

RETROVERSIUNE

Emil Giurgiuca - Monografie

Unquestionably, those who know the literary life from Transylvania, as little as possible, will not consider a futile effort to remove a writer from the undeserved shadow where the history placed him. Emil Giurca's cultural activity, because about him we are talking about, is a significant "brick" from the wall which was created along with the vast process of clarifying the literary and spiritual Romanian literature and culture. Creator of literature, respected educator, he was in the same time an important fighter for national ideal but also a great entertainer, a cultural advisor to generations of writers from the interwar and postwar period. As many researchers of the aesthetic values observed, it seems that in any literature are important writers, widely recognized from the valuable point of view "as others who fall slightly below, but on different places in the hierarchy of values, enriching and diversifying artistic landscape from their period of time"¹.

Originally poet from his homeland, as Dumitru Micu noticed in "Romanian Literary History", he became later the national poet of the whole national space, Emil Giurca cannot easily be integrated in any current or cannot be said that he belongs to any literary school and "if he installed in the classical formula, adopted by traditionalists (as Ion Barbu, a Paul Valery writer), he did it of course, because this formula and only it suited to his sensibility"², Dumitru Micu said. Each poem in consistent with the requirements of the art is organize by an act of inner balance, a sense of the extent of composition; this is what we call Emil Giurca's modernism. "A reduced modernism to rezindividualisation, still modernism through its aesthetic autonomism and purism, which is only active because of its compositional order"³. Its specific classicism and traditionalism was activated by the desire of reaching pure poetry.

In the first chapter of our work, *FILE FROM BOOK OF LIFE*, I presented the tumultuous life of the poet, years of school, and wanderings through the country as a teacher, the moving to Bucharest and its continuing struggle for Transylvania. Looking through the State Archives from Cluj, I found in the transcripts only a part of his marks obtained in the exams, good grades and very good ones, which indicates that as a student he was ambitious with clear inclinations towards literature, especially since his debut took place in "Spark" magazine of "Petru Maior" High School from Gherla in 1924 and not in "Rite" from Turnu Severin as some critics claimed or in "The Literary Universe" with the poem "Autumn" after late confessions of the poet himself. Looking through the pages of the periodical from Gherla, I discovered poetry and prose signed by Emil V. Giurgiuca since the first issue of the magazine from the first printing year in 1924. *Prayer* is the poetry which appears on page 2, and *Innocent* prose, from page 8 – 12.

Several former students and colleagues remembered that the young professor Emil Giurgiuca, came to teach Romanian language in the land full of history in Aiud, Uioara, Brad, Sighisoara, Cluj. I found so the memories of Nicu Caranica, or those of Domokos Samuel (himself became a Romanian professor at a major university in Budapest), celebrating 350 years since the establishment of the High School "Gabor Bethlen" was set. He is still in connection with Aiud due to the "Literary Romania" magazine and Ovidiu Hulea.

With Brad city, the strongest link is formed by the appearance of the "ABC" magazine, and with Sighisoara city he was binding a struggle for the establishment of Miron Neagu Publishing, the first major publisher from Transylvania. In Bucharest, he

fled after the Vienna Dicate, and carries an important publishing activity, notably as editor of the “Dacia” and “Meetings” magazine.

1. Vargolici, Teodor, “A Poet’s Destiny”, in “Literary Romania”, no. 11, 2007, http://www.romlit.ro/destinul_unui_poet, site accessed on 26th July 2010 in this respect see also Traian Herseni, *Sociology of literature. Several Landmarks*, Bucharest, Univers Publishing, 1973; M. Ralea, Chariton Tiktin, *Sociology of Success*, Bucharest, Univers Publishing, 1975, or Mircea Braga, *Theory and Method*, Sibiu, Imago Publishing, 2002.

2. Dumitru Micu, *History of Romanian literature. Since the creation of popular to postmodernism*, Bucharest, Saeculum IO Publishing, 2000, p. 219

3. *Ibidem*

The most extensive part of my study I booked it for the poet Emil Giurgiuca, respectively chapter 2, THE CREATOR EMIL GIURGIUCA, because, above all, the editor of the "Meetings" has manifested himself as a poet and his lyricism has flooded all the giurgiucian writing areas. This part I split into two subsections, a first part referring to what he said about the work of the Emil Giurgiuca literary criticism and then to analyze, from proper angle, his volumes of poetry. Still in this chapter, I tried to explain some attempts to prose of the "ABC" editor, some published regularly and others simple notes or information which were found through the magazine that he took care of.

As an editorial, the poet will debut almost a decade later, in 1938, with "Seasons". Five years away "Seasons" will occur *Beyond the woods*, then a long enough pause to score the lyrical poet. Only in 1964, already in the contemporary period, Emil Giurgiuca comes in literary scene with the *Poems of summer* and the 1967 appears *Country Songs* volume. A year later, in 1968, the poet issued another volume of poetry an anthology called *Poems*, then, in 1972, issued the *Shield Signs*. Seventeen years later, in 1989, Emil Giurgiuca will bring together a series of poems in his second collection of poems called *Poems*.

Almost all the critics of the interwar period, at the appearance of the *Seasons* volume, were agreed that Emil Giurgiuca was "the number one exponent of young Transylvanian poets"⁴ - as he was called by Al. Piru, though not long after this the title he was called this way by another Transylvanian writer, Mihai Beniuc. George Calinescu puts Emil Giurgiuca on the top of the *Transylvanians* writers and he talks about him in *Other guidelines*, next to *The Moment* 1923, and to *The Criticism of Skeptics and Anticlastic*, *The professional critique*, *The memoiris*, *The new urban novel*. Spirits perfectionist, these poets, cultural aware of their condition, and trained in the German school not in the French one of the writers across the mountains, besides being made remarkable efforts to escape the didacticism, they start growing reading Baudelaire, Paul Valéry, and are influenced by Tudor Arghezi, Ion Barbu, Lucian Blaga.

Ov. S. Crohmalniceanu placed Emil Giurgiuca in the *Chthonic Poetry* alongside with Ion Pillat, Ad. Maniu, Zaharia Stancu, Dumitru Ciurezu, Radu Gyr, V. Ciocalteu, N. Crevedia, Virgil Carianopol, Mircea Streinul, Iulian Vesper, Ion Chelariu, George Lesna, I. Valerian. This is because the so-called cult of chthonic predilection values appears to George Cosbuc, Lucian Blaga, Octavian Goga, whereas it was already accepted the idea that the poetry of Emil Giurgiuca is a tributary to his three predecessors.

Emil Giurgiuca is framed in the *Romanian writers today* by Eugen Simion at the *Neoclassical Poetry*. His debut is set under the influence of Blaga's traditionalism, having "a minor lyrical tones, brightened by a pantheism slipped into calligraphically lyrics with great accuracy"⁵ he warns us. In addition to the first two volumes of poetry, *Seasons* and *Beyond the woods*, which he examines, the critic believes that the remaining volumes to come positions the lyric somewhere between the occasional poetry and obsolete bucolism and only one elegiac note, here and there, reminds us of the "graceful poet of *Seasons*"⁶.

As Pompiliu Constantinescu, Marian Popa found at the editor of the "Collocutionals" a poem some times "telluric violent" and other panicked or melancholic. Emil Giurgiuca offers to the readers a series of "complaints" for the country imbued with an impressive patriotism, intimately intertwined with nature and seasons. "His styling includes some folk poetry in the spirit of an apparent modernism which is specific to traditionalism wars, but the clarity of expression is perfect"⁷.

In the same direction, Ion Siugariu appreciates exactly the poems appeared in Transylvania, about life, which would only, according to him, pass as art. And Victor Felea finds in his analysis some “native features” that binds Giurgiuca by his places, one being a deep attachment to his native land, manifested through language, through the particulars of the countryside, another view of the “long sediment values” of the peasant soul.

4. Al. Piru, *Contemporary Romanian Poetry. 1950-1975, The Elderly*, Bucharest, Eminescu Publishing, 1975, p. 233
5. Eugen Simion, *Romanian Writers of Today*, IV, Bucharest, Romanian Paper Publishing, 1989, p. 75
6. *Ibidem*, p. 78
7. Marian Popa, *Dictionary of Contemporary Romanian Literature*, second revised and enlarged edition, Bucharest: Albatros Publishing, 1977, p. 250

Aureliu Goci⁸, based on his predecessors interpretations, provides two lines for the Transylvanian poetry - the vitalist, messianic, eticizic cultivated by Aaron Cotrus, Mihai Beniuc, Ion Th. Ilea, George Popa, and the opened and exhausted one by Lucian Blaga, focusing on poetic myth as cosmic projection, on the revelation of pantheism and

of the mystery aura - and it concludes that the Somes plateau rhapsody does not fall only in one of two directions but in his creation, these are overlapping and interfering. The author also notes the predilection towards internalized landscapes, calligraphy and lyrical miniature.

Ion Chelariu sees the poet “sweet and bitter at the same time”⁹, where exists clear and turbid waters such as those of the spring season. His poetry, like plants, they live in two areas, “one terrestrial, – where they stick in rich roots, - and another one up in the air – beside which the sun, the moon and the constellations feel the purest longing”¹⁰.

After a few years from the appearance of the volumes, Doina Uricariu has an overview of the work and builds her analysis, given the fact that no one can not talk about Emil Giurgiuca’s lyrical context of publication in the interwar period, because there can be no “easy ascension” in the middle of literary mediocrity, where the demanding and critical spirit in poetry was set on names like Lucian Blaga, Tudor Arghezi, Ion Barbu, Vasile Voiculescu, George Bacova, Adrian Maniu, Al. Philippide, Ion Pilat, etc. She also notes that poetry versification from “Meetings” can be considered neither in light of idyllic, nor in terms of country lyricism, because nature is presented as reflecting the outer and inner world not an exotic and decorative one. “Essential discretion always remains spraying the inner world of self, understood as a miraculous and enchanting housing in the one next to us, in the receptacle of all kingdoms and colors, in the imperceptible, natural, and humble rhythm of those who germinates it”¹¹. The “Seasons” author feels in nature as at home and “co-feels” it.

Among those who noticed the musical affinity in Emil Giurgiuca lyric, Pompiliu Constantinescu, after the elegiac cycle “Pan” from “Seasons” captures a “relaxation” in “Glories” and a reappearance of “tension” in “Tristia”. For the volume “Beyond the forest” Petru Comarnescu believes that between all the musical instruments, in Giurgiuca’s poetry the best fits the violin, poetry is permeated surrounded by nostalgia and sadness, therefore in case of “Signs on the Shield”, Dragos Vranceanu talks about “The Pensive Melancholy” because the verse became colder than before.

Equally relevant, Professor Basil Fanache believes that Emil Giurgiuca’s poetry is marked by a strong introspection, besides the confessor character, speaking in his article, about the Transylvanian poet, as “about his own artistic labor, consistently directed towards uprooting inertia of the tradition”¹². Another important reference, published in the same “Cultural City” journal, belongs to chronicler Constantine Cublesan¹³, generous studies are taken into consideration in all the volumes of the creator of Divicior lyrics, which, naturally, coupled the old Transylvanian modernism with traditional missionary of those times. Emil Giurgiuca is the head of a young writer’s generation who brings after the Union, for our great country literature a thirst imposed by modernity through traditional missionaries.

In the respect of a poem, a literary work in general is quite a complex and risky activity because of the continuous changes of critical theory and methodology. There are no methods and techniques, of approaching the literature, and none to have been controlled and “left behind” by new theories of the time.

8. Aureliu Goci, *Signs on the Shield*, Eminescu Publishing House, 1972, in "Literary Romania", no. 3 / 1973, pp 9-10
9. Traian Chelariu [*Emil Giurgiuca. Beyond the Forest*], The Literary Universe, 1943
10. *Ibidem*
11. Doina Uricariu, *Emil Giurgiuca* in "Literary Romania", no.38/1989
12. Vasile Fanache *The Poet Emil Giurgiuca*, in "Cultural City", series II, Year VII, no. 3 (60), December 2006, p. 16
13. Cublesan Constantine, "*The Poet of a New Generation. Emil Giurgiuca*" in "Cultural City", Series II, Year VII, no. 3 (60), December 2006, p. 19 – 23

Ultimately, using one it assumes, a text widow, because it is allowed the exclusion of other analysis methods. We believe that the techniques of approaching literary texts are important because over time literary criticism has followed step by step the evolution of poetry, of literature in general.

During our approach, we often asked ourselves how we could approach the above mentioned volumes, from what perspective, taking into account the trends that have circulated in those ages, methods and tools used by weather criticism and the current criticism. The literary criticism, generally, considered difficult Giurgiuca Emil's poetry

adheres to a stream; the poet is always in step with what is new with modern Romanian and foreign poetry, especially European one, the modernism seen in the nineteenth century. He understood well the Classics, the Romantics and the Parnassians. However, his poetry is considered dominant, even an obsessive theme, is Transylvania that “placed” Emil Giurgiuca somewhere in the Transylvanian lineage great poets, like Octavian Goga and George Cosbuc, where he went into obscurity.

Based on the Emil Giurgiuca’s poem, I wanted to establish some coordinates, in order to see what the creation of Diviciori writer says today. Poets generally tend to portray the world differently, in a personal way, wishing to present to the readers “a universe somehow new”¹⁴ says Romulus Dmetrescu. Giurgiuca lyrical way that manages to use “the arsenal of images, metaphors and other similar tools”¹⁵ - Romulus Demetrescu is noteworthy. “Search” the wanted vocabulary of the Transylvanian poet is also based on the poetical personal expression, ultimately important, how the chosen language “harmonize with a spiritual substrate that delights our soul, to convince us or make us reasoning to consider the joint reality”¹⁶.

After a review part of what has been written in the volumes about the critical time of Emil Giurgiuca lyrics, I noticed that some reviews were brief, others were very short, often insisting more on the biographical side, articles were telegraphed or superficial, slightly more biased, and chronicles were longer, but focused on different lines of analysis more or less convincing - or stressing pantheism, idyllic, or elegiac verses mourning from Arghezi’s and Balaga’s influences, - but some critics, who had an overview of the work, organized according to the relevant speeches that might be valid in the context of current critical directions.

George Calinescu, Perpessicius, Pompiliu Constantinescu, Octav Sulutiu or Ion Chinezu were among the first critics of Emil Giurgiuca volumes, they have posted positive reviews and established a characterization which, unfortunately, would be almost universally accepted and taken up by subsequent reviewers, and few are those who have risen above these interpretations, seeking personal notes of the poet. We say all this without any accusation of any lyric poet who wrote about the writer from Somes, realizing that we are dealing, in general, with a welcoming criticism. As I said, above, either were outbid-thinkable traditionalist elements, or Giurgiuca’s poetry was set to continue Arghezi and Blaga’s model. Here is how it looked after Baconsky Leon’s remarks, a poet characterization in the established lines of “poet”, of rustic vigor and of pantheistic aspirations” in the creation of which, springing from a “land-rider” and modeled in the folk decorative spirit “panic instinct of life, idyllic attitude and structure. It acquires a lyrical expression of an undeniable lyric freshness.”¹⁷

The fact is that *Seasons* was considered the best full volume, he writes about the numerous reviews, followed by *Beyond the forest*. Further, most editor interpreters’

14. Romulus Demetrescu, *Commenting on the Emil Giurgiuca's poems* in "Literary Pages" Year V, No. 3, March, 1938, p. 82
15. Ibidem
16. Ibidem
17. Baconsky Leon, *Emil Giurgiuca* in "Star", no. 12, 1981, p. 19

consider the other volumes of "Meetings" minor and treated as such, finding only a few poems that deserve to be considered important only for the themes, as grieving for Transylvania when it was conquered and the exile crying.

Looking over the some-sean rhapsody opera as a whole, I think Emil Giurgiuca's poetic destiny was below the eagle's wing, theme found in his poetry, *Baby Eagle*, from the volume *"The Shield Signs"*: "Under the cliff, is peak and blue, / And the nest is on a rim of stone, / But the rock, the grey sword / The wind, spits sparks // There comes the powers of the mountain / Let him be defend during the evening, / That is puny little master / And still unlearned. // But tomorrow came through the clouds, / A golden circle will cut / And the wing full of suns / It will take forest underneath"¹⁸. The eagle, when reaching old age, is able to regenerate. In its nest on the cliffs, he pluck feathers from the wing with his beak and claws; he beaks beat rock until he falls, after waiting patiently for several months without food, to be reborned. It grows other feathers on his wings, it grows claws and a strong beak, after which the majestic bird still lives a few years.

Now, after many years, in another historical context and other methods of interpretation, what does lyrics say about Emil Giurgiuca? Do the new approaching techniques of work would allow any revival of the Transylvanian poet's creation? Could it lead to removing the author from the undeserved – let's say - obscurity where he was in, we often wondered?

It seemed more interesting for us to analyze from personal angle, to look at the seven volumes of poems mentioned in this chapter and to see to what direction we should guide the interpretation of his lyricism. Grouping poems, for example, themes and motifs it could provide important clues, we believe, maybe about his anxieties, worries and failures of the poet, maybe about his poetic selves which at a more specialized analyze could go to a personal myth.

One of the advantages of the poet Emil Giurgiuca is, we believe, landscaping, convinced that the author is primarily a poet of nature. Based on these considerations, from how the "Meetings" editor treats the vegetable, and animals, we believe that his poetry is still present, and it can find a place in the vast arena of Romanian literature.

The three cycles of the *Seasons* volume: *Pan*¹⁹, *Glory* and *Sad* contains poems dedicated to nature, not deceiving that they belong to so called *Seasons*, they are especially collected and dedicated poems to spring and summer, in all their phases. *Pan* poems draw an impression that there might be some pictures from nature, once made from the author's memory, and now far from that point, the poet is outside the events, but he is looking through his memories as if he would browse an album with old pictures. The eleven poems are grouped into light-filled *Landing* cycle, serenity, and the poet, although slightly dark, seems aware of his tragic destiny and his difficult legacy, is now at peace with himself and nature, which is his soul mate. Harmony with plant universe is almost perfect, there are no contaminating things, for example relating to village life, customs, labor field, the poet himself stood up somewhere (probably from here the cycle title *Landings*) from where it can quietly contemplate the personified nature that he felt emotionally and physically connected, he breaths through nature and this is manifested through him. In *Sadness*, the last cycle of the *Seasons*, the readers will find twenty-two poems which largely dominate the autumn season, the atmosphere being more oppressive and ominous: "I do not know what I am doing but I feel that something has to happen"²⁰, says the poet who has seemed apprehensive about the times to come, and he prepares for

18. Emil Giurgiuca, *Baby Eagle*, the volume of *Signs on the Shield*, Bucharest, Eminescu Publishing, 1972, pp 75-76

19. Pan, god of ancient Greek mythology, son of Hermes and Dryope, was considered the protector of flocks and shepherds and inventor syrinx (panpipes modern). Pan had a strange look, half man, half animal, have horns, hooves and goat beard, and his body was covered with hair and was part of the retinue of Dionysus that often accompanies him, but most of all, he liked to live his life in the thick forest, where he was watching nymphs. Once as he was in the woods, Pan was the closest to a nymph and turned into a reed. From that cane, cattle god invented the panpipes. In Roman mythology, Pan was identified with Faunus and Lupercus.

20. Emil Giurgiuca, *Burning in the Seasons Poems*, Sibiu, Krafft and Drotleff Printing 1939, p. 60

his mood for the next volume of poetry, *Beyond the forest*, where, as we shall see, darkness and pain reigns.

In terms of language, from our point of view, it is quite difficult, but only at a second re-reading it can clear the deepest meanings. Either the topical or the frequently Transylvanian phrases often used leads to difficulty in understanding the poetry of Emil Giurgiuca, but beyond them, as I said, the poetry is full of meaning, of beauty, like a watercolor or an old picture viewed at leisure.

Beyond the forest, the second volume of Some plain rhapsody appeared in 1943, it includes four cycles subtly linked: *Song of pain*, *Mystery clocks*, *Childhood calling and Dark calling*. The first cycle, the largest one, contains 33 poems, is the most diverse in terms of topics and in the same time, the most uniform. The second phase includes the poems due to visit to Florence, which apparently have no connection with the whole. We apparently say, because the link is a fine related one to organic, it is the poet's ability to deploy a period of old problems, to enjoy what life offers and then, after a moment of reverie, of living memories in the empire of memories, to return to the last cycle, the mourning and weeping in this specific volume, as well noticed by the entire literary criticism, by imagining the end. *Childhood calling* is a long poem, which gives the name of the entire cycle, and it is symbolically composed of twelve parts, which are different aspects of children and certain stages in their transition to adulthood. Last cycle, *Dark*

calling, includes fourteen poems, quite uniform in terms of subject matter. There is, in most of them, poems that imagine the transition to the world beyond, leaving, sleeping and death. Switching to a different world this time is dark, is not supported with specific serenity of the Romanian peasant, as a given of fate.

Beyond the forest is difficult, oppressive, and pressing, but the pressing comes from more pain that flows, rushes over memory, from present but from past too, and this darkness goes over everything slowly. Moreover, it sometimes appears the impression that the poet is making rather small endeavors to get out of this state of victim, at least in the first part of the volume during relaxing atmosphere, dreaming and remembering atmosphere is enlarging but only in case of reverie, of dream and for the happy childhood memories that were spent in the village. Returning to rupture is a painful and dark current. And yet, there is hope it is present in some poems; even though it is overshadowed by mistrust of solving immediate problems: "Today, tomorrow will live among us..."²¹. It sometimes seems too far, making place for despair²² hope is present in all dreams, it mixes with nature, is accompanied by a fierce desire for revenge. It appears in a dream at night and "Revenge angel", is in the car on fire²³.

Summer Poems (1964) appears at twenty-one years away from the previous volume, a period in which, as I looked somewhere, it has imposed a new order of political office, a period already speaking socialist realism, literary State official. Cultural survival becomes increasingly difficult to impose democracy to popular culture; it is argued that poetry plays with the social content or peace which calls for "struggle". The new school of literature of the 50's politicization themes of literature aimed mainly agricultural, human transformation of the village worker and glorifying the 'New man'. Intellectual is equal to manual workers to share its suffering, hunger, misery, the writer fighter must involve active in life and in workers problems from villages and towns.

Emil Giurgiuca appealed, in his volume, in some specific themes and motifs of this period because the writer was either to withdraw from the literary life, or to accept the compromise, either to exile him or be silent for a while to see what goes into things, either with new contextual formula or with enjoying the benefits of the new existence

21. Idem, *Do not cry forests*, in *Beyond the forest*, p. 21

22. See more on poetry, *Still further* p. 26, or *Winter*, p. 27, Op. cit., a sleigh with bells triggers memories of his native village and a certain joy of living the holidays, even if that joy is not complete. A little joy due to green fir cone and other “trappings” for holidays is quickly overshadowed by the loss of painful memories of what “home” means.

23. See Idem, *Destiny*, in Op. cit., p. 24

Sometimes plain poet, without being accused of didacticism, joins, we do not know exactly how, on one hand the old themes of the nature from his prior work, to the new discoveries of science and technology, and on the other hand the town and village atmosphere which the designer accepts it, but it seems difficult to find his place on it. Perhaps because of this evidence, “the new world” emerged in the middle of giurgiucienă nature appears as a rift, and poems dedicated to the city workers seem empty, not having anything specific yet to lyrical Ego. The poet himself feels awkward in this universe, sometimes finding that “Perhaps I have no skill to verse / It is just not in taste for the new times”²⁴. The language changes, is specific metropolitan and the thematic register, as we shall see, is growing well too.

Poetry, as a manifestation of art, reflects the moral and social transfigured phenomena. The senses sublimation and the act transfiguration over the substance and these “activities” determine, in the real lyric, new appearing materials, surprising inspiring, varied and rich in meaning. All these led to a diversification of the poetic style²⁵. Once with the establishment of socialism in the background, the myths loneliness which was so evident in the first volumes of the some-sean poet, disappear or go on a second place and the language has to change. In Emil Giurgiuca’s case it can say that it makes a change from the original sources to outside in a much broader and diverse universe. It is increasingly feeling that the daily poetry significantly differs from philosophical poetry. The author is feeling a “hunger for universality”, as Eugen Simion calls it²⁶.

It also notes, an insertion of lyrical visions element of socialist realism, hence the feeling of mixing old with new themes and motifs, the sense of rupture suddenly appeared in some poems. The social and political can become elements of poetic only if

they vibrate the creator's sensitivity and imagination, moreover, without an original vision of the universe, the process will not lead to any aesthetic result. For this reason I was stating above that we do not know exactly to what extent Emil Giurgiuca manages to combine the social with the old themes of the nature, with scientific discoveries, with the city and the collectivized village atmosphere.

With this volume, it notes the absence of the "mythical Ecole", of the idyllic and of lack of nostalgia for the childhood spent in the village, but new elements appear, the enthusiasm for "modern achievements", factories and homeland fields image. The lyricism of the poet is fed by a new country which consists of coke ovens, air station, this is populated by probe, by leading people that manage huge aggregates, a world composed of furnaces, mills, iron, red steel, the keys, squares, gates, ladders, workers from the bustle of the new city streets, in parks, fountains, buses, roads and wide streets, huge blocks, from cities where the old mixes with new, history with present, the old city with its walls and towers, the clock tower, the blackened dome, all surrounded by roads, cars or of a new town located nearby.

The Country Songs (1967) is a volume published three years away and contains 48 poems, quite similar in theme and language with those from *Summer Poems*. After the specific darkness from the poet's first volume and after the light which starts to manifest, once with the previous volume, it occurs now naturally love for nature, love for its beauties, by which creator no longer satisfied his soul, because "New heaven leafed from wells. It was chosen what it was clean"²⁷. Also in this volume, in addition to the many creations that nature sings, its beauties, unfortunately, it appears more explicit the theme of the homeland. There are poems which were dedicated to the party and the country. This option could be explained by the belief that this was the only way how the village could be issued, the sun could rise over it again, and the darkness could be removed.

24. Idem, *Ballads*, in *The Summer Poems, Poems*, Bucharest, Literature Publishing, 1964, p. 49

25. See Eugen Simion, *Preface* in *The Romanian contemporary poetry. Directory*, Bucharest, Publishing House for Literature, 1964, p. III-XLIII

26. Ibid, p. X

27. Emil Giurgiuca, *Love Song* in *Country Songs*, Bucharest, Youth Publishing House, 1967, p. 9

Awakened from his deep sleep in which he was immersed for many years, the village can quietly breathe, as in *Triumph* poetry: "On the white horse with golden bridle, / Required person between the poor / And the dragon hunt falls on / After a thousand years war"²⁸. However, as noted in this volume the complete technique and new scientific discoveries so present in the previous volume are almost eliminated.

In these two volumes, in which the poetic words are almost the same, the only exception is that besides those that are related to the plant environment arose the social and daily environment, which are ultimately forms of perfection in giurgiuciana design. Also, the violence has disappeared; it does not belong here anymore. It also notes that everything is related to nature gives us life, beside what is already vivid, while the social, with everything it stands for - especially technical findings, excessive industrialization, etc - exclude life. Here is how it is explained that the call of nature produces euphoric feelings, joy and fulfillment in the creation of Emil Giurgiuca, while for the social call, the verse is dry, descriptive, because the poet has the willingness to identify with elements of reality, he understands them but does not like them and does not try to justify them. He noticed them and then he withdrew during the simple act of poetic records.

Signs on the shield (1972) is a volume of poetry published between two author anthologies, it contains seventy-three poems divided into five chapters: *Oracle, Signs and nimbus, The Diurnal Circle, Since an Edge* and *Found Poems*. Without reaching the level of the first volume of poetry, *Seasons*, Emil Giurgiuca does not renounce to his old love which is the nature from homeland, especially that I noticed that in the earlier poems his relationship with the natural elements belongs to organic, not to outside, and they form an intimate space in which the poet returns to it again and again to load all telluric energies. It should be noted that, thematically, this book is getting more closer to the creator of *Seasons* and *Beyond the forest* than the volumes that have followed them, *Summer poems* and *Country songs* where the slightly influence of the social can be felt.

The union with nature from previous cycles is present here, the poet always feels like a "stolen tree" by his songs, ravaged by sunsets, a tree that has the sky as a roof and stands only because of the earth homeland which "It keeps his roots embraced"²⁹. The

most common themes and motifs of this cycle are the Forest (leaf, ram, tree, forest, trees), the Mount (rock, peak), the Dance (dance, song), the Cosmic elements (stars, rays), the History. From forest the poet can gather his songs (*The Dreamer*), he knows and he can hear in silence the songs of the god Pan which are burning on its leaves “as an endless pain”³⁰; in the forest lives the tree that has a tattooed name on its bark, and that can not fit in any home (*Fugitive*); the poet secretly bngs after its ram and leaves (*Reprimand*); the forests are those that give “voices to holes” at the death of the last musatin (*The last musatin*), seeing the forests and the mountains he triggeres the past memories, of places filled with history: Ghimes, Avram Iancu’s Vidra, Brad, Baia de Cris, Rasinari or Paltinis; some trees which were planted in the city, over which it snowed overnight, triggers the poet memories, the image of the mountains with all they mean, the frost, the snow, the slopes, the trees, the “puzzled” stars, etc.. (*The Birth*); to the mountain and to the waters mothers worship their babies. Mothers live in nature with nature and together with nature they commit this ritual as a sign of recognition, of inclusion in an unwritten history of the flesh (*Mumele*).

What we enjoy in the analysis of this volume is that over the years giurgiucian poetic spirit has grown and managed to escape with dignity, to separate the discretion of socialist realism, however unspecific to his poetry.

The two volumes of anthologies, *Poems* (1968) and *Poems* (1989) occurred during the author’s life time, reproduces poems from other published books. Also, at the end of each volume appear a few found poems and even some unpublished one.

28. Idem, *The Triumph*, in Op. cit., p. 41
29. Idem, *Rhapsody*, in *The Signs on the Shield*, p. 66
30. Idem, *Oracle*, in Op. cit., p. 9

Thus in the first volume, *Poems*, the author groups under the title *Not revealed lyrics in the volume*, the poems published in various journals and found now, after a few years. In *Poems*, Emil Giurgiuca besides *Found Poems*, is taking from the previous volume, *Signs on the shield*, and he has another cycle, thing what it proves that the Diviciori poet at the age of 83 years, is still writing more lyrics.

Copyright *Poetry Anthology*, published in 1968, with enough time before the events of 1989, it appears under the Youth Publishing printing and it has a foreword signed by Dragos Vranceanu. What surprises the reader today, perhaps not the ones of those years, is that the collection of poems in question prevails especially in the volumes “*Summer poems*” and “*Country songs*” - the poet has quite abandoned natural pantheism “and entered in the consciousness of the stone saps”³¹ as the author calls “Foreword” - less than those of *Seasons* or *Beyond the Woods*, the most art made from our point of view.

According to the critic Ion Buzasi, each volume is represented here by “a selection of poems and significant fragments of material gathered in the press critical literary references, so that the evolution of Emil Giurgiuca’s poetry (poetry and critical reception) shows a comprehensive picture”³².

Giurgiuca’s best poems are, as I said, the one dedicated to telluric nature, poems full of vitality and color. I divided our analysis in several chapters depending on the symbols, essential lyrical themes that prevails in the volumes of poetry, as *Nature*, *Dreaming*, *The legend and world stories*, *The poet’s creed*, *Where are you my childhood?* *Religious grounds in Emil Giurgiuca’s poems*, *Poems dedicated to prominent people* - writers, politicians, rulers.

Skimming through the pages of magazines published by Emil Giurgiuca, especially in the “ABC”, I was somewhat surprised to discover several pieces of prose signed by the author of *Seasons*. Between the first publications of “Spark” and Emil V. Giurgiuca’s student life exists some prose, *Innocence* (prose), *Baciul Costan*, *The Novel of the people* and *Between children* (prose).

Then I found a larger work, *Opium*, published in 1938 in “Literary Pages” quite difficult to place it somewhere, given that the body of prose and verse are interspersed. Carefully reading the notes signed by Some’s plain rhapsody I have discovered that some can be easily classified on the epic genre.

Sequences of regular prose, not too large, some only sketched, but very lyrical, proves that the poet does not dissociate by Giurgiuca. For example, the themes and motifs that are found in this prose, as in most of the comments and notes signed by him in the

box called *Cards*, are so loved by the lyrical and are present in many of his poems - small woods, fields of blue, poppies (flowers so loved by the creator from Transylvania), sun, the lights, frost (very present, used in the proper but more figuratively way), pitcher and much more.

Anthologies are useful and necessary tools through which the public may come into contact with the work of literature writers. It is a sure way of penetration the large mass of poetry readers, and in the same time, these literary collections helps to form the poetic taste of the general public, Ion Pillat says. To compile an anthology is something that requires more skill, even more elaborately and artistic vision, so we brought in our study a special chapter dedicated to the giurgiuciene pursuits, Chapter 3. THE AUTHOR'S ANTHOLOGIES.

31. Dragos Vranceanu, *Foreword*, in Emil Giurgiuca, *Poems*, Foreward by Vranceanu Dragos, Bucharest, Youth Publishing House, 1968, p. 11

32. Buzas, Ion, *Centennial Anthology* in "Literary Romania", no. 2, 2007, http://www.romlit.ro/antologie_centenary site accessed on July 26th, 2010

The first Transylvanian anthology *Writers Almanac from this country* appeared in Orastie in 1911 under the care of Sebastian Bornemisa. A second anthology, *The New Transylvanian lyrical*, which was combining on its pages the poems that had been written after the Union, appeared in Cluj in 1935, under the signature of Octavian Sireagu. Meanwhile, in the country had to appear two more collections of poetry, *Anthology of the today's poets* that belonged to Ion Pillat and Perpessicius (1925, 1928), *Anthology of young poets* by Zaharia Stancu (1934) and also in 1938 it will occur in Cernauti *The young Bucovinian poets anthology*, signed by Mircea Streinul, with the pen portraits realized by Rudolf Rybicza. A few years later, in 1940, Emil Giurgiuca also gathers new poems in the anthology pages *Young Transylvanian poets*. All these mentioned collections had aesthetic objectives and they were gathering creations due to their criterion value.

During the Second World War and after this, the new collections of poems become propaganda tools, which will go first before knowledge and literary value, even though most of the poems are very good quality. Thus, in this context we can speak of the publication *Transylvania in the Romanian Poetry* by Emil Giurgiuca, published in 1943, *Transylvania sung by poets* (1943) signed by Matei Alexandrescu - an anthology that includes poems dedicated to the mountains, waters, lands and Transylvania villages, the collection of Iustin Handrea, *Lyrics for Transylvania* (hard to digest, a mixture of poetry, which are not based on aesthetic and historical criteria); *Transylvania calls us*, volume appeared in 1944 under the care of George Togan, which gathers the poems (focusing on the criterion value), about and pro Transylvania belonging to poets from all the regions; *The Anthology of Barsa writers*, published in 1946 in Brasov, and signed by Vasile Gionea - this is about the work of 18 participating poets during a year, in the "Circle of Barsa writers".

Young Transylvanian poets (1940) is an anthology "of balance with nature, being enshrined in a literary mindset of empowerment"³³ says Vasile Fanache, which greatly contributes to "legitimization of a modern poetical style"³⁴ and which reveals the sensitivity of the new poets generation, a refined language and a "poetry soul deeply internalized"³⁵. *Transylvanian young poets*, by Emil Giurgiuca wants to be differentiating between the young Transylvanian poets trained in the great school of the "employed" poetry, and of the poets who have left the creation of new patterns invaded by the new trends of the techniques and formalism

Soul linked through birth and later through his cultural formation by the Transylvanian poetry, the Someș poet makes up three years later, in 1943, an anthology of poetry called *Transylvania in Romanian poetry*, being animated by the same feelings that have led Matei Alexandrescu and later George Togan to form their anthologies as an act of protest against the Vienna Diktat from 1940, but also in response to Hungarian

poetry anthology *Transylvania reflected in poetry* (Versekben Tundoklo Erdely) “as a form of jubilation of the Hungarians irredentism spirit”³⁶ says Constantine Cublesan.

And last but not the least, Emil Giurgiucă is caught himself with poems in numerous anthologies, this proving that his poetic work was noticed and appreciated at the time and later. Emil Giurgiucă was present in seven anthologies of poetry published over time, the first being made by Zaharia Stancu, *Young Poets Anthology*, 1934, this being the place where he debuted in volume, after the poet’s testimony. The theme compiled by George Togan *Transylvania calls us* could not miss. It will be present also in the anthology conducted by Eugen Simion, *Contemporary Romanian Poetry*, 1964, and in *Meetings with Poetry*, 1967. In the year 1971 it will be published in two collections of Romanian poetry, in *The Effigies of Nature*, an anthology of the Romanian pastel compiled by Petre Stoica and Mircea Tomus, and in *Poets Country* and later in 1978, Ion Buzasi will include in anthology undertaken with Monica Anthon and Ion Margineanu, “We want to unite ourselves with the country”.

33. Vasile Fanache, *Emil Giurgiuca Poet*, in “Cultural City”, Series III, Year VII, no. 3 (60), December 2006, p. 15
34. Ibidem
35. Ibidem
36. Cublesan Constantin, *The Poet of a new Generation. Emil Giurgiuca* in Loc. cit., p.21

In a more comprehensive chapter, Chapter 4, DRIVER OR FOUNDER OF MAGAZINES, I took care of the “Literary Romania”, “ABC”, “Dacia” and “Preliminaries”. I thought it appropriate that “Literary Romania” from Aiud was a milestone in the life of Emil Giurgiuca journalism, where we consider the poet has done his apprenticeship in the press, with great people like Ovidiu Hulea, Gabriel Dragan, Romulus Demetrescu and others that he would work later.

“ABC” magazine appears at Brad on May 11th, 1933, where the next eight numbers will be published. The program articles of the two editors of the magazine “ABC”, published in the first and next number, warns the readers about what Emil Giurgiuca and George Boldea want to offer to the public in those Transylvania times when the culture was both desirable and sought after, but for anyone it was hard to access it. Here is what Emil Giurgiuca writes in the first number, in the article called *Advice*: “In the narrowed frames of this ABC, I will bring you, sir reader, weekly, an icon, a lyric, an idea. I want you to loose the spirit of daily obligations, only for a moment, only two strokes of the eyelids, and to shape its form with something fresh and new. It is as if I would stop you from walking in order to seize you the jacket a buttonhole flower”³⁷.

“Dacia” magazine appears in Bucharest on April 15th, 1941, two times per month, the editorial committee consisting of Octavian C. Taslauanu, Dan Botta and Emil Giurgiuca. Formed in response to the Vienna Diktat which led to the loss of Transylvania, “Dacia” is like a symbol of the Romanian nation, as indicates the title itself, is an allusion to the Romanians whole land, as it was during the Dacia time with Bukovina counted. His articles, mostly historical, are true national manifests designed to recover the two provinces, Transylvania and Bessarabia.

“*Meetings. About school, family and society*” magazine appears in Bucharest, on 1st July 1966 to April 1971, taking Emil Giurgiuca as an editor. It is a monthly publication journal, sponsored by the Ministry of Education, with a large number of editors, university professors, teachers, educators, publishing executives, sociologists and psychologists from over the country. Appearing in full socialism, the magazine deals almost exclusively educational problems.

In Chapter 5 The PUBLICIST, I wanted to examine Emil Giurgiuca’s articles and his teaching ideas, given he was a good teacher. Unfortunately, Emil Giurgiuca was pretty stingy with sharing his ideas in press, finding relatively few works, both related to literary life and education. Leafing through the pages of magazines where Emil Giurgiuca worked, it can be observed that in most of them he only published poems and very little articles; although to the widely addressed magazines from this work he was the editor and even the leader. Lack of the articles signed by the *Seasons* poet, it can be explained by the fact that he was an introvert, as himself says that into a letter to Theodore Muresanu, and about who I talked in the thesis, but also by the fact that working for a magazine is quite painstaking and takes a long time, especially if there are other concerns, such as in the case of Giurgiuca. However, few materials written by him, is about ideas that he

conveys, his momentary concerns or openings to a future more or less distant. His works are cohesive, harmonious, noteworthy as an example for the creation of a scientific material, because betrays the author's concern for form. The ideas presented do not ever remain suspended, they have a place of their own well established and, in the devoted Chronicles to the mainly volumes of poetry, before switching to the proper analysis of the text, Emil Giurgiuca attempts to situate the writer in the time context or in the literary movement. He also, does not hesitate in making connections with other writings, be they aesthetic or literary, in order to justify his choices through the aesthetic concepts or to illustrate his statements with well-chosen quotations.

I scored in Chapter 6 his role in establishing Miron Neagu Publishing. WORKING IN THE PUBLISHING HOUSE “MIRON NEAGU” FROM SIGHISOARA, I have referred to the history of the publishing, which was discovered mostly due to the large correspondence of the personalities from that time (Murasanu Teodor, Dan Paul, Ion Chinezu, Radu Brate, Raoul Sorban etc.).

It seems that translation from Hungarian literature was a Transylvanian tradition, the great scholars of his time occupied with that. Emil Giurgiuca dealt extensively with translations, a period of almost 20 years he was occupied only with translation of many works of Hungarian writers. In the Chapter VII, *THE TRANSLATOR*, I saw the lyrics, sketches, short stories, novels of Hungarians writers, mostly from Hungary, but also translated by the minstrel of the some-sean country. We can mention Moricz Zsigmond with *Be good until death, Landlord party*, or with the volume of short stories *The last outlaw*; István Örkény with the novel, *Spouses*, József Darvas with the novel *History of a peasant family*; Gardonzi Geza with the novel, *Stars of Eger*, Nagy István with the novel *All rights reserved*, Mikszath Kalman with *Sketch*, Szabo Bela Gy with *Sketches of travel in China*, Vas Zoltan with *16 Years Prison*. Lyrics he translated from Melinsz József *How much I include with eyes*, Jozsef Jolan *City Outskirts*, Desida Jenó, *Landscape with clouds* and Bartalis Janus *Poems*. He also translated from Maksim Gor'kiy, accompanied by Demostene Botez, Marcu Gafton, C-tin Toiu, and Pericles Martinescu, *Klin Sanghin's Life (forty years)*, a novel in four volumes. I found little information about the translator Emil Giurgiuca because unfortunately about translators are not given anywhere information, eventually any relationship can be found, often allusive, in correspondence, or in critical time.

The work of Emil Giurgiuca, poetry, prose, reading notes, articles, studies, is fairly uniform from the topics point of view, themes and discussed reasons being generated by the moment state of mind of the poet, reading or other activities that were developing in his lifetime period. As we have seen in this work, both poetry and prose and other writings of various natures, are crossed by the regret that the time had passed. Things that are crossed by this regret are: the realm of his childhood, love and longing for his native village area with everything what it represents: field with flowers and herbs, forest, wheat fields of poppies, sun, stars, the heartbreaking cold autumns, rimes, clouds, cold and darkness, and the pain after “chipped” Transylvania, the peace and tranquility were found at the sunset of the old age.

We believe that fairly extensive work of Emil Giurgiuca worth being reconsidered, both for his poetry and for being a translator and a work editor. Even if it is considered a minor writer, although his volumes of poetry are not the same level in terms of value (which is natural, in fact), *Seasons* and *Beyond the Woods*, stands out together with “ABC”, which can be placed at the head of its publishing activities, followed by “Romania Literary” from Aiud, are sufficient evidence for the reconsideration of a Transylvanian writer entered into an undeserved obscurity, like many other interwar creators. As I said at the beginning of our study, certainly, those who know the literary life from Transylvania, or those who know only a little, will not consider a futile effort to remove the writer from the time shadow. Emil Giurgiuca's cultural activity is an important “brick” from the built wall, along with the important process of clarifying the literary and spiritual development of Romanian literature and culture. Creator of literature, respected educator, he was also an important fighter for the national ideal, but

also a great entertainer, a cultural advisor to generations of writers in the interwar period and especially in the postwar period. As many researchers of the aesthetic value have noticed, it seems that writers in any literature are important, widely recognized in terms of value “and as others who fall slightly below, but different places in the hierarchy values are enriching and varying artistic landscape of their time”³⁸.

38. Vargolici, Teodore, *A Poet's destiny*, in “Literary Romania”, no. 11, 2007, http://www.romlit.ro/destinul_unui_poet, site accessed on July 26th, 2010