessence," but there is a kind of pre-Christian substance and infusion in terms of symbols or myths even in the fullness of an era marked and characterized by paganism. Valeriu Anania tried to remain at least a worthy companion, if not a loyal one, with the Work "Oriental Mysteries and Christianity" up to the leap to Hawaii—these routes being taken by the Logos of *The master builder Manole* or *The Old Dokia* remaining in the landscape of the ancient *Dacian Kingdom*.

In this context, the transversal aspect of the poet Anania stands out tirelessly through that kind of vernacular art which also relies on a transfigurative character, precisely because in Adrian Maniu's view it "adds to the content of poetic theatre the historical past, but especially that from legends and stories, a temporal space in which the real begins to lose its outline, as well as the «imaginary future». (Justin Ceuca, *Interwar Romanian Theaterology – Theoretical Aspects*, Minerva Publishing House, Bucharest, 1990, pp. 150-152)

Doina Pologea captures the core of the demiurgic journey of the writer in a dislocated world, devoid of ethics, yet Valeriu Anania does not abandon the spirits that accompany him, and the reader ultimately comes to wonder, not necessarily to stumble, placing everything under the sign of the Eucharistic body, thus "an infusion with the fresh blood of poetry, with the flesh of culture, with life, into the body of theology. And philology enhances its own values." [Doina Berceanu (Pologea), *A Window to the Sacred. Introduction to the Works of Bartholomew Valeriu Anania*, Limes/ Renașterea Publishing House, Cluj-Napoca, 2018, p. 135.]

The doctoral thesis "Eloquence and Poesis in the Work of Valeriu Anania" has highlighted a vast exegetical facet, a more specific approach that goes beyond the traditional background and invites the reader to distant lands or to the discovery of other doors that have appeared in extremely difficult, expected or truly challenging contexts. Although he cherished the American bohemian exile, driven by a journalistic style, Valeriu Anania remained "guarded" against the so-called creative crisis, perhaps precisely because of the fervor and even empirical despair, or even a thunder and lightning unified by the same dynamic and lyrical potency, managing to place *the word, light, water, anamnesis, the indelible figure of the mother, or the poet-poetry relationship* under various poetic nuances.