Summary of PhD Thesis

THE SYMBOLISM OF SACREDNESS IN GRIGORE VIERU`S POETRY

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Grigore Vieru’s literary work presents a special interest in literary criticism, constantly provoking debates and reinterpretations in terms of value or from ethical, aesthetic, historical and literary points of view. Consequently, the popularity of his poems extends beyond the Prut River. Grigore Vieru’s poetry reflects the national and spiritual values, as well as ideals, of his people in a simple but highly symbolic artistic way, as the Transylvanian poet is, according to his own way of viewing himself, “soul from the people’s soul”. Grigore Vieru particularly explored the topics and motifs that are relevant to his cultural identity, greatly contributing to the reunification of the national consciousness, the shaping of spiritual mentality and the education of the young generation in an unfavourable social, political and historical climate.

The doctoral dissertation The Symbolism of Sacredness in Grigore Vieru’s Poetry deals with a rich area of research, focusing on the literary work of the Bessarabian poet Grigore Vieru and analysing the manner in which the symbolism of sacredness and thematic symbolic nuclei are created, their validation and effervescence, from the perspective of religious imaginary and the chance of decisive meanings to become a personal myth. Grigore Vieru’s lyrics is characterised by a time-tested dynamism, which is focused on an imaginary with a unique visionary background and on a series of themes and motifs with unusual creative resonance. This unique universe is associated with the national cultural complex, considering the creed, traditions and folk genius that were conveyed for centuries. From this perspective, the poet systematises his own images, symbols and myths, giving them complete freedom to constantly update and produce new semantic systems which favour, in their turn, the association between the product of Grigore Vieru’s poetic imaginary, his personal product and the imaginary of other poems. The system of images frequently encountered in the poet’s oeuvre: the heart, fire, spring, tear, country, tree, leaf, star, ear, earth, poppy, light, salt, etc. confirms the author’s perception of reality and penetrate, through poetic text, into the reader’s mind and feelings, adapting itself to the pre-existing imaginary, favouring the adaptation to abstract representations, which are used through logic. Any of these images carries and produces meanings at present, but it is not excluded that they will continue to produce meanings in the future as well, acting differently on knowledge approach and on the reader. For these reasons, one finds that Grigore Vieru’s poetic imaginary has unexpected depths, which sketch imagistic density, exceeding any limit of intuitive knowledge. With the purpose of understanding the structure related to the depth of the text, decoding was applied in certain cases, which enabled the analysis of multiple images whose meanings are evident and relatively easy to be perceived, while others refer to the revealing space of a cultural community.
This doctoral dissertation is not intended to deal with monographic extension, but aims at revisiting Grigore Vieru’s poetry with specific analytical instruments, activated from the theory of imaginary, archetypology, cultural anthropology, theology and philosophy, with the intention of highlighting the capacity of certain recurrent symbols to construct a special poetics, deeply anchored in the germinative nucleus of the sacred. It should be mentioned from the outset that in Grigore Vieru’s artistic imaginary, some matrices of the individual, national or universal being are considered sacred, not only receiving a metaphorical or allegorical core, but being also deeply anchored in a personal myth, recurrent throughout the poet’s literary output. This is the reason why the study aims at analytically accessing the core of lyrical emotion and hermeneutically investigating the principle itself, which is particularly activated in the poet’s work: his lyrics is in its entirety a long and essential confessional exercise, life sequences being mirrored symmetrically and overtly in the imaginary creator. What the poet sublimates and sacralises is necessarily a component of the ontological and affective overlay that defines high conscience, which is independent of the profane or the little history.

The main goal and objectives of the research. The present study starts from the premise that Grigore Vieru’s entire literary work can be analysed using new approaches, different from or complementary to those which were adopted to date, relating to the perspectives of literary criticism, as well as various stylistic, thematic and socio-cultural approaches, which highlight the predisposition of Grigore Vieru’s poetry to open itself through its deep meanings, from the viewpoint of the phenomenological and hermeneutical definition of sacredness. In addition, the research focuses on the significance of diverse structures of symbolic imaginary in Grigore Vieru’s poems, pursuing the aim of diversifying, emphasising, completing and structuring the exegetical inventory related to the poet’s oeuvre.

The topic of the dissertation is current in the context of the immanent events of recent times, when the poet’s personality and work, both very popular and frequently invoked in the present day, are ready to begin an open battle with the supreme judge – time. Therefore, in order to contribute to the valorisation and preservation of the treasury of Grigore Vieru’s work, the most precious aspects of his works are foregrounded. The importance and relevance of the topic biblical imaginary and the symbolism of sacredness are fully argued through appropriate aesthetic evidence of his poems that, pursuing a noble mission, contributed to the protection of national identity, as well as of cultural and patrimonial heritage, to the preservation and dissemination of historical truth, the poet himself sowing kindness and mercy, being a spiritual model worthy to be followed through faith, devotion, honour, dignity, humanity, honesty – values that defined him throughout his life. This multiple perspective constitutes the element of novelty of the present research, applied, in a practical manner, in the last part of the paper, in
which the most popular symbols, archetypes and ethno-symbols subsumed to the sacredness characterising Grigore Vieru’s lyrics are analysed. Out of all images and symbols included in various contexts of the poet’s work, those having specific features, traditional and national tint, as well as deeply anchored in the Romanian cultural area and artistic imaginary were primarily selected. A conclusive image of integrative space is home country, which sums up the other symbols, such as: mother tongue, parental home, the Prut River, native village, tricolour, the bread from the table, etc. All these are true representations of Romanian society, acting as equivalents of the belonging to this people and being a distinguishing sign, a space of longing and abundance, as well as a symbol of physical and spiritual existence, etc.

An impetus for researching the topic is provided by numerous Bessarabian intellectuals, who urge people to preserve Grigore Vieru’s memory alive, to be worthy of his name and world-famous personality, showing admiration and respect for his clear conscience and for his work that gives prominence to authentic truth and everything of Romanian origin.

The general objectives of the doctoral dissertation pursue the approaches and practical determinations of sacredness regarding its definition and scientific relatedness, as opposed to the profane and the effects of the desacralised world upon the modern man in a society with a marked decline in religiousness. On the other hand, the objectives deal with the functionality of symbolic imaginary concerning the mechanisms of logic in the textualisation of images at the level of understanding and interpretation of poetic content. Moreover, the study aims at analysing compositional structures, highlighting the poet’s way of conceptualization, thinking and expression in evolutionary terms, from the poetry for children to that of maturity, and particularly emphasising the way of designating an analytical-scientific approach, based on the most recent theories in the study of imaginary as a whole, which determine specific structures of the schemes and grids related to symbol images, transfiguring them into poetic language.

The originality of the present research consists in associating the poetic study with the approaches to sacredness and various theories about the imaginary; in proposing a detailed analysis based on the rewarding principle of approaching a literary work in the context of Romanian literature; highlighting Grigore Vieru’s artistic creed and creative personality, beginning with origins poetry, establishing the organic connection between the poet, maternal principle and childhood, and ending with the big architecture of the conscience that gets off the paradigm of the profane and overtly enters the philosophical edifice of the self and the house of the religiosity of being. Moreover, a special attention is drawn to the close connection between the poet and the fundamental elements of Romanian existence, his indisputable contribution to children’s harmonious development into adulthood, in order to initiate them into the world’s mysteries and accelerate their spiritual growth. On the other hand, the study emphasises the
poet’s predilection for folklore, limit situations, the dialogical condition of the person, and the
dominants of Bessarabian lyrical poetry. It foregrounds the poet’s attempts to return to national
sacred elements, to the relationship between the sacred and the profane, as well as to the
dialogue between generations, all being perfectly included in the same visionary context.

The doctoral dissertation is structured into four chapters, revolving around the main topic,
starting from theoretical landmarks and continuing with the application of a multiple
hermeneutics to the poet’s oeuvre.

The first chapter, *Meanings of sacredness. Theories, concepts and variations in artistic
imaginary*, deals with certain theoretical landmarks regarding the approaches and characteristics
of sacredness and pinpoints the main coordinates of the imaginary by revisiting consecrated,
essential landmarks, particularly focusing on symbolic imaginary from the viewpoint of the
exhaustive analysis of conceptual fields, in an attempt to reveal Grigore Vieru’s work through an
appropriate systematisation of study and analysis tools. Consequently, the theoretical research of
the literary and artistic imaginary is concerned with the functions and values of the image to the
full extent of cognitive activities, as well as with the role of the poetic word in the enhancement
of the imaginary and the transfiguration process of facts into images.

The first subchapter, *Sacredness – the concept and flexibility of definitions. Meanings
and characteristics of sacredness*, defines the sacredness from the perspective of various
scientific approaches, based on Christian traditions, as a result of ethical saturation and gradual
schematisation of original and specific sentimental reflexes. Furthermore, it analyses certain
aspects related to the religious phenomenon, describing society’s role on the behaviour and ways
of expression of religious beliefs, representing a step towards the current understanding of
sacredness. In addition, it explores the main approaches of sacredness existing nowadays,
especially the ones that will support, as a theoretical framework, the analysis of Grigore Vieru’s
poems: sociological, ethnological, phenomenological and hermeneutical approaches. Starting
from these structures, a wide conceptualization of sacredness in terms of its characteristics is
highlighted: *the sacred is opposed to the profane; it is rational, but un rationalizable; the man
cannot express it; it is a power in and of itself; it has an ambivalent and ambiguous character*,
etc.

Another aspect, which is examined in the second subchapter, *Theorists and theoretical
studies on sacredness*, is the contribution of the German phenomenologist Rudolf Otto through
his work related to the irrational component of the sacred, in which he addresses the issue of
religious experience, the content and characteristics of sacredness, as well as the ways of
expressing it throughout human existence. At the same time, Rudolf Otto maintains that the
sacred is the sphere which comprises all the components of the religious and formulates a
concept in itself, which has a specific character and allows the identification and understanding of eventual stages of development or inferior forms, *numinosity*, denoting divine power and will. In this context, a significant role in the establishment of conceptual coordinates is played by Mircea Eliade, who considers that sacredness is a special way in which conscience relates to the surrounding world. Additionally, he discovers another side of the sacred, namely the feeling of dread or *religious fear*. In the same vein, Geo Widengren claims that, at its origin, sacredness is a purely religious concept, unattainable and completely separated from people, comprising everything that belongs to the divine sphere. Gerard van der Leeuw places the sacred in the centre of religion, that is, in the core of the mysterious power the man encounters. The sociologist Emile Durkheim introduces the opposition between the sacred and the profane, a distinction unanimously accepted, which represented a quite important technical support for previous research.

The third subchapter, *Image, imagination, imaginary – theoretical conceptualisations*, analyses symbolic imaginary, its functions and defining features, pursuing the same major objectives in the investigation of the artistic and literary imaginary, specific methods of approaching analysis tools, the way in which symbols, images and myths function at the level of social groups, but also at the level of the individual-creator, of both the individual and collective unconscious. In this respect, special attention is paid to the imaginary-symbol, defining the functions it performs in the construction of meaning and in the process of the act of creation. This subject is studied from the perspective of Gilbert Durand, who situates the imaginary between two reciprocal forces, namely the significant and the signified. In his opinion, the imaginary should not be regarded as a world of symbols and perceptions or as a set of images, but as a point of interference between the world and the creator, illustrating a close relation between imaginary and literature, or art in general. Influenced by Gilbert Durand, Gaston Bachelard and C. G. Jung, Jean Burgos suggests a new definition of imaginary and emphasises that it should be distinguished from rhetoric and metaphor, highlighting a double play between the dialectic of the virtual and the actual, between identity and otherness, notions discussed within the theorizing of symbol. Jean-Jacques Wünenburger explores the connection between thinking in images and abstract thinking and the mysterious way in which the human intellect emancipates all contents of these images and moves to the practices of the figurative intellect, focusing on thinking activities with respect to the art of memory and on future anticipations and forecasts. Furthermore, it is worth highlighting that the *word*, which performs the function of a *continuum* formed from the system of images existing in poetic text, has a major role in the construction of literary discourse. Finally, this subchapter deals with the role of a symbol in
poetics and the way in which it can be valorised, defining it in semiotic terms as a category of sign.

The second chapter, *Grigore Vieru – major themes of his work and the vocation of self definition*, focuses on the most relevant structures of Grigore Vieru’s poetic imaginary, exploring his wide range of poetry, from the poetry for children to that of maturity, both being imbued with Romanian folklore. In this regard, the following poetic motifs and symbols should be mentioned: *mother, childhood, parental home, homeland, mother tongue, beloved woman, The Prut River*, etc. Additionally, this chapter analyses the main themes and motifs in Gr. Vieru’s work, in relation to the most important critical references regarding the symbolic imaginary of the poet, and explores certain biblical symbols, such as *the Cross, the Crucifixion, divinity, prayer, the Ascension*, and other astral and terrestrial symbols, dealing with the meaning of various images in different artistic contexts. Particular consideration is given to *simplicity* – a defining feature of Gr. Vieru’s lyrics, in order to emphasise the talent and mastery of creating moralising verses, mentioning the fact that through the simplicity of his verse, the poet looks into existential problems of humanity with remarkable talent and mastery, while exegetes of his poems are concerned with the sources of inspiration for his authentic and original language. On a different note, the subchapters are structured based on the themes and motifs discussed by the poet, which made him popular both in the country and abroad. Some compositional structures characterising Grigore Vieru’s poems are also explored, attention being paid to the poet’s way of conceptualisation and thinking, in order to obtain authentic poetic situations.

The subchapter *Directions and critical receptions of Grigore Vieru's oeuvre* begins with the critical acclaim that greeted the publication of Grigore Vieru’s debut volume – *Alarm* (1957), which announced a successful beginning of his career, as confirmed by important articles, such as *The Prestige of Simplicity, A Promising Debut, At the Crossroad of Thoughts* and the like, written by N. Manolescu, M. Cimpoi, V. Vasilache, and many others. Based on the rewarding principle of analysing a literary work, the critics emphasised the distinctive features of Grigore Vieru’s poetry. The most conspicuous and frequent feature of the poet’s writings is the *simplicity* of the way in which the verses are formed, a simplicity that astonishes by its beauty and depth. The interpreters of the poet’s work define its major lyrics as “*the essence of longing*” and argue that it is characterised by a special formula, determined and guided by the social, cultural, spiritual and political context. Consequently, some scholars like Mihai Cimpoi, M. Dolgan, Th. Codreanu, A. Bantoș, and E. Botezatu present these findings, referring in particular to the themes and motifs found in Grigore Vieru’s poetry of maturity, which are determined by the degree of return to the sources of ancestral folk tradition and classical lyrics. Literary critics frequently use this perspective of interpretation, as demonstrated by periodical publications. Moreover, the
present subchapter synthesises the existing directions of critical reception of the poet’s literary output, mentioning the numerous monographs dedicated to Grigore Vieru, written by some of the most incisive critics and literary historians, among whom the following should be listed: M. Cimpoi, M. Dolgan, F. Băileșteanu, S. Gruia, V. Nistru-Țigănuş, and others. Analysing the critical references, two creation stages of the poet were defined: *the poetry for children*, with which he debuted, and *the literature for adults*, which reveals the influence of social, political and cultural factors on post-war Bessarabian space, on the conception of life and the act of creation, as well as on Bessarabian poetic writing, in its entirety.

The subchapters *From the poetic imaginary of first poems to major poetry* and *Maternal principle – a substitute of eternity* examine the two successive stages of Grigore Vieru’s literary career, identified by researchers concerned with the study and analysis of the poet’s output. *The first stage comprises all the poems dedicated to children*, with which the poet debuted in 1957 and continued until 1968, when the volume of poems for adults *Your Name* was published – the moment that is considered the beginning of *the second stage of his literary career*, known as *the poetry of maturity*. In fact, these stages overlap slightly, completing each other in terms of the motifs discussed, thus becoming an authentic whole. From the very beginning of his career, the poet announced the directions of his civic programme by tackling the fundamental motifs and themes of his lyrics. Thus, he develops a variety of themes and motifs related to identity, such as: *mother, homeland, child and childhood, love, beauty, woman, ancestral tongue, hearth, the charm of nature*, etc., which define the essential principles of human existence: honour, piety, filial love, country, national dignity, gratitude, honesty, principledness – values that underpin a nation’s belief system, truly living every word spoken. Furthermore, the subchapters mentioned above analyse the central concept of Gr. Vieru’s work, namely the maternal principle, the connecting link between two worlds, the bodily (physical) world and the spiritual one, both being evoked by the poet, who conveys them wisdom from his wisdom, soul from his soul, feelings from his own feelings and experience from his own experience. Out of his deep love for his mother, the poet created a ritual of maternal adoration for the woman who brought him into the world and maintained his existence. He faithfully recorded and reconstructed his mother’s image, as he knew her until she passed away, in really impressive poems with deep meanings.

Next to his mother and childhood, Grigore Vieru lived with his whole being for his mother tongue, parental home, village, etc., as it is mentioned in the subchapter *Ethnic and national symbols* which reveals that, in the poet’s conception, true love for eternal values, language, country, fatherland is not dictated or forced, but is pondered and deeply felt. The poet compares *the Romanian language* with embers smouldering in the hearth, assuming the responsibility for making all the efforts not to put them out. For him, the mother tongue
symbolically comes into being from the sun; *Homeland* is the echo of the love for one’s own nation, it is the treasury of ancestral values and the fight for sovereignty – homeland is one’s being; *Parental home* is the symbol of the mother and childhood, of integration, warmth and homeland; *the Village* was his first teacher, who taught him the longing for parents, country and the plain; *the Prut River* is like one of his family members and an old witness to all the troubles of his ancestors, being also the cradle of brotherhood.

In order to renew the poetic discourse and vision, the subchapter *Biblical Symbols – pious spiritual exaltation*, deals with biblical symbols (divinity, the Cross, prayer, grace, mystery) as representations of ascensional symbolism, with active, spiritual meanings, presenting them as indispensable elements in Gr. Vieru’s lyrics for the creation of symbolic images. The entire poetic imaginary of Grigore Vieru’s oeuvre comprises a symbolic approach of favourite images, which are tackled in the subchapter *Plant and animal worlds – symbols and associations* (flower, grass, tree, blackbird, cuckoo, nightingale, swallow, raven, bee, ant), in the subchapter *Ascensional symbols – images and meanings* (mountain, flight) and in the subchapter *Astral and terrestrial symbols – transitional stages of existence* (the sky, earth, sun, moon, stars).

The third chapter of the present dissertation, *Sacred topoi and biblical imaginary in Grigore Vieru’s work*, focuses on the symbolism, ascensional schemes, archetypes and lyrical representations of the Creation, as they are rendered in *Holy Scripture*, the poet’s source of inspiration for his religious poetry. Grigore Vieru’s poetry is of Christian character and his works include all the aspects of Romanian religious life, although he did not manage to fully explain transcendence. A great part of the poet’s literary output has its roots in both sacred literature (artistically resizing themes, motifs, symbols, images) and folk literature, in which the religious feeling is glimpsed (for example, in star carols or when evoking the Saviour’s birth).

As the main objective of this dissertation is to foreground the influence of the biblical text on the creation of biblical imaginary and the symbolism of sacredness in Gr. Vieru’s work, the subchapter *Biblical text – fundamental reference and symbolic nucleus in Grigore Vieru’s poetry* intends to highlight a poet’s status as a public declaration of his/her principles and convictions. It is worth mentioning that the itinerary of Grigore Vieru’s life is built on the model of religious inspiration, assuming the principles of ascension and personal growth, always being in lively enthusiastic ascension, as a poet who dares to come, using his artistic imagination, in proximity to the religious, making faith his personal way of thinking and living. The faith in God is not the manifestation that is shown only in difficult moments of life, but it is a profession, a way of existence in which conscience, soul and body are all involved. A specific and unusual truth of the creative manner is that the poet Grigore Vieru reveals deep meanings and enlivens everything coming from his inspired pen. Everything he wrote seems to talk about what is
important for the man’s life and destiny, firstly crossing his mind, then his loving heart that gives prominence to every fact which appears insignificant at first sight. Further, the subchapter *Symbolic imaginary and a potential poetics of the sacred*, explores symbolic imaginary from a new perspective of researching and understanding the poet’s oeuvre that starts from simple realities, which are amplified in profound existential philosophy. In addition, this subchapter analyses the prevailing images of the poet’s work, the ways of producing poetry, its functions and suggestive power, in relation to the poet’s whole symbolic imaginary, determining their substance and power in the linguistic play created by the poet, which derives from the manner of creation of diverse series of images, from his lyricism, from the capacity of conceiving the totality of singular elements and from the uncommon way of imprinting impressive meanings to recurrent images. The subchapter *Sacred topoi in Grigore Vieru’s poetry*, examines the concomitance of simplicity and complexity characterising Grigore Vieru’s verse, synthesizing traditional (rustic and archaic) thematic approached by the poet from the perspective of the meditative content of various motifs, which are transfigured into sacred topoi, such as *mother, childhood, village and parental home, home country, mother tongue*, etc., topoi that belong to the sphere of the sacred and leave the area of the profane. Grigore Vieru’s poems fully explore these symbols that configure complex and deep meanings, which, coalescing from affective and psychological points of view, consecrate the superior form of love.

Towards the end of the study, in the fourth chapter, *The constants of poetic vision – between religious imaginary and the symbolic virtues of identity*, the message revolves especially around the culminating symbol – *the maternal principle*, which constitutes the centre of the poet’s entire work. The ingenuous poetico-symbolic space of the poet’s literary output is completely based on the mother archetype, the maternal principle acquiring immeasurable cosmic vibration and becoming a substitute of eternity. Thus, the subchapter *Maternal principle – the dominant of Grigore Vieru’s lyrics* emphasises that, in the poet’s conception, mother is a wonderful creature, who is merged with the infinite, the Universe and does not have limits in her potentialities, as she can give birth to two parallel worlds: the sky and the earth – the imaginary world and the real one, becoming omnipresent. This symbol of Grigore Vieru’s lyrics can be interpreted from two perspectives: as a simple reproduction of familiar maternal meanings and as a creative force of the image, a force that explores potentialities, being unlimited by memory. For this reason, in Grigore Vieru’s lyrics, the maternal image appears in both known and new situations. In this context, the mother image can be easily found in various states. The mother symbol in relation to homeland represents the native village, the spring, the hot bread, the blade of grass, the old book of the nation, the holy slice of history, the earth soaked with the blood of ancestors and cemented with the bones of enemies, the sunrise and sunset over the native village,
the walnut tree near the gate and the cradle of memories in which the essential of life is comprised. Mother and homeland are both indispensable for living in full harmony with one’s own conscience, motivating life and death, while love for one’s mother and the sacrifice for one’s homeland are inherent in every human being from birth. The maternal word is the matrix in which the poet includes all affective processes that live in the human soul: joy, laugh, cry, comfort, singing, pain and even silence. The hearth of the Romanian people begot and gave birth to the Romanian language, which, continuing its existence through the sons of the nation, becomes immortal. Mother and longing are in an inexplicable unity, in the poet’s opinion, these two elements being in an inseparable relation, because mother and longing are interwoven in the human being in the same way as the breath is indispensable for the human body.

The subchapter Beloved woman – a divine medicine analyses the motif of the beloved woman, presented not from a purely heroic point of view, but regarded from a larger philosophical perspective as a fascinating mystery of the meaning of human existence. The feeling of love towards a woman is developed in meditative lyrics of inner turmoil and love, from the standpoint of a subtle interpreter of women’s psychology, with much tenderness and sincerity. Grigore Vieru’s love poetry is characterised by a terrestrial passion that is intensely lived, encountered in all aspects of daily life, in dedication to unseen depths, fidelity, unshakeable faith and intense longing, in joy and suffering, meetings and separations, in pleas and curses, in silent and endless burning, poetry that is placed at a higher moral level.

The subchapter Homeland – a child wrapped in barbed wire highlights the poet’s high degree of commitment and abnegation, which is demonstrated throughout his literary activity, but also through his activism and involvement in social life, proving principledness and perseverance in protecting and promoting national, ancestral values.

In the subchapter Doina – a symbol of Romanian existence, the poet identifies himself, through his frail yet resilient character, with the traditional doina, a symbol of Romanian existence. The poetry of peace – symbolic projections is the last subchapter, which emphasises the sphere of anti-war, pacifist philosophical thoughts, derived from the fact that the poet assisted at the dramatic emotions intensely felt by his mother, an image archetype in his lyrics.

The originality of the present research consists in the critical reception of Grigore Vieru’s work in a new manner, different from those existing to date, referring to thematic, sociological, stylistic and culturological perspectives, which tend to impose another point of view on lyrics, from the perspective of poetic imaginary and the symbolism of sacredness, giving superior coherence to his oeuvre as a whole.

The mechanism of Grigore Vieru’s poetic work allows such an investigation, because it has an artistic imaginary which is quite nuanced and rich in multiple meanings and also because
of the determining role of the poet’s literary output in the evolution of the Romanian literature from Bessarabia, as well as in the process of its integration and synchronisation with Romanian literature in general.

This doctoral dissertation ends with conclusions, which summarise the research hypotheses in relation to the results obtained, determined by the analytical perspective of the text explored from practical and applied point of view. One of the conclusions is related to the fact that the oeuvre of the Bessarabian poet Grigore Vieru has been subject to various studies carried out by the exegetes in the field, critics and professional researchers, as well as by readers and admirers of the beauty and simplicity of his poetry from the Republic of Moldova and abroad, the great amount of research on the poet’s work being favoured by the lyrical novelty of the volumes published and by the impressive evolution of the stylistic and thematic register of his poems.

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