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ȘTEFAN BACIU.
A MONOGRAPHIC STUDY
SUMMARY

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Summary

Bringing a complex work and an original biographical destiny to the Romanian cultural landscape, Ștefan Băciu writes a page of literary history that is still subject to the aesthetical judgements meant to establish the artistic identity of both the writer and his work. The challenges that this literature institutes by means of variety and message are the main reason for **choosing the theme**, which is justified by at least three aspects. The spectacle of the creation, which bears the message of all the writer's inner combustion, with its swinging between fiction and life, both "sentimental archive"¹ and document, is the reader's first temptation. The profile of the man behind the artist, which only the search can validate, continues to be a wonder to the extent to which the work faithfully mirrors the miracle of one's becoming, and especially of that of the writer. Therefore, the theme we have chosen tempted us to search the human being and to reconstruct his profile by emphasizing the thing that defines it, namely the artistic calling. Living with dignity the drama of the exile, which it is safe to say that he has defeated by means of creation, Ștefan Băciu was the writer who wanted recognition and who believed in it. Another reason for choosing the theme was the attempt to bring the artist, through his message, home, where he belongs.

The aim of the present paper was outlined naturally by these three challenges of the universe of Ștefan Băciu's work. The small number of studies that reconstruct and evoke the author's biographical or cultural aspects is the incentive for turning our research into a retrieving study. Its aim was to reconstruct some of the multiple and most important aspects of the writer's creative fruitfulness, which can offer a unitary point of view in the diversity of the creation.

From the researcher's point of view, **the interest for the theme** is fully justified by the multiple perspectives that the interpretation and the valuation of the contents bring. Approaching Ștefan Băciu's text is meant to complete the scope of expectations of the common reader who, at the first reading, will discover the force lines of this creation. The **novelty** is precisely this attempt to present the reader, by means of the monographic approach, with a unitary vision on the work and its anthropological substratum. We hope that **the applied value of the thesis** can be justified by understanding it as part of a more extensive study meant to permanently establish the writer's place in the Romanian literature, as Ștefan Băciu hoped ("I am certain that, after my death, a young critic

¹ Nicolae Manolescu, *Fișă pentru o biografie poetică (II)*, in „România literară”, no. 25, 21 June. 1990, p. 9

will come, or an older critic, a critic who will know to set things straight and who will find the place where each of us fits in organically”²).

The present paper has been structured in ten chapters that covered the most important aspects of Ștefan Baciu - the man and the writer, and, of course, the most representative aspects of his work. After collecting the biographical data, the three artistic dimensions that established Ștefan Baciu as a writer, the poetry, the memoirs and the journalistic work, were extensively dealt with. Also important, but less known, fragments of Baciu’s correspondence, interviews, translations and anthologies completed the profile of an artist whose work justifies his being considered a complete writer. The complexity of his work and its impressive size (over 100 books, 40 volumes of poetry, autobiographies, memoirs, thousands of articles and studies, translations, interviews, letters), and the fact that the writer conveyed his message in Romanian, Spanish, Portuguese, German, English made impossible the complete reevaluation of his work. The present paper limits itself to the texts written in Romanian, out of which we have selected pieces of writing representative for each artistic department subject to analysis.

The biographical chapter *A Personal History under the Sign of the Exceptional: Ștefan Baciu (1918-1993)* has as a starting point the idea that the writer’s destiny, a never-ending journey, can be symbolically associated to a journey in the search of perfection. The chronological delimitations and a series of themes, that put a decisive mark on the writer’s life and became emblems in geography of the soul, were the guidelines on the pursuit of this becoming. The Brașov of 1918, a city with special significance due to all the memories that make the author always come back there, represents the beginning of Ștefan Baciu’s journey. This first landmark will mark forever the chronotope image to which the writer’s name is linked, not only because he manages, through his work, to turn Brașov into a spacial matrix, but he also succeeds in preserving the uncorrupted memory of its charm by means of an indestructible and powerful spiritual connection, and, at the same time, proving that all journeys that start in Brașov also finish there, and the ageless will always return to the constant symbol of each beginning: the birthplace.

Thus, the subchapter entitled *Brașov - The Place of Coming into the World and into Words* marks, by vivid images, the co-ordinates of this space and, particularly, of the writer’s first years of life that were to have a decisive influence on the first steps in his becoming. The fact that Ștefan Baciu’s destiny was generously written, from the beginnings, is proved by his beloved parents to

² Constantin Eretescu de vorbă cu ȘTEFAN BACIU. *Poezia în libertate*, in the Addendum to the volume Ștefan Baciu, *Un brașovean în arhipelagul Sandwich Hawaii*, Bucharest, Eminescu Publishing House, 1994, p. 161

whom he will give the attribute of eternity by turning them, out of the outmost respect and love, into essences of the idea of paternity written in capital letters whenever life gave him the time and opportunity to evoke them: Mother and Father. Elisabeta and Ioan Baciuc will be the writer's first role models. Their culture, intelligence and warmth established in their native home an elite atmosphere that encouraged him to be open-minded. The family environment, circle of his first childhood, is a challenge that urges the child's fast coming to maturity by at least two important landmarks: the family library, which will sharpen the writer's taste for reading (it is no wonder that, when he was 11-12 years old, Ștefan Baciuc's readings were Kurt Pinthus's anthology, *Menschheitsdämmerung*, and the German, Austrian and Swiss publications "Der Ouerschnitt", "Das Tagebuch", "Neue Deutsche Rundschau" to which his father had a subscription), and the music and poetry soirees organized by his parents that stimulated his taste for the beautiful and fixed it in the artist's soul.

The time of the becoming is decisively marked by the beginning of a new stage full of inner changes, intellectual fulfillments, artistic successes, a period when accepting near him some role models (professors Octav Șuluțiu and Emil Cioran) means assuming his own destiny responsibly. It is the period he spent at "Andrei Șaguna" High school, a period when he had his first artistic successes: the debut in a magazine (the "Răboj" magazine in Bucharest, the poem "Eu"), and the first volume published (*Poemele poetului tânăr*, 1935, which will bring him the Royal Foundations' Young Writers Award).

The end of the high school years brings about, naturally and irremediably, the first departure from home, which will be the beginning of a long list of journeys in the maze that cause a genuine feeling of rupture, where the need to come back home becomes a leitmotif, a fierce and endless search of the landmark. The subchapter *Broadening the Horizons and the Continual Search of the centre: Bucharest. Law Student. Editor. Contributor Piece by Piece (1937-1946)* portrays another stage of his biography, the one that polished the writer's being, without perfecting it, and directing it step by step towards the essences. Artistically, besides the poetic activity, this stage is the equivalent of Ștefan Baciuc's being acknowledged as a journalist. His work in the editorial offices of three valuable publications ("Universul literar", "Gândirea" and "Libertatea") adds to his poetic contributions to numerous magazines in the country. "Libertatea" will lead the writer towards another important journey: his leaving in 1946 for Bern as a press attaché of the Romanian Legation represents, in Ștefan Baciuc's personal history, the first confrontation with the exile that will absolutely define his destiny (the subchapter *The fascination of the Boundlessness: Switzerland - Bern. Press Attaché of the Romanian Legation (1946-1949)*).

The years spent in Bern are, symbolically, the image of an unexpected contrast: diplomacy and exile. Both conditions will write the first page of Ștefan Baciu's alienation changed into a new initiation direction - this time, in the pursuit of freedom. The political situation in the country forced him to think about the possibility of not returning to Bucharest when asked to, and of resigning, as most of his colleagues did. Bern becomes the end of a journey for Ștefan Baciu, and a bridge to another world when, with the help of The International Refugee Organization in Geneva, he applies for a visa for one of the countries in Latin America. Choosing a highly paid freedom, the writer will accept the challenges of a new journey and of a new world: Brazil, Rio de Janeiro. The subchapter "*Brazil: 13 Years under the Cross of the South*" (1949-1962) reconstructs bits of the despair that generated the poet's massive exodus, synonymous with an *ad inferos* descent that gradually turns into a new trajectory, the landmark that seemed to be lost forever.

The people, the places and the work will knot a wandering soul's need of reunion so harmoniously that the writer thinks of the years spent in Brazil as the most beautiful period in his life, because, for him and Mira, Rio de Janeiro remains forever, as he confesses, "the city where we had suffered, fought, won and had been so happy."³ These are the years when Ștefan Baciu becomes one of the most famous and dreaded voice of the journalism in Latin America because of his contribution to Carlos Lacerda's "Tribuna da Imprensa". These are the years when he carries out important literary projects, and, particularly, the years when the writer's inner completeness takes place through hard work, and the accepted adhesion to a new theme, through the humane feeling of friendship, through the discovery of new and profound meanings of life and, above all, through the energies that the ceaseless return "home", possible only by means of creation, gives him.

The subchapter *Seattle - Time and Space of Endless Wanderings* (1962-1964) continues the journey through the writer's personal history with the year 1962, when a new theme is about to complete the spiritual map of an inquiring soul who voluntary, or sometimes involuntary, roams the endless paths of the world: Seattle. Ștefan Baciu will start his teaching career as visiting lecturer at the University in Seattle, Washington, where he gives lectures on Brazilian culture and literature.

The last subchapter, *Completing the Road of Perfection: Hawaii - The University of Honolulu* (1964-1993), is representative for how the tiring roads of man's and artist's perfection become the fruitfulness necessary for the being's fulfillment. A hard work, of 10-12 hours a day, will complete his formation as a writer, the most valuable and most consistent volumes of poetry, essays, memoirs and translations being written in this period. His accomplishments and his being appreciated

³ Ștefan Baciu, *Mira*, Bucharesti, Albatros Publishing House, 1998, p. 184

professionally (“Professor Emeritus” at the University in Hawaii) bring balance to his life, and the need to retake the trip backwards, to his home, the necessity of keeping in touch with the Romanian culture and spirituality, as old premises of his artistic initiatives, will materialize in a vast project, starting with the year 1965: the publication of “My” magazine, entitled “International Letter of Poetry”. Even the writer’s “exit” from life (Ștefan Baciu died on the 6th to 7th of January, 1993, while talking on the phone with his sister in Bucharest) proves that his destiny was not an ordinary fate, it was under the sign of a demiurgic wandering whose result was the creation, and whose *axis mundi* was his mother country.

His path, seen as a very fruitful existential path, took him to the ends of the world, but always brought him back home... Time and space, once associated with the writer’s image, become landmarks forever, and the living token of gratitude that both time and space always show Ștefan Baciu is, on Romanian land, the memorial house in Brașov, “the yellow house” of his childhood, at 9, Dr. Gheorghe Baiulescu Street, the first house that became a museum dedicated to a literary personality living in exile.

Between all these landmarks, the writer Ștefan Baciu reveals his essences, he builds the eternal image of a pilgrim who oscillates between continuous (finding the centre and the nostalgia of recreating in oneself the primary unit of the world) and discontinuous (the attraction of the horizons), and he defines his existence as the tragic conscience of the fact that an unfulfilled yearning is like a tiring trip on a road strewn with rocks... His work is the most faithful witness of this trip.

The second chapter of the present paper stopped, in its attempt to reconstruct the writer’s artistic identity, at his poetic work. Dealing with a creation that reveals its complexity through the generosity of the texts gathered on thousands of pages written in so many parts of the world, and through the creative maturity established from the very first volume, it seemed almost impossible to make classifications meant to become standards of critical reception. Thus, starting from the already known stages of poetry (provided by Nicolae Manolescu, Mircea Popa, Florea Firan and Constantin M. Popa), we have turned the first subchapter, entitled *The Stages of the Poetic Ego’s Acknowledgement*, into a coherent analysis of the most representative moments in the evolution of Ștefan Baciu’s lyricism.

The landmark of the writer’s becoming through poetry was obviously the debut volume, *Poemele poetului tânăr*, published in 1935. At the time of its publication, the modernity of the texts and message met the critics’ refusal to consider any of the poems authentic and original. That is why, for a long time, critics have suspected both Ștefan Baciu’s poetry and his mature works of being influenced by the works of Ion Pillat, Barbu Fundoianu, Ion Minulescu, George Bacovia, Nicolae

Labiş, Lucian Blaga, Ilarie Voronca, Gh. Tomozei, Mateiu Caragiale, D. Teleor, Carco or Toulet. Thus, a certain image of the influence-originality ratio is outlined from the very first volume. This ratio is eloquently concentrated in Roxana Sorescu's opinion: "to the literary critic, whose pleasure of reading is systematically undermined by the need to classify and characterize the writer, Ştefan Baciu is a confusing character. One can find similarities between Ştefan Baciu's work and that of Ion Pillat's, Arghezi or Blaga's, Urmuz or Emil Botta's, without him actually resembling any of them, creator of a synthetic, personal style unborn by imitation and impossible to imitate"⁴.

As an expression of the poet's artistic beginnings, we have sought the originality of the debut volume, justifying it, from a thematic perspective, by the way the verses place their lyric message under the undeniable sign of the youth. The youth, a major theme of the poetry, acquires protean meanings, being lyrically understood as reverie, song, meditation, turning to oneself, assumption, love, friendship. The thematic universe becomes richer gradually by new images which, although they value well-known and trodden aspects such as love, dream, time, are original by the way they are dealt with. At this moment of the beginnings, the dream does not receive, not yet, lyrically speaking, the depth of poetic meditation, it is simply a prerogative of the age. Love also knows custom images, being perceived as a creative and constructive initiation that materializes itself poetically in ambiguous superpositions sweetheart - creation, coming even to the cult of the woman-poem. The urban, as mark of the poetry of maturity, appears in fragile lyrical forms from this very period, enriching the lyrical universe, and it induces the intention of some first aesthetic framings of the poetry.

An essential dimension of the lyricism that establishes itself from the debut and will put an emblematic mark on Ştefan Baciu's work, is the cult for the artistic defining of the poet and his poetry. It was interesting to see the subtlety and refinement used to pass to the first forms of a mythology of the creator's in just seven poems as the cycle *Eu of Poemele poetului tânăr* comprises. Whereas the writer sang his youth in his early poems, perceiving the creation as an expression of the personal experiences marked by this age, the poetry of the creative self that was initially inserted generically, without noticing a cult of the exultant ego (*Poetul, Relieful poetului*) is instituted, and the categorical regime of the "I", through all the marks of the first person singular (*29 octomvrie 1934, Poemul meu, Copil de oraş*), is established throughout the last poems. The youth gradually becomes part of the creator, the creation also conceptualizes itself (the metaphor of the poem-song), the book becomes a symbol and is part of the destiny of the lyrical ego, and the poetic message is

⁴ Roxana Sorescu, *România – spaţiu ficţional*, in „Luceafărul”, no. 27, 1995, p. 6

that of the assumed feeling, the poet associating any creative act with an esoteric manner of knowledge. It is obvious that the poem, as it is grasped in the poetic art, overlaps life, it becomes the symbolic image of a poem dedicated to life.

Stylistically, as a consequence of a poetic repression noticeable throughout the volume, one can notice the hermetism, the eurhythmies and the chromatic scale of the poems, the imagery, the careful choice of words, the force of suggestion of the metaphor and the architectonics resulted from the inner logic of the lyrical message. The important thing in the attempt to pursue the stages of the becoming of the lyrical evolution of the creation is the fact that some of the values promoted in the early poems become constants of Ștefan Baciu's lyricism, they mature at the same time as the writer, and become protean images.

We have discovered shy forms of the poetic development in the second volume of poetry entitled *Poeme de dragoste* (1936). The texts in this volume attract our interest by a new lyrical state that must be emphasized because of its anticipatory value: the regret, the disillusionment, the resignation, the tears, the memories define a sadness that will complete the image of the exile later on. The volume *Micul dor*, published in 1937, is conclusive for the delimitation of a new stage in the becoming of the artistic ego. It brings a change in the poetic register and it proposes a sentimental, intimate lyricism that is defined, in only ten poems, by a list of feelings such as melancholy, nostalgia, lamentation, sadness, resignation, alienation, abandonment, uselessness. The volume grasps various aspects of the yearning as an inner response to an unrequited love lost forever that materializes itself solely through the phantasmagoric images of a referential instance *in absentia*. We find ourselves in the sphere of the same theme (love) as that of the previous volume, but this time the lyrical message is much more concentrated, and the vision on the feeling, more unitary. The discourse becomes clearer, the image of the woman-poem from the previous volumes grows blurred and becomes more difficult to intuit, and the feeling of love, seen as an esoteric experience, even when it turns into yearning, is emphasized. "The small yearning" remains the metaphor of a lost love, which takes shape from "fine transparencies" and absences, and the poetic creation becomes the only form through which its memory becomes complete, because the poet bestows it to the verses in order to bring it closer to him.

The most representative poem in *Micul dor is*, obviously, the last one in the volume, entitled simply, *Ars Poetica*. Its message is faithful to the unitary character of the volume, and the text is "an authentic love poem where the ambiguity between the woman loved and the poetry is perfect and impossible to remove". Nevertheless, beyond that, the text is relevant "for how Ștefan Baciu thinks

of himself as a poet”⁵. From this perspective, the poem takes the shape of a justification, an explanation meant to be an afterword written in the same manner of addressing directly to the image of a sweetheart portrayed from absences that actually explains the poet’s destiny. The creation is now defined as pursuit, struggle, anxiety, flight, and they are all subject to a freedom of the spirit, which seeks the answers to the important questions. This pursuit will take the shape of the journey as initiation, and the shapeless answers of this age will materialize in the complexity of the lyrical message of the creation of the exile at the same pace as the maturation of the empirical ego. At this time, the poetic ego still has the feeling of insecurity, cannot find his place as artist, and seeks it everywhere.

The publication of the volume entitled *Căutătorul de comori* in 1939 rendered evident an evolution of the lyricism. The title, which is symbolic, points out the outspoken intention of the poetic ego to define himself and even to assume and state his personality in relation to the signs of the world suggestively named “treasures”, or, more than that, in relation to the entire universe. The pursuit has become a form of knowledge and it will continue to be a manner of existing, but the poetic ego will replace the gleeful and frantic feeling of young age with a reflexive one that influences his own condition. This necessity to build up a poetic profile is based on the earlier attempts to self defining, and it materializes in new forms in which the expressiveness and the enthusiasm of the self conscience become the harmonious forms of an ego that is in complete accord with the world and thus receives his identity.

We have tried to prove that we witness a continuity of the programmatic sense of the verses; the poet’s condition and that of his creation emphasize the first sign of novelty of the volume in relation to the other ones and, more importantly, the first forms of poetic maturity. The old themes are magnified at the level of the images, they are resized at the level of the language, and the new themes that are outlined form an individual microcosm in whose substrata one can always intuit the creator’s profile. New forms of knowledge that favour poetic maturation are added to the old ones. A new form of pursuit, a mystical one, appears in the cycle entitled *Pre tine te lăudăm*, it represents one of the few occasions in Ștefan Baciu’s poetry when the human meets the sacred.

The poet closes another chapter of his lyrical evolution by defining his creation as combustion, colour, and youth. The poetry gradually changes its combustion into more introvert forms of reflexivity, into a process of sorting and decanting the experiences of life that become, more

⁵ Mihaela Ursa, *Poemele Poetului Tânăr*, in *Dicționar analitic de opere literare românești*. Vol II (N-Z), co-ordinator Ion Pop, Cluj-Napoca, Casa Cărții de Știință Publishing House, 2007, p. 806

and more, the expression of an ontological philosophy. Before the process of transforming the random metaphor into a metaphorical system ends, the colour of the forms resulted especially from the virtues of the metaphor, blurs. The poetic youth becomes a wisdom that is converted into mature, contemplative knowledge. All these “signs” of a new poetic age are reflected in the last cycle of the volume, *Panta rhei*, through the aspects of turning time to good account.

The volume *Cetatea lui Bucur*, published in 1940, brings a complete change of register, visible at the level of poetic images, message, and language. The old themes are ignored, the metaphorical language is used less, and the preoccupations to define the creator and his work by means of poetry are no longer present in a volume where mainly pictorial poetry reveals the poet’s monographic virtues, giving dynamism and colour to a town that is described by the uniqueness of the atmosphere depicted in the verses. The lyrical ego assumes here an objective attitude in relation to the world described by the controlled absence; the marks of the first person singular that define the lyrical ego are missing from most of the texts, or they are disguised.

Ștefan Baciu creates a pictorial poetry that emphasizes, by means of chromatics, a motley landscape converted into a faithful image of the interwar Bucharest. We have pointed out here the fact that the pictorial, as a new dimension of the lyricism, gains two valences: it exceeds its limits by the inward dynamism of the world depicted, which could be suggestively called “bustle”, and it becomes animated, being invested with a *Soul*, and the tens of faces that become alive in coloured visual, auditory and olfactory images, give it a special charm.

However, issues are raised, reflections and meditations are outlined, questions arise, and invariable answers are formulated in a troubling rhythm; the poetry is now placed in a unique, ideal space where the language does nothing but generously suggest interpretations. Each poetic text becomes a sequence taken from the harmony of the whole, creating the graphic image of a photo album whose essences the reader must intuit. At the level of the message, the novelty of the volume is given, first of all, by the almost complete abandonment of the old lyrical themes and the insertion of a new poetic universe that acquires the emblem of the urban. New ideal dimensions are then embroidered on the background of this well-established urban aspect, and, very rarely, the poet reuses a dimension of the theme of life and death, time or love present in the previous poetry.

Thus, we have emphasized the fact that, by maintaining “the line of an evocative poetry”⁶, *Cetatea lui Bucur* brings a new thematic breath, modernly approached and built as a monograph in verse where the urban is exploited very objectively, exactly as it was perceived, without making an

⁶ Nicolae Manolescu, *Fișă pentru o biografie poetică (II)*, in „România literară”, no. 25, 21 June 1990, p. 9

effort to disguise the degrading aspects or to emphasize those that do it credit. The volume gathers so many nuances, from the picturesque, slightly Balkan atmosphere to people and buildings; it marks time, life, death, the bohemian, sadness, the dream, the outskirts, illness, the trivial and ordinary, boredom, irony, myth, the ridiculous, anonymity, gossip, debauchery, faith, unfaithfulness, hate, ennui, treachery, alterity, culture as undying signs of the image of a town that lives its destiny with intensity. All these lyrical images have been selected to exemplify the marks of a new type of lyricism that Ștefan Baciu uses, the objective lyricism.

The volume published in 1943, *Muzica sferelor*, is also interesting by “the exercise of virtuosity of the sonnets”⁷. The poet tests his artistic availabilities by exploiting the fixed form of the sonnet in 28 texts grouped in three cycles: *Prometeu înlănțuit*, *Din fotoliul de orchestră* and *Tu*. Except for the preoccupation to perfect this literary species at a structural level, there aren’t any major changes in treating the lyricism. The same themes (time, love) come back, but they are put to a more thorough examination, and we witness a pluriperspectivism in verse on the same theme: life as a theatre, in the cycle *Din fotoliul de orchestră*, where the thematic novelty appears. The theme of time is the best lyrically represented theme. Being more stylized, paying more attention to nuances and significances, more inward, the theme of time is exploited in multiple images, especially in the first cycle. In Ștefan Baciu’s poetry, time is sometimes condensed, it is oversized, while being broken up into instances, by the feeling that one will become aware of the richness of each moment that will be exploited. Time stresses out the perishableness of the human being and turns life into a struggle.

According to the classification that Nicolae Manolescu proposes, the volume published in 1967, and exotically entitled *Ukulele*, represents the transition stage of the poetry, and it is a suggestive anticipation of the mature forms of lyricism that will be established from now on in Ștefan Baciu’s creation. The poems, built almost exclusively on the intensity of an original imagery, are defined mainly by the original exploitation of auditory images. The critics say that, from this point of view, the volume can be symbolically reduced “to a musical essence”⁸. This essence is suggested in the first line of the title, the poet adding to it a dictionary explanation that reinforces the authenticity of the lyricism: “Ukulele: *four-string Hawaiian guitar*. (*The Novo Michaelis Illustrated Dictionary*)”⁹. The new breath of feelings from the same register, written in a language full of sonorities that induces a state of calm, is added to the old forms of melancholy which are filled with

⁷ Aurel Sasu, *Dicționarul scriitorilor români din Statele Unite și Canada*, Bucharest, Albatros Publishing House, 2001, p. 25

⁸ Nicolae Manolescu, *Fișă pentru o biografie poetică (II)*, in „România literară”, no. 25, 21 June 1990, p. 9

⁹ Ștefan Baciu, *Ukulele*, Madrid, Destin Publishing House, 1967

meaning by the exploitation of the visual images. The auditory has an important role here; it takes multiple forms, from the practice of a different type of poetic syntax - that of the blank verse and the refrains - to the so comforting music of nature.

The chronotope that arranges the subjects of the volume, which are reduced to reflections on the theme of time and space from which attempts to self define the poet's condition derive, acquires now the first nuances of the exoticism that will become dominant in the following creation. Thus, musicality overflows time and space, and gives them a special note, rather nostalgic and melancholic than tempestuous or tumultuous, and the verse grasps both thematic and structural essences, by exploiting the same theme, or by "simplified poetic syntax"¹⁰.

All these considerations have emphasized the stages of the becoming and confirmation of the poetic ego; the subchapter tries to outline, at the aesthetic level, a lyrically rich universe where nature, time, love, the relationship with the sacred, death, the urban have become forms of perceiving the world, and have paved the way for pursuing and defining one's own poetic identity. We have justified this opening towards the great truths of the world, at a stylistic level, by exemplifying the aesthetic formulas used that grasp essences by exploiting the picturesque and eurhythmies as modern forms of expression, covering the ground of a poetic structure that starts from the classical form of the quatrain, goes through the rigor of the fixed form of the sonnet, and reaches the freedom of the modern blank verse. The signs of the lyrical maturity are established by the impression of "a settling down of the poet"¹¹, who, in time, "evolves toward simplicity"¹² of a creation where "without uttering a single pathetic word, without any lamentation, only by accumulating details, Ștefan Baciu writes the most dramatic poetry of the inner exile"¹³.

Being anticipated by the previous volumes, the work of the last "lyrical age" is the plenary expression of a conscience that was perfected by one of the most terrible and complex experience: the exile. The poetry of the exile has been analyzed in the subchapter *The Poetry of the Exile. The Lyricism of the Infinite Space*. Our intention was, at this level, to prove that the defined, classified, analyzed, exploited, even turned into a ideology, but most of all experienced, the exile exceeds its condition of literary theme and becomes a phenomenon, it changes the poetic creation into an image of all its ways of manifestation that both scatter and complete the human being.

¹⁰ Raluca Dună, Ștefan Baciu în *Dicționarul general al literaturii române*. Vol. I, Bucharest, Univers Enciclopedic Publishing House, under the care of the Romanian Academy, 2004, p. 300

¹¹ Mircea Scarlat, *Istoria poeziei românești*, Vol. IV, Second edition, Teleormanul liber Publishing House, 1990, p. 78

¹² Dumitru Micu, *Istoria literaturii române. De la creația populară la postmodernism*, Bucharest, Saeculum I. O. Publishing House, 2000, p. 220

¹³ Roxana Sorescu, *România – spațiu ficțional*, in „Luceafărul”, no. 27, 1995, p. 6

We have found the novelty of the poetry of the exile in the pluriperspectivism of the approach to the theme, and in the complexity of the artistic feelings expressed by means of a poetic syntax so simple that it is in contrast with the ego's anxieties. The thorough reading of some of the most representative poems of this period (the volumes *Poemele poetului singur*, *Poemele poetului Ștefan Baciu*, *Singur în Singapur*) reveals an interesting form of dramatics that lies not in the overwhelming feeling that grows in intensity with each poem, but in an attitude that customizes the identity of the poet Ștefan Baciu: that of "not being able to forget"¹⁴. Thus, the immediate or more distant memory becomes the supratherme of this creation; it turns into a lyrical attitude, and makes possible any form of expression that has come to identify the exile with a way of existing.

The characteristic of the aesthetic analysis of the chapter is given by how we managed to prove that, by assimilating his being completely, the poet's real exile becomes the source of a creative fruitfulness, of a lyricism that reflects the poet's new spiritual profile (that of the alienated); it gives new meanings to a new type of knowledge: the exploratory knowledge in which spaces are compressed in order to quench the poet's longing, and to define, as much as possible, his identity as a human being and as an artist. The exile as a lyrical phenomenon, is conceptualized in Ștefan Baciu's work by converting into verse the attempts to define it: outlined, indirect, as a journey not of pleasure, but an imposed, indirect one ("I haven't come on a pleasure trip" - *Între mine și Cristofor Columb*), or directly ("Exile is when you keep silent for a reason/ and when all questions have a single answer" - *Exil*). It reveals its aspects and meanings, its causes (external, political or internal, which change into controlled riots caused by the failure to acknowledge value), and it even leads to classifications. In this respect, the subtlety with which the poetic ego suggests a particular form of manifestation of the exile, more painfully experienced - the inner exile, is very eloquent.

Another aspect completed the image of the poetry of the exile by establishing the condition of the exiled, which is defined as a complex of overwhelmingly intense feelings, and which completes the creator's spiritual profile and confirms the maturity that the lyrical ego reaches in the process of perfection. We have explained the intensity of most poems by this accumulation of frames of mind - nostalgia, anxiety, melancholy, sadness, worry, hope, generated by loneliness and the torment of not being at home anywhere. It is important to underline the fact that, without gradually reaching the intensity of the desperation that consumes and alienates the being, the poetic ego remains within the register of these feelings that it tries to control, understand and accept as part of its own destiny of the alienated, but it will never transfer happiness as state of mind to the poetry. Happiness is not part

¹⁴ *Ibidem*, p. 6

of the wanderer's spiritual superabundance, it doesn't reflect anything, and nothing can generate it. As a conclusion, some pages have watched how all these feelings define yearning from a poetic point of view, a state of mind that the poet has accepted together with the exile, but never felt at home.

Starting from the premise that "every artistic-literary image is chronotopic"¹⁵, all lyrical representations of the exile have been analyzed from this perspective, alienation, as state of mind that tears the soul to pieces, allows us to deal with the chronotopes of the exile, the journey and the topic from the perspective of the tensions that they cause in the conscience of the one who leaves. Thus, the exile as a chronotopic image is completed by a series of antithetical structures converted into literary motifs that correspond to a previous, respectively subsequent moment: that of the departure. The most representative have been emphasized by exploiting a large number of support texts that certifies their aesthetic validity: home - abroad, end - beginning, remoteness - closeness, loss - search, stability - dissipation, national identity - the loss of the identity, autochthony - exoticism.

The special vision that Ștefan Baciu has on space in the poetry of the exile has been symbolically called infinite space. The original chronotopic image of confluence - divergence will succeed in defining it, because the infinite time, as symbol of the unknown, of everything that lies beyond "home", identifies itself with the Romanian space, because by carrying the image of the mother country, the poetic ego transfers part of this image to other spaces, in a gesture justified by patriotic pride, longing, or simply love. Spaces tend to extend to the unlimited, to compress into the image of a dot, to be reabsorbed or to arrange in vertigo, showing a particularized strength of the artistic image by generously exploiting the toponyms, most of them exotic.

The preoccupation to define the poet's condition and that of his poetry, and also the poetry of the exile, completed Ștefan Baciu's artistic creed. Apart from the feeling of loneliness, the fear of losing one's artistic identity, caused by alienation, the poet finds the meanings of his own destiny in the artistic act which becomes both a refuge while wandering around unfamiliar places, and the emblem of a spirituality that the artist proudly represents. More than once, the poet draws himself a biographical chart so comprehensive that his objectivity and ability to know himself make us thrill.

Constantly defining himself in relation to the theme, the artist does not deny himself the image of a traveller who has borrowed a little something from all the places he has seen. And even if Ștefan Baciu, the man, "denied" his calling of a traveller, the poetic ego identified itself constantly with the *homo viator* condition, a hypostasis that helped it defeat the infinite space by means of creation. The subchapter *Lyrical Representations of the Motif of the Traveller in Ștefan Baciu's Work*

¹⁵ M. Bahtin, *Probleme de literatură și estetică*. Traducere de Nicolae Iliescu, prefață de Marian Vasile, București, Editura Univers, 1982, p. 482

pursues the image and the structure of roads, directions and existential crossroads defined lyrically, and of the poetic ego's traveller hypostasis, individualizing an original vision of the poetry of the exile.

The last subchapter dedicated to poetry, "*Poezia în libertate*", completes the vision of the condition of the poet and poetry; in his mature work, freedom becomes the symbol of the poet's artistic identity, it perfects his spiritual profile and establishes the originality of his lyrical vision throughout pages of literary history. The freedom of the poetry is, for Ștefan Baciu, the equivalent of an act of human dignity, and he piously abides by the preoccupation to avoid any form of intellectual restriction, he fills in a scale of personal values that can always become the emblem of the entire creation of Romanian exile. Freedom as a lyrical phenomenon is reflected in many verses that manage to grasp hypostases of the concept of "poetry at liberty"¹⁶: consequence of the exile (otherwise the only chance that it gives to the alienated), faith, inner mood or manner of establishing the image of Romania behind bars, from the perspective of its cultural image, freedom means for the poetic ego a "profession of faith" that it assumes delightfully and responsibly, turning it into a "declaration of principles" (*Declarație de principii* - volume *Poemele poetului singur*).

His outspoken preoccupation for discovering his own individuality becomes, in the memoirs, the pretext of a hermeneutics of the ego that is re-written, projected and expressed through writing carefully analyzed in the third chapter of the present paper. The intention of the critical analysis was to prove that Ștefan Baciu's memoirs on the whole can be perceived as a personality's performance where "man portrays himself as a process, as becoming" (and, from this point of view, the text can be understood as being "this very process, this pursuit, this approximation, and this intuition of the truth"¹⁷), and as the spectacle of a world completed by the elaborate construction of the portraits and the evocation of the atmosphere. The density of the ideas and the thematic coherence of the memoirs written by Ștefan Baciu was made evident by representative works - *Praful de pe tobă*, *Mira* and *Însemnările unui om fără cancelarie*, which were the subject of three subchapters dedicated to Ștefan Baciu's memoirs. We have tried to outline Ștefan Baciu's profile as a memoirs-writer and to delineate the aspects that customize these autobiographical documents, in parallel with the thematic analysis.

Born from the need to retrieve, as much as possible, a time that has passed, Ștefan Baciu's memoirs impress by size and depth. The richness of the forms of the autobiographical discourse is

¹⁶ Constantin Eretescu de vorbă cu ȘTEFAN BACIU. *Poezia în libertate*, in the Addendum to the volume Ștefan Baciu, *Un brașovean în arhipelagul Sandwich Hawaii*, Bucharest, Eminescu Publishing House, 1994, p. 149

¹⁷ Ioan Holban, *Literatura subiectivă. I Jurnalul intim. Autobiografia*, Bucharest, Minerva Publishing House, 1989, p. IX

the result of an amazing memory capable of arranging the past in such an orderly way that it gives the impression that, due to the intensity of the feelings, nothing has been forgotten. The detail, as the ultimate attribute of the text of memoirs, manages to faithfully reconstruct the personal history of the one who writes it down, transforming it in a “personal mythology” by the strict ordering of the biographical material, the not at all redundancy of some aspects that reveal the strength of the affective memory, the constant rhythm of the records, and sometimes, the lyricism of the autobiographical fragments. Conceived as a complete novel of the becoming, the memoirs write a life’s story in all its complexity, and the references to the work, which establish the statute of the creation from the writer’s point of view, become essential for the vast image of the past. The affective impulses and the endearing confessions sometimes lose their intensity, they are replaced by an objectivism that is in contrast with the specific features of this kind of text, and the memoirs even acquire a critical dimension. The authenticity as mark of the memoirs, is given precisely by these oscillations between the particular and the general because the writer achieves here a personal and a literary history, both of them contributing to the outlining of a vast monograph of the epoch.

The main feature of Ștefan Baciu’s memoirs is the original exploitation of the micro portrait. A vast gallery of portraits, whose evocation intensifies, without distorting, their image, especially the cultural one, takes shape from the organic need of cultural rehabilitation, recognition or reassessment. To the precision of the data, which is defining for memoirs, are added the intertextuality, as a characteristic form of the discourse, the careful arrangement of thoughts, which is evident in the impeccable organization of the writing, too, and which succeed in defining the memorialist’s condition: he is equally an autobiographer, a biographer, a historian, a literary and art critic.

We tried to point out the features of each text subject to analysis. The first subchapter, *Praful de pe tobă - the Chronicle of His Life in Romania (1918-1946)* proved that the best known and the most appreciated text in the series of Ștefan Baciu’s memoirs, *Praful de pe tobă*, imposes first of all by the fidelity with which the biographical fact is described. The volume stands out through the impeccable organization of the writing, the architectonics, the logic of the confession, the capacity of synthesizing, the dynamics of the text, the rigour in selecting the data, the capacity to retrieve bits of the writer’s own past, a process possible exclusively by means of anamnesis and the writer’s intention to suggest the statute of his creation. The novelty of the memoirs is given by the impressive gallery of self-portraits that reveal the writer’s desire to rehabilitate, revalue and promote people and facts. We tried to discover the essences, the features of these portraits, we classified them, and we appreciated the memorialist’s tendency to emphasize the strength of each portrait (which is almost

always connected to the literary preoccupations of the person described), to draw indirect portraits by presenting other people's opinions of the people that Ștefan Baciu evokes, to immortalize these last ones by means of creation, clothes, character or their own words, which often have become famous.

The memoirs dedicated to Mira (analyzed in the subchapter *Mira - "double autobiography"*) impresses by the intensity of the feelings that the elevated writing style cannot disguise. *Mira* is definitely the most touching work in the series of Ștefan Baciu's memoirs. Written under the impulse of an organic need to retrieve and immortalize, as much as possible, some of the memories of the years spent with Mira, and the expression of a suffering too difficult to understand in all its depth, the work reveals the author's anxieties, worries, regret, nostalgia, but also his helplessness when facing death.

Despite the emotional load that turns each page into an expression of the writer's inner void, *Mira* does not change into a fragmentary, unstructured discourse, on the contrary, it is an extremely elaborate, ordered, well-balanced text which offers an easy to guess image of the person who writes, pays attention to every detail, makes sure nothing gets lost, and painfully filters every confession. We found interesting the attempt to prove that *Mira* is a "double autobiography", as the author himself calls it. The subchapter dedicated to this text showed initially that the pages are the proof of a special kind of writing that hardly fits pre-established patterns. It does not just tell a story that has as a starting point a bit of reality naturally filtered by the author's conscience, but it proposes an unusual solution: it becomes the tragic cry of a presence that lived intensely the moments for which it gives evidence now, and which it relives, fully aware of the responsibility that the text imposes: that of trying to transform the discourse into a viable solution of existence.

The establishing of the two biographical profiles that are the subject of the book started with the attempt to frame the volume aesthetically, and to demonstrate an original attitude of the narrator. It seems to have less freedom than usually because although it operates with controllable data, most of it is imposed on it by an impersonal narrator. The narrator becomes an *alter ego* of Mira's, and this original hypostasis becomes a constant of the discourse; it is repeated, whenever the text allows it, and without altering the fluidity of the text, by syntagms whose essence makes reference to the same message: "I write the pages that She dictates"¹⁸. Mira, an *in absentia* character with an obvious symbolic role, is built up by pluriperspectivism in a complete portrait that doesn't ignore any of her dimensions of person and artist, and the data that make up the writer's profile are carefully and discretely arranged behind this personality. The memorialist defines himself through a complex of

¹⁸ Ștefan Baciu, *Mira*, București, Editura Albatros, 1998, p. 230

experienced feelings: the sadness, despair, nostalgia, resignation, rebellion, happiness and the passion of some pages full of lyricism, but at the same time he remains the chronicler of universal human experiences that lack neither the natural, nor the original.

The volume published in 1996, *Însemnările unui om fără cancelarie*, is representative for the memoirs written in Romanian; it covers an important period in the author's biography, and it exploits moments of his childhood, of the years spent in Bucharest, Rio de Janeiro or Honolulu. It has been analyzed in the subchapter *Ștefan Baciu - Prisoner of the Affective Memory in Evocations and Micro Portraits*. Compressing time and spaces by evocation is a feature of the notes, beyond that the volume changes into an authentic page of the history of the Romanian interwar lyricism that most of the time was written in portraits.

The fourth chapter of the paper was dedicated to Ștefan Baciu's impressive journalistic activity. This part of his creation, so very representative, and whose emblem is the diversity, has been attributed three dimensions: literary value, documentary value, and instructive value. We have proved this sum of values by analyzing the most representative moments of the writer's evolution as a journalist. Starting from the premise that Ștefan Baciu's journalistic activity will intersect with the writer's poetic destiny several times, the first chapter, *Journalistic Debut. Contributor "Piece by Piece" to Magazines and Newspapers in Bucharest and in the Country* marked the beginnings of the future journalist's literary career, and the first contributions to newspapers and magazines. After presenting the context in which the debut took place, almost simultaneously, in the magazines "Klingsor" and "Răboj" (the poem "Eu"), we have analyzed the poetic contributions to various magazines in the country, thus trying to point out the fact that Ștefan Baciu remains a provincial writer and journalist (at least, during the period of his journalistic beginnings). The novelty of this subchapter is the fact that, apart from the attempt to chronologically arrange the contributions to tens of newspapers and magazines, we have given as examples many lyrical texts that had been printed, most of them being unknown to the reader. The author himself considers very remote (and unfamiliar) this stage of poetic contributions, which he symbolically calls "the young poet's prehistory" in his memoirs.

The subchapter *Journalistic Work in Bucharest. Ideative Density and Assumption* set out to present Ștefan Baciu's contribution to the publications that marked his career: "Universul literar", "Gândirea" and "Libertatea". We have established, from the very beginning, the coordinates of this new stage in Ștefan Baciu's journalistic career, which has two main features: the contribution to three famous newspapers, and the ideative density of his journalistic message that comes from the diversity of the material dealt with. In comparison to the previous period, there is a change regarding

his contributions: the number of publications to which he contributes decreases, even though he keeps in touch with the newspapers in the country, and he extends the contents of his articles. During the first stage Ștefan Baciu tried to promote his poetry, but now, as he confesses, he will write all kinds of articles, thus proving the maturity of his journalistic message.

The work at “Universul literar” is the most representative for Ștefan Baciu’s journalistic activity. Wonderful memories, fulfillments, and satisfactions are linked to this period of his life, but also the big opportunity to subscribe to the ideas and enthusiasm of some young intellectuals who, at a literary level, were the “Golden Generation”. The most important journalistic accomplishment is the publication in the pages of the “Universul literar” of the column *Cântece noi* which will become a springboard for young poets. We have exemplified Ștefan Baciu’s journalistic talent by analyzing two of the reviews that accompanied constantly the poems of the debutants promoted in this column.

We have reached the conclusion that the second stage of Ștefan Baciu’s journalistic career is the equivalent of some decisive experiences which will complete him as a journalist. The three important publications that had a major influence on his career also broadened his horizons, made him meet special, important people in the journalistic, literary, and political field, enabled him to express himself freely and unconditionally, and, more importantly, to exploit and make the best of his intelligence and education. The articles published “by piece” or in permanent columns helped him become known and appreciated, they helped him gain a well-deserved notoriety, but, unfortunately, he didn’t enjoy it too long because the consequences of his departure for Bern buried everything that meant Ștefan Baciu’s literary activity in the country into an unfair and quick oblivion.

The subject of the next subchapter is the journalistic work of the exile. This stage meant for Ștefan Baciu the opportunity to distinguish himself as a Romanian journalist, by initiating the publication of some Romanian magazines, the opportunity to be a member of the staff of some world-class newspapers, to individualize himself through the value and the force of his political comments (all the more appreciated as they were made by someone who was not familiar with the social and political realities). Also, it sometimes meant a source of survival, the only one that brought him a modest and unsteady income. Ștefan Baciu’s journalistic activity reached its acme when he was working for Carlos Lacerda’s “Tribuna da Imprensa”, the quality of his political articles made him one of the most dreaded journalists in Latin America.

A timeless evidence of Ștefan Baciu’s constant preoccupations to transfer the Romanian spirituality to a universal space, the “Mele” magazine is the expression of the journalist’s artistic maturity, and the synthesis of a cultural attitude: perceiving culture as the unique perspective of a

people's spiritual revival, and integrating it, by adhesion, in the ensemble of universal cultural paradigms. Having the privilege of crowning the journalistic activity of a professional publicist, the magazine stands out by the reliability of its message, which is suggested entirely by the subtitle, and supports promoting, acknowledging, appreciating and admiring valuable work, beyond linguistic barriers, cultural paradigms, patterns or prejudices. The history of the magazine will be analyzed in the last subchapter dedicated to the journalistic activity, and entitled "Mele" - "International Letter of Poetry". Our analysis has tried to provide a coherent image for the 99 issues of the magazine, by establishing its objectives, contributors, contents, and the role that Ștefan Baciu played - a constant presence in the pages of "Mele" through his activity as journalist, translator, poet, correspondent, in the bringing into being and the promoting of the publication. The attempt to order the vast material of the 99 issues of the magazine is obviously impossible. But we cannot fail to pay attention to some constants that define and individualize "the international letter of poetry". Referring strictly to the space allotted to Romanian literature in "Mele", we have pointed out and exemplified the fact that the largest number of pages is dedicated to poetry, next to translations and correspondence.

Designed and published in exile, "Mele" will continue to be, for the Romanian writers who entrusted their creations to this magazine, a token of yearning, loneliness, separation and need to adjust, of revolt, of the attempts to succeed in the literary field, of time that passes, of the desire to return again to the native place, of everything that means life and death spiritually, in a word of each and every one's destiny, which eventually is the same for everybody. Alienation is sung in the same voice, it has the same nuances regardless of the one who put them in words, and that is why we have exemplified Ștefan Baciu's simple, but symbolic manner of evoking the image of his native town by the sixth issue of the magazine, published in April 1983.

The portrait of Ștefan Baciu, the artist was completed in the fifth chapter of the present paper, *Thoughts from Beyond the Country: Ștefan Baciu's Correspondence with Lucian Boz*, by this type of literature that leads the way to the private life of the one who understood that, by letters, he could bring worlds and his dear ones closer to him, in the name of friendship, humanity and culture. Unfortunately, the thrill of life with all the nuances hidden between the pages of Ștefan Baciu's letters cannot be rendered but partially, because most of letters have been lost. We have analyzed Ștefan Baciu's correspondence with Lucian Boz between 1968 and 1977. The most impressive aspect of this correspondence is obviously the documentary dimension of the contents which offer important information on the two writers' literary activity, on their work, common friends, most of them very important people, on the cultural life in the country and in exile, on the intern political realities, as they are perceived from abroad, and of course, on the people behind these lines, with

their old friendship and the continuous struggle of their lives filled with fulfillments, illnesses, disappointments or shortcomings.

A detailed, rich in data and references image of Ștefan Baciu's work results from the so ample, and original informational material. We are talking about the pieces of writing that Ștefan Baciu was working on at the time of this epistolary exchange, and which can always be considered a page of intimate literary history re-written by the author's sincere thoughts (*Franctiror cu termen redus*, the anthological volume *Poemele poetului tânăr*, *Praful de pe tobă*, *Antologia poeziei latino-americeane*, and of course the "Mele" magazine). The remarkable aspects of this correspondence are the literary collaboration between Ștefan Baciu and Lucian Boz, the artistic dialogue, the exchange of ideas and materials regarding the Romanian literary phenomenon in the country and in exile, the style of the writing - sometimes lyrical, at other times vehement (when advocating some aesthetical or political opinions), but always sincere.

Starting from the premise that "the literary interview, as a distinct genre, (...) has great chances to overcome the moment and become literary history"¹⁹, the sixth chapter *Talking to Ștefan Baciu. Interviews* emphasized, by the writer's direct confession, information on his aesthetic conception, artistic accomplishments, the image and the literature of the exile, on people and cultural facts. In order to ensure the continuity of the ideas conveyed, we have chosen two interviews - the one with the writer Constantin Eretescu, published in "Lupta" on February, 1st, 1989, and the one published in 1991 in the seventh issue of "Vatra" magazine and included by Nicolae Băciuț in *O istorie a literaturii române contemporane în interviuri*. It was interesting to follow and prove how the memoirs relate, through objectivity, to the truth of the message conveyed through the interview.

The chosen interviews brought forth the writer's wish to shed some light on his own literary existence. Ștefan Baciu's convictions, which have confirmed in time his artistic verticality and dignity, resulted from these remarkable intellectual dialogues.

Perceived by the author as a form of intercultural dialogue, the translations completed the image of Ștefan Baciu's literary activity. The chapter *The Revaluation of the Translation as an intercultural dialogue: 25 de poeme din Georg Trakl* manages to prove how easily he manipulates the word stock of Romanian and German languages, the fidelity of the translation, the deep knowledge of the work subject to decoding, the ability to compensate, in Romanian, for the stylistic significances of the original text, and maintaining the sonorities and the rhythms of the latter. The

¹⁹ Nicolae Băciuț, *O istorie a literaturii române contemporane în interviuri*. volume I, Semănătorul, The Online Publishing House, February 2010, p. 5

value of this translation was emphasized by the parallel analysis of the same poems translated by Ștefan Baciu, Mihail Nemeș and Petre Stoica.

His anthologies and the ones that aimed at the Latin - American poetry end the profile of a work whose complexity is overwhelming through Ștefan Baciu's synthetic spirit, his culture, research work, and obviously, the novelty of his project in the context of the epoch. The eighth chapter, *The Contribution to the Promotion of Universal Literature by Means of Anthologies*, pointed out the writer's hypostasis of anthology author, of critic and literary historian, of biographer and poet, based on three main works: the anthology of his own poetry - *Poemele poetului Ștefan Baciu*, and the two anthologies of Latin-American poetry: *Antología de la poesía Latinoamericana (1950-1970)* and *Antología de la poesía Surrealista Latinoamericana*, both published in 1974.

The complexity of Ștefan Baciu's work, its linguistic diversity, and the fact that it belongs to both Romanian literature and the literature of the exile (whether it's Honolulu, Seattle or Rio de Janeiro), made us establish, in the ninth chapter of the paper, the writer's place in the context of Romanian and universal culture, to enumerate his distinctions, awards and appreciations, to mention the many people who wrote about him over the time. And because every author lives through his work, our analysis ends with the chronological presentation of Ștefan Baciu's entire creation, and an arrangement of his works according to the language in which they were written, as the writer himself arranged them.

Standing in front of an overwhelming work full of the most natural and human feelings, we ended the present paper hoping that the informed reader can discover new and different hypostases of the same faith to which the writer was faithful: the literary work can become the very meaning of an existence, and the author can do essential acts by living in a simple and human manner his own yearning that can gain thousands of nuances.

KEY WORDS

exile, infinite space, extraterritoriality, interculturalism, micro portrait, homo viator, in absentia character, chronotopic image, confessional discourse.

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