

THE MINISTRY OF EDUCATION, RESEARCH, YOUTH AND SPORT
ALBA IULIA “1 DECEMBRIE 1918” UNIVERSITY
FACULTY OF HISTORY AND PHILOLOGY

Ph D THESIS

-Abstract -

SCIENTIFIC COORDINATOR:

PROF. UNIV. DR. CONSTANTIN CUBLESAN

PH D CANDIDATE:

ANA-MARIA ANTON (COMSA)

ALBA IULIA

2011

THE MINISTRY OF EDUCATION, RESEARCH, YOUTH AND SPORT
ALBA IULIA “1 DECEMBRIE 1918” UNIVERSITY
FACULTY OF HISTORY AND PHILOLOGY

ION VLASIU
MONOGRAPHIC STUDY
- Abstract -

SCIENTIFIC COORDINATOR:
PROF. UNIV. DR. CONSTANTIN CUBLESAN

PH D CANDIDATE:
ANA-MARIA ANTON (COMSA)

ALBA IULIA

2011

3

CONTENTS

ARGUMENT.....	5
Introduction.....	5
Between the Objectivity and the Subjectivity of the Option.....	5
Clarifications on the Method.....	6
Structural Features.....	8
I. BETWEEN BIOGRAPHY AND AUTOBIOGRAPHY.....	9
1.1. A Bookish Dialogue.....	9
1.2. <i>When I Was a Child the World Was Different</i>	12
1.3. <i>I Left the Village</i>	15
1.4. <i>Now I Felt the Purpose of Sculpture</i>	23
1.5. <i>It is Difficult to Tell How the Young Artist's Soul is</i> <i>Moving</i>	27
1.6. <i>Moral Success</i>	49
1.7. <i>A Village outside the Present</i>	57
1.8. <i>The Talent Defies Conditions</i>	59
1.9. <i>Going Abroad</i>	63
1.10. <i>Not Only the Present but also the Future Was Smiling</i> <i>to Me</i>	69
1.11. <i>Now I Must Go to War</i>	72
1.12. <i>In This Time of Sadness, I Burn Helpless</i>	76
1.13. <i>Caught in the dynamic Flux of the Existence, You Can</i> <i>Feel Better</i>	82
1.14. <i>I Became a Bistran!</i>	84
1.15. <i>Times of Sadness</i>	93
1.16. <i>A Candidate to Old Age</i>	95
1.17. <i>I Know I Must Die but I Don't Know How</i>	99

II. THE AUTOBIOGRAPHICAL NOVEL- A ROAD TO PEOPLE.....	101
2.1. <i>I Was Searching for my Way</i>	101
2.2. <i>Who Am I?</i>	105
2.3. <i>I Always Return to Childhood</i>	109
2.3.1. <i>I Need to Remember</i>	109
2.3.2. <i>Everyone Has his Home</i>	113
2.3.3. <i>The People of my Childhood</i>	119
2.3.4. <i>I Enjoyed Playing</i>	131
2.3.5. <i>Why People Die?</i>	137
2.3.6. <i>I Tell the Story of my Past as It Was</i>	141
2.4. <i>There Are the Events of my Journey</i>	146
2.4.1. <i>Love</i>	146
2.4.2. <i>The Double</i>	156
III. THE INTIMATE DIARY–A NEED FOR PERPETUAL CONFRONTATION.....	165
3.1. <i>There Are Many Motivations for Writing a Diary</i>	165
3.2. <i>The Mechanism of the Diary Becomes Clear to Me</i>	176
3.3. <i>I Am Never Fed of Contemplating People</i>	179
3.4. <i>In Time and Space</i>	191
3.5. <i>To Escape from the Daily Life is the Most Coward Gesture</i> ...	208
IV. THE POETRY –THE REVERBERATION OF THE SENSITIVITY.....	214
4.1. <i>Asimetrical Vlasies</i>	214
4.2. <i>I Am at the Beginning</i>	215
4.3. <i>I Am no Nightingale [...]/But Sower of Land</i>	217
4.4. <i>The Village is Calling me</i>	222
4.5. <i>If You Let Love to Surround You</i>	228
4.6. <i>Passing towards Death</i>	232
4.7. <i>Beauty Means Simplicity</i>	237

V. CHILDREN’S LITERATURE – THE RECOVERY OF INNOCENCE.....	242
VI. ART - A CREED OF A LIFETIME.....	261
6.1 <i>To Be an Artist without Feeling the Temptation of Commenting upon Art Is Almost impossible</i>	261
6.2. <i>What Is the Artist’s Role?</i>	270
6.3. <i>To Write, to Paint, to Sculpt</i>	275
6.4. <i>When You Write about Art You Don’t Judge a Defendant</i>	281
VII. ION VLASIU ON THE MIRROR OF THE LITERARY CRITICISM.....	294
CONCLUSIONS.....	299
BIBLIOGRAPHY.....	306
ANNEXES	
1. Cluj’s Cultural Climate around the Second World War.....	320
2. Vlasian Prose and Articles in the Interwar Clujean Press.....	366

ABSTRACT

This study represents an incursion of an apparently bivalent purpose: life and literary works of Ion Vlasiu, an approach of a recuperatory and integrative purpose. Why **apparently** bivalent destination? It is because in reality the two aspects subjected to analysis interact and overlap in the area of the memoir literature of the targeted author, the man and his fictional reflection couldn't be judged otherwise than as a whole, as they appear as the faces of Janus. Moreover, the entire research can be subsumed under this rich symbolism: on the one hand there is Ion Vlasiu, a man and an artist, featuring his personal history that belongs to the past, a memoirist who makes the remembrance a creative method and the times that have passed first source of inspiration and, on the other hand, the "voice" of his literary work - still highly actual, addressing to the present, without being intimidated by it, having the courage and the value to aim the future.

The intention of this monographic study is to get the contemporary critics and readers interested in the validity and the timeliness of a literary work that has not lost its value over time and that can be successfully subject to modern interpretative methods. The purpose of this research is also to bring to the forefront a man and a life situated under the sign of the extraordinary, offering to the interested lecturer an existential pattern in which "to be" was always synonymous with "to become".

The theoretical and scientific support of this thesis is based on both classical methods of investigation and on some current, innovative ones. To ensure the relevance of the exegetical approach, we counted more than once on transdisciplinarity, on the plural fusion of the interpretative methods, by joining analytical tools belonging both to the literary criticism and history (formulated by Romanian specialists, including: Mircea Zăciu, Ion Chinezu, Nicolae Manolescu, Dan C. Mihailescu, Mircea Mihaies, Eugen Simion, Ion Vlad, Dumitru Micu, Vasile Fanache, Constantin Cublesan, Virgil Podoaba, Monica Spiridon, Anca Ursa) and foreign ones (including up to: Philippe Lejeune, Gérard Genette, Georges Poulet, Hugo Friedrich, Wayne.C.Booth, Maurice Blanchot) with philosophical and aesthetic judgments (of Romanian thinking: Tudor Vianu, Liviu Rusu

and universal: Martin Heidegger, Emmanuel Levinas, Paul Ricoeur, Ernst Cassirer, Jean Jacques Wunenburger, H.D. Gadamer, Roman Ingarden, etc.).

Of course, due to the vastness of the researched material, the traps were present, the researcher being in the position of an alchemist who must choose from thousands of ingredients those able to contribute at the creation of the precious material. That is precisely why diversified investigative techniques were used, ranging from the positivist method, specific to the monographic approach, to phenomenological and comparative approaches. In carrying out the writer's biography the researcher has used a dialogical method based on an alternation of voices (the biographer and the autobiographer's voice), designed to make the evoked man a presence, not a silent portrait, hanging on a wall or hidden in the pages of a book. The study has also used the traditional means of recovering an existential journey offered by the inventory of the history of literature.

As for the analysis of the literary works, the approaches have varied, but one has claimed the lead because of the strong autobiographical character of the Vlasian literature: it is inter-subjective criticism, a criticism of identification¹, defined as the exegetic retirement from himself, letting "to be inhabited by the work"². Throughout this study we therefore sought a dialogue with the Vlasian work, dialogue materialized into a text that values the process of citation combined with relevant critical observation. The articulation of critical language reflects the pulse and ideational style of Ion Vlasie's writings, so the final effect is that of a conversation during which the two implied sides respect each other regardless of their agreement or disagreement. In analysis and interpretation, the study caught the echo of various critical opinions that have accompanied and still accompany the Vlasian work, reporting it permanently to the poetics of reception. The criticism of identification enlarged its area of penetration by appealing to aesthetic and critical elements of critical instrumental, because the emphasis is placed not only on the object, but on the critical issue and the method used.

¹ Teoretizata de Virgil Podoaba în *Cele trei gratii. Schiță fenomenologică triadica a criticii literare moderne*, din volumul *Competiția continuă. Generația '80 în textele teoretice*, volum coordonat și realizat de Gheorghe Craciun, Pitesti, Editura Vlasie, 1994, p. 47.

² *Ibidem*, p. 55.

The study does not avoid the monographic positivist formula, although it has enough detractors, just because it countered its faults by using other analytical means, when the directions of interpretation offered by this method seemed limiting. A such alternative method of investigation was the comparative analysis, based on the identification in the Masian work of the common elements with works belonging to Romanian and foreign writers, not in a cowardly and exhaustive way, but placing it in a broader context, a metatextual and intertextual network that is proper for enlarging the direction of interpretation.

The novelty of the thesis lies in judging Ion VlasIU's literary work as a whole and in the contrapointing the methods of analysis, but also in applying the exegetical process on all departments of Ion VlasIU writing: his autobiographical novels, his intimate journals, his literature for children, his poetry or journalism, thus facilitating the tracking of how the thematic horizons spread and move and the style throughout the work. Also, innovations can be identified in the way of reconstruction the writer's biography, by taking advantage of the alternating voices who assume the message, the voice of the biographer being always doubled by the voice of the autobiographer, achieving a rhythm designed to make Ion VlasIU more than a subject to investigation: a presence compulsory to be taken into account, bearing the most complete truth about itself.

The monographic study is organized into seven chapters, an introduction, conclusions, a bibliography and appendices. Their goal is to provide a systematic approach to Ion VlasIU's life and work so, finally, to create a more complete image about them. The study starts with the researcher's argument for an argument for optioning for this particular topic and continues with a biography of the writer and artist Ion VlasIU.

The first chapter- *Between Biography and Autobiography*- aims to combine the psychological approach with the documentary one, the factual narrative with the analysis of the emotions and the inner states which accompanied Ion VlasIU's existential itinerary – all these for comprising the complexity of a man who defied the banality of life without setting this as a goal, demonstrating that the extraordinary can occur even in the most ordinary circumstances, when the protagonist is a personality who refuses any limitation. Reconstructing Ion VlasIU's journey from his childhood to his old age, the study has

brought to the fore a unitary vision upon his life and his character, encompassing the various hypostasis he has chosen to play on the stage of life (a self-taught artist - as he often characterized himself - a gifted writer, a moralist, an occasional philosopher, husband and father, friend etc.). The approach has captured how Vasiu depicts his existence in his literary works too, a manner designed to decode his personality, but also to encode it through fictionalization, staging a spectacular role play in which opening and closing alternate, creating a portrait in that, regardless of light or dark areas, the depth of the power lines is outstanding.

The analysis of Vasiu's literary work follows five different directions: his autobiographical novels, valued by the reference to the symbolism of the road and to the triple determination Topos-Chronos-Anthropos; his diaries in whose complex construct the researcher has identified those elements of a decisive significance for the access to the essence of the message; his poetry whose evolution has been evaluated by relating to the particularities and hypostasis of the lyrical ego; his literature for children as an alternative method of recovering the lost childhood; his attitudes towards the issues of art, artist and towards the Romanian fine-arts phenomenon which Ion Vasiu felt so bound to.

Thus the second chapter, *The Autobiographical Novel – a “Road to People”* analyzes Ion Vasiu's novels *Drum spre oameni*, *Poveste cu naluci*, *Succes moral* and *Nebunul din turn*. The research has brought to surface the writer's ability to give coherence and fluency to the narration not only by chronology, but also by using an integrative symbol: the chronotop of the road that causes the "artistic unity of the literary work in its connections to reality"³ producing a connection between the protagonist and the time and space he lives in. The interpretative approach has decoded the construction mechanism of Vasiu's novels: a representation in a narrative pattern of the human being's journey through life, a journey towards knowledge and self-knowledge. This kind of approaching the text has facilitated the investigation of the narrator's self, perceived as a traveller through life, the life being revealed as a construct in a permanent changing where Ipse and Idem identities act as some complementary poles, the self configuring its

³ Mihail Bahtin, *Probleme de literatura si estetica*. Traducere de N. Iliescu. Prefata de M. Vasile. Bucuresti, Editura Univers, 1982, p. 39.

spiritual profile between them. As regards the traveller's typology, he may be related to a modern picaresque because, like the medieval adventurer, the narrator assumes courageously his journey. Reduced to its basic meaning, his journey is both a history of a dislocation and a returning to his origins. Displacement is the main cause of the fragmentation of his existential journey, it is the initial condition that makes him to start his journey and that often produces the narrator's transmutation from the condition of an actor to that of an observer- an Other- an objective self able to contemplate lucidly the subjective ego's journey through life and all the changes implied by it. This process that combines the knowledge by action with the knowledge by contemplation is defining for a picaresque, whose main purpose is to search for his own identity, the success of this searching depending on, above all, his own spiritual resources. As an artist, the protagonist of the Vlasian novels is a dislocated picaresque who aspires to return to his origins, not anyhow, but transfigured by the revealing experiences he was the subject of.

The attention has also focused on those stages and events of the narrator's life which have imposed his itinerary. Analyzing how Ion Vlasiu directs his narrative power to evoke childhood, the research has compared his novels to those belonging to other Transylvanian writers – Ioan Slavici, Ion Agârbiceanu, Pavel Dan, Lucian Blaga – to whom he shares the same space of evolution and a very particular way of relating with the past. *Am plecat din sat* was also compared to Ion Geanga's masterpiece *Amintiri din copilărie*, a comparison that helps the reader to grasp the direction of evolution of the Romanian autobiographic literature and to understand "the changing of times and people during the quite long period that separates the child from Humulesti from the orphan of Ogra"⁴

The inventory of the events which played an important part in the narrator's evolution included the experience of love, the study focusing on how the causes and the effects of this feeling are reflected into the Vlasian epic. The conclusion was that, being an artist, the narrator is the protagonist of a constant oscillation between art and life. He is always preoccupied to find reverberations as full of intensity through love as he finds

⁴ Tudor Vianu, *Referat asupra lucrării <<Am plecat din sat>> de Ion Vlasiu*, în „Revue Roumaine”, 30 decembrie 1957, p. 12.

through the act of artistic creation. Fulfilment through love means to him the finding of beauty and the opening towards knowledge; this is very difficult to be achieved because it involves the expansion of the self, its effort to absorb the emotions of another soul, to incorporate them in its inner universe and to make them the object and the subject of its own feelings and judgements.

Valuing the symbolism of the road, the research reported another experience with a powerful impact on the narrator's identity, based on the finding that completing the road is not always simple because the traveller has to overcome the obstacles that he encounters in his way. The overcoming of these obstacles requires various methods. Sometimes the obstacles are so devious, so dangerous that the traveller's identity is endangered, being frightened by the perspective of self-desintegration so he uses techniques able to hide his true identity, to camouflage it in order to keep it unaltered. Sometimes the obstacles make the traveller to embrace the challenge of exteriorization in order to contemplate as a spectator the performance of himself, a modality to find new resources to continue his journey. In this situation the traveller chooses a subterfuge: the duplication of the self, a hermeneutic tool that facilitates the access to the unknown of his being. For Ion Vasiu the appeal to such a method neither creates a breach through which fantasy can invade his novels' universe, nor places his autobiographic ego in a destructive rapport with his fictionalized alter ego, but generates a context for a judicious self-analysis, by investigating the boundaries between subject and object. Vasiu builds the double as an alter ego of the auctorial voice, so it is a symmetrical, complementary double that sets the premises of a communicational context which offers a solution for the lack of dialogue, specific for the autobiographical discourse: the locutor – the auctorial voice – gets an interlocutor - the double as the mask of the locutor. It bears the dates of identifying the auctorial voice, the dialogue being even more exciting. Apparently paradoxically, the projection of the autobiographical self into another identity opens its way for a non-contradictory logic, a way towards self-acceptance, because duplication means dialogue, this being the key of self-defining and of harmonic integration into community. Yes, among the others, because managing to look at himself as at an Other, the autobiographical ego practices his ability to look at the others as at himself, with the same

empathy, finding an integrating pattern of living and a way of understanding the others. The contemplation of its inner self from “outside” helps the ego to become aware that the variety of feelings and experiences is a characteristic of the human being who undergoes its journey through life. This way the ego comes to give a different connotation to his journey – he understands that the unity that he dreams of will instaurate in time by supressing it and that the feeling of totality is based, obviously, on the identity, but it does not exclude the difference.

The chapter dedicated to Ion Vlasiu’s journals - *The Intimate Diary - a Need for Perpetual Confrontation* – sets the objective of identifying the elements which compose the poetics of Vlasiu’s diaries, aiming, in turn, the motivations, features, structural particularities, the art of portraiture, the diarist’s connection to space and time. This kind of approach has revealed the “photography” of a personality, completing the typology depicted in Vlasiu’s novels. Stronger than elsewhere, the author opens the door to his inner self, to the directed or reflex movements of his inner universe, setting up an self-portrait more complex than in his novels, because his soul plunging into the depths brings at the surface extra significance. The study has pointed out how the diarist understands the differences that appear between the act of living and the act of writing, the “transcription” of life causing, inevitably, its fictionalization and thus a fictionalization of the confessing self. Being the subject of a permanent construction and deconstruction in the pages of the journals, the self becomes a categorial character who disputes the text and wants to impose its image. This categorial character⁵ is “sent into the world to illustrate the author’s image”⁶. This authorized, accredited character is accompanied, without asking for the diarist’s permission, by a second character, one revealed by the text itself: “You can call it in several ways: the character from the subtext or the character between the lines. However, it is the character who the text is not telling expressly about. He is not absent but he is not entitled to an image. It is like a ghost that gets a shape without the narrator’s will.”⁷ When the diaries are the subject of an attentive lecture it is obvious that

⁵ Eugen Simion, *Fictiunea jurnalului intim. I. Exista o poetica a jurnalului?*, editia a II-a revazuta si adaugita, Bucuresti, Editura Univers Enciclopedic, 2005, p. 36.

⁶ *Ibidem*, p. 37.

⁷ *Ibidem*, p 44.

these different characters develop a joint ownership over the discourse, the revealed self and the hidden one claiming possession of the text, embracing different masks: the reader witnesses not only the biographical ego's confessions but also the evolution of the psychological and emotional egos that are giving echo to the "voices" that compose the complex universe of feelings, ideas, thoughts of the man who chooses to narrate his life story. The entire diaristic behaviour is modulated by these voices which come together in a concert, sometimes harmonious, sometimes disharmonious, that reveals the author's personality. On a superficial level it may seem that these voices transmit strictly events, facts of the existence, but, in fact, they transmit emotions generated by the narrator's everyday life, by his relationships and interactions with the others and with his inner self, by his ideas and dilemmas more or less reductive.

The daily notation, doubled expressly or impliedly by the analysis of the excitement caused by it, makes the diarist a constructor of meaning who arrogates the leading role in modulating his self-image through the creative power of words, because he communicates and is communicated through language, using words as mediators between the inside and the outside world. The intimate journals outline the diarist's feverish searching for knowledge, the cognitive effort focusing mainly but not exclusively on his inner self.

The intimate diary is related, even if in much modified forms, to the examination of conscience. From this perspective, the Masian journals can be interpreted as an allegory of gradual self-seeking and searching, causing a permanent forcing of the limits of reflection: "What we know well about us is obvious, it shouldn't be written, we have to write only what we do not know clear yet: writing (especially a diary) may be revelatory."⁸. The diarist's priority is self-knowledge, but this goal does not exclude the possibility to reveal himself to the reader through confession, designed as a self-analysis. Subjective mirror, diagram of a perpetual self-investigation, the journal always keeps in his pages the images of the diarist, without ignoring the presence of the others, because Vlasiu completely understands that nobody can really know himself without even

⁸ Ion Vlasiu, *În spatiu si timp*, vol III, Cluj-Napoca, Editura Dacia, 1973, p. 9.

attempting to know the others and without assuming his condition: a member of a community.

He knows that he shall undertake a fake trial, if he bet on the absence of a community to belong to. Since the pages of the journals from his youth the position of the diarist emerges: he does not deny and does not ignore the outside world, but accepts it as such, convinced that *le dedans* mean, after all, also the way in which it appropriates *le dehors*. The self investigation operated by Ion Vlasiu is not focused on the idea that "the world is elsewhere," but on the principle that "world is around me and even in me": "Man is in all and could be expressed, defined, known by his acts and through his contacts with the outside world."⁹ Hence the constant temptation to portraiture, as observing the others, the diarist feels he makes a decisive step towards unity. In fact, the art of the portrait is one of the great qualities of the Vlasian journals. This correlates with the author's constant concern for the poetics of the diary, for his own fertile creative laboratory and for a profound meditation on the impact of spatiality and temporality on the human being - areas of interest that are the pillars of the confession scaffolding, giving it the scale and the importance of a writing with revelatory causes and effects.

As a method of approach, the diaries are very exciting in that they provide another facet of the Vlasian autobiographism. The multiform structure, the trademarks of the self-analysis, the thematic diversity converge towards the configuration of a true "map" of a destiny. If into the world of the novels the protagonist has assumed the hypostasis of a traveller who, coming out of himself, without denying his identity, has found his road to people, the diarist returns to his own conscience, realizing that only the basic act of self-discovery may make him able to claim to understand the universe and to aspire towards totality.

The analysis of the Vlasian poetry in the chapter *The Poetry - the Reverberation of the Sensitivity* brought to the surface, beyond the finding that the prose writer is admirable seconded by a gifted poet, the author's strong interest to hypostasis the poetic ego as homo duplex that oscillates between attachment to the landmarks established

⁹ Eugen Simion, *Fictiunea jurnalului intim. I. Exista o poetica a jurnalului?*, editia a II-a revazuta si adaugita, Bucuresti, Editura Univers Enciclopedic, 2005, p. 50.

circumstantially and the awareness that the ego separated itself from the contingent. This way it is developed a poetry of self-definition in which the outside world is seen as a centripetal structure that has at its heart the ego. It oscillates between a categorial definition - man like any other - and an extracategorial one - artist who conquers his uniqueness through the act of creation. When the categorial prevails, the self is caught in his aspiration to communication and freedom, but also facing his own alterity, with his weaknesses and flaws which remove the original harmony which he longs to return to. When the extracategorial assumes the status of subject of poetic meditation, the lyrical ego appears as the voice meant to convey the essences of the world through the interface of the work of art that facilitates the access to the tectonic of the spirit.

The poetry doesn't create a discordant note into Ion Vlasiu's literary work because in its area is also approached the theme of the triadic relationship ego-space-time. Topics of poetic transfiguration, the return to the past and the escape of the horizon of the homeland become leitmotifs that cross the ideatic content, organizing and completing it. Interestingly, in the area of his poetry, Vlasiu goes even further with the significance of the village, besides that of spiritual matrix reported in his diaries and novels, adding the valence of space that makes it possible the foundation of an osmotic relationship between man and world, a *locus amoenus* - less geographical reference and more ontological and axiological relief. With this attitude, Vlasiu distances himself from the Traditionalism, his poetry reaching to resonate and to relate to the Expressionism, being close to the signalectica of the Blagian poetry.

When the self is placed in the urban chaos, the situation changes radically: the ego does not live in time but under time, being dominated by the terror of alterity. The kairotic moment turns into intratemporal moment that places the ego in a battle against his own mortality, that includes the Vlasian poetry in the category of the existentialist poetry that proclaims the tragedy of the human condition. The feeling of time passing, imperturbable and sovereign, establishes the awareness of finitude. The Vlasian poetry illustrates three distinct attitudes of self towards death, attitudes that subsume themselves to the three steps of the psyche. The three attitudes capture the modality in which the

conflict between experience and intellectual knowledge, between the soul and the spirit confronted with the idea of death installs and then manifests.

In the chapter entitled *The Literature for Children – The Recovery of Innocence* the researcher's attention has turned to the writings of Ion Vlasiu dedicated to children, registering their connections with the author's novels, connections visible both at a thematic level and at a motivational one, because the writings for the young readers transmit the same nostalgia for the magical topos of childhood. The area of interest of the analysis in this case is the modality in which, beyond the particularities of this kind of literature, the author allows to translate into his writings the adult who experiences the pleasure of travesty, by reliving the unique child's vision about the world that surrounds him - a magical universe where everything is possible. The educative intent, characteristic for writings of this kind, is accompanied here by a delightful humour, by a subtle irony and by a philosophical substrate capable of conquering the adult reader, not just the young one.

Perceived in the position of observer and commentator of art in general and its various materializations in particular - in the chapter entitled *Art - A Creed of a Lifetime* - Ion Vlasiu appears as an artist who sees in his interest in the artistic phenomenon a mandatory mission. He feels that the true artist must be backed by a passionate investigator of cultural climate, because, otherwise, he may abandon himself to the cult of self-worth - destructive and reductive, or break from reality, thus committing the unpardonable mistake of denying the access to the very inspiration of his art. Whether analyzing art from a theoretical perspective or analyzing its particular materializations, Vlasiu always treats the subject with seriousness and responsibility, reaching to shape a true *ars poetica* burned on a subject of debate whenever he has the occasion. As always when he aims to decode the paradigm of a particular concept, he tries not to overlook any part of this theme of meditation, formulating the definitions of art and the artist, investigating the issue of talent, style and aesthetic equilibrium and the specific of the work of art, examining artistic doctrines, commenting on the phenomenon of Romanian and universal art. Even in this theoretical dimension, Vlasiu does not abdicate the principle of self-discovery, so that such analysis often focuses on personal creativity,

giving the reader the privilege to witness a fascinating performance of an artistic conscience of a deep sensitivity oriented towards the fulfilment of a pressing need for self-definition.

The seventh chapter, *Ion Vlasiu in the Mirror of the Literary Criticism*, is focused on the poetics of reception, synthesizing the specialists' opinions on the Vlasian work and signaling common places identified in this exegesis. Contradicting the author's opinion who saw in his writing only a secondary vocation, the critical approaches have confirmed the permanent value of Ion Vlasiu's literature, praising the realism and the consistency of his vision, the true vocation for confession, the structural proteism and the stylistic vigour of his works.

The annexes aim to broaden the investigation by presenting the formation of Ion Vlasiu as an artist and a writer by providing the image of Cluj's cultural climate in the fourth decade of last century, on the assumption that this was the period when the plastic grounding vocation and the affirmation of self produced, Vlasiu adhering to the wishes of a generation. They also contain the result of a laborious bibliographic research, centralizing articles published in the interwar newspapers that record the impressive starting point for his activity as an artist and writer.

Summarizing all these aspects and directions of interpretation, the conclusions of this monographic study brought to the fore the idea that Ion Vlasiu's literary work is undoubtedly an *opera aperta*, being far from exhausting its freshness and resources. Its great merit is, in fact, its actuality, that opens it through contemporary exegetical methods, confirming the writer's belief that a truly valuable work of art always finds a way to transcend time and to show that a well-articulated content of ideas, embodied in a form capable of reflecting its essence, is immune to alterity. Through his work, beyond space and time, Ion Vlasiu still finds his road to people.

Key terms of the research: biography, autobiographism, novels, chronotop, Topos-Chronos-Anthropos, road, traveller, modern picaro, childhood, first person narrative, intimate journal, diarist, self-investigation, creativity, existential poetry, homo duplex, children's literature, art, beauty, truth, *opera aperta*.

Bibliography

I. Ion Vlasiu's literary work:

A. In volumes:

- *Am plecat din sat*, Sighisoara, Editura Miron Neagu, 1938; editia a II-a, completata cu 8 reproduceri dupa sculpturile autorului, Bucuresti, ESPLA, 1957; editia a III-a, cu desene si reproduceri din operele autorului, Bucuresti, Editura Eminescu, 1979; editia a IV-a, cu o prefata de Dan Grigorescu, Bucuresti, Editura Minerva, 1988.
- *Poveste cu naluci*, s. l., Editura autorului, 1941.
- *Însângerat coboara soarele spre Apus*, în *Transilvania în poezia româneasca*, antologie publicata de Emil Giurgiuca, 1943.
- *Amintiri* (fragmente). Cu chipuri desenate de Valentina Bardu, Bucuresti, Editura Fundatia Culturala Regala „Regele Mihai I”, 1945.
- *Drum spre oameni*, Sibiu, Editura autorului, 1947; editia a II-a, cu 10 reproduceri hors-text dupa sculpturi vechi ale autorului, Bucuresti, Editura pentru literatura, 1961; editia a III-a, vol I-III, Bucuresti, Editura Eminescu, 1970.
- *Puiul de vererita*. Ilustratii de Constantin Popovici, Bucuresti, Editura Tineretului, 1964.
- *O singura iubire*. Cu o coperta si ilustratii reproduse din opera autorului, Bucuresti, Editura pentru Literatura, 1965; editia a II-a, Bucuresti, Editura Eminescu, 1970; editia a III-a, Bucuresti, 1977.
- *Cuvânt înainte la Ion Tuculescu* [album], Bucuresti, Editura Meridiane, 1966.
- *Aspecte generale în opera lui Brâncusi în Colocviul Brâncusi 13-15 octombrie 1967* – litografie, Comitetul de stat pentru cultura si arta, 1967.
- *În spatiu si timp*, vol. I, Cluj-Napoca, Editura Dacia, 1970.
- *În spatiu si timp*, vol. II, Cluj-Napoca, Editura Dacia, 1971.
- *Lumea povestilor*. Ilustratii de Clelia Ottone si Sorin Obreja, Bucuresti, Editura Ion Creanga, 1972; editia a II-a, Bucuresti, Editura Ion Creanga, 1978.
- *În spatiu si timp*, vol. III, Cluj-Napoca, Editura Dacia, 1973.

- *Ghicatori, ghicatori, ghicatori*. Ilustratii de Burschi, Bucuresti, Editura Ion Creanga, 1973.
- *Copil fermecat*. Coperta si ilustratii de Octav Georgescu, Bucuresti , Editura Ion Creanga, 1984.
- *Cartea de toate zilele unui an*, Cluj-Napoca, Editura Dacia, 1984.
- *Succes moral*, Bucuresti, Editura Eminescu, 1985.
- *În spatiu si timp*, vol. IV, Cluj-Napoca, Editura Dacia, 1987.
- *Monolog asimetric*, Bucuresti, Editura Eminescu, 1988.
- *Obraze si masti*, Bucuresti, Editura Eminescu, 1995.
- *Casa de sub stejari. Jurnal 1976-1977*, Bucuresti, Editura Albatros, 1999.
- *Vlasiile si alte poeme*. Prefata de Ion Brad, Târgu-Mures, Editura Ardealul, 2004.
- *Nebunul din turn*. Prefata de Constantin Cublesan, Cluj-Napoca, Editura Dacia XXI, 2011.

B. In periodicals (selective):

- *Masinitism*, în „O lume noua”, an I, 1932, p. 33.
- (Lukian Vlasiu), *Povestiri despre o paiata si despre un înger*, în „Societatea de mâine”, anul X, nr. 13-14, noiembrie-decembrie 1932, p. 215.
- (Saul Pelaghia), *Deschidere la un banchet*, în „Herald”, an I, nr. 1, 1933, p. 3.
- (Saul Pelaghia), *Povesti fara degete*, în „Herald”, an I, nr. 1, 1933, p. 7.
- *Sculptorul Radu Puscariu*, în „Societatea de mâine”, anul IX, nr. 3, martie 1934, p. 58.
- *Sculptorul Romul Ladea*, în „Gând românesc”, an II, nr. 4, aprilie 1934, p. 203-205.
- *Reportaj despre viata într-o zi cu ploaie*, în „Gând românesc”, an II, nr. 5, mai 1934, p. 263-265.
- *Amintire despre o fata pe care n-am cunoscut-o*, în „Gând românesc”, an II, nr. 9-10, septembrie-octombrie 1934, p. 488-490.

- *Tasso Marchini – Eugen Gâsca – Nicolae Brana – Negosanu – Servatius – Radu Puscariu – Margareta Hirsk*, în „Gând românesc”, an II, nr. 12, decembrie 1934, p. 660-663.
- *Vreau sa traesc...* (nuvela), în „Gând românesc”, an II, nr. 12, decembrie 1934, p. 621-628.
- *Alexandru Ciucurencu*, în „Facla”, anul XVI, nr. 1506, joi, 6 februarie 1936, p. 7.
- *Sala Mozart: Medi Wexler*, în „Facla”, anul XVI, nr. 1548, miercuri, 1 aprilie 1936, p. 6.
- *Cronica plastica*, în „Facla”, anul XVI, nr. 1548, joi, 20 martie 1936, p. 7.
- *Salonul oficial*, în „Facla”, anul XVI, nr. 1556, joi, 9 aprilie 1936, p. 6.
- *Salonul oficial. Apatie si confuzie*, în „Facla”, anul XVI, nr. 1559, duminica, 12 aprilie 1936, p. 6.
- *Salonul oficial. Precizari*, în „Facla”, anul XVI, nr. 1570, joi, 23 aprilie 1936, p. 6.
- *Traian Biltiu-Dancus*, în „Facla”, anul XVI, nr. 1579, sâmbata, 2 mai 1936, p. 7.
- *Plastica (Anastasiu Demian, Aurel Ciupe, Catul Bogdan, Romulus Ladea)*, în „Societatea de mâine”, anul XIII, nr. 4 (354), mai 1936, p. 99.
- *Gruparea Boema – Cluj – 1929-1931*, în „Societatea de mâine”, an XIII, nr. 5(355), august 1936, p. 137-138.
- *Ajun de Craciun (fragment din cartea de amintiri „Am plecat din sat”, partea a II-a, în pregătire)*, în „Gând românesc”, an VII, nr. 7-9, septembrie 1939.
- *Toate le-a facut Dumnezeu*, în „Mesterul Manole”, 11, nr. 8-9, 1940, p. 10-13.
- *Însemnari*, în „Mesterul Manole”, 11, nr. 10, 1940, p. 62-63.
- *Monumente neînțelese*, în „Societatea de mâine”, anul XVII, nr. 3-4 (371-372), octombrie-decembrie 1940, p. 80-81.
- *E glumeata firea (fragment dintr-o carte de amintiri)*, în „Luceafarul”, anul IV, nr. 4-5, aprilie-mai 1944, p. 141-145.
- *Arta populara, izvor de inspiratie*, în „Arta plastica”, nr. 1, 1957, p. 29-34.
- *Probleme ale sculpturii*, în „Arta plastica”, nr. 3, 1957, p. 45-48.

- *Un loc al dragostei si prieteniei. Discurs la acordarea titlului de Doctor Honoris Causa al Universitatii Babes-Bolyai din Cluj*, în „Vatra”, 23, nr. 6, iunie 1993, p. 7-12.
- *Mobilizare*, în „Tribuna”, nr. 23, 10-16 iunie 1993, p. 3-7.
- *Praga invadată de trupele sovietice. Pagini cenzurate din volumul „În spatiu si timp”, IV*, în „Apostrof”, 4, nr.7-8, 1993, p. 15-18.
- *Nebunul din turn* (fragment de roman), în „Blajul”, serie noua, anul I (IV), nr. 2, aprilie – iunie 2008, p. 57-86.

II. Critical references (selective)

A. In volumes:

- Aichelburg, Wolf von - *Hanuri în vânt*, Bucuresti, Editura pentru Literatura, 1969, p.57-58.
- Ardeleanu, Virgil - *A urî. A iubi: puncte de reper în proza actuala*, Cluj-Napoca, Editura Dacia, 1971, p. 42-46.
- Baltazar, Camil - *Evocari si dialoguri literare*, Bucuresti, Editura Minerva, 1974, p. 287-301.
- Bailesteanu, Fanus - *Aorist: eseuri, proza, prozatori, proportii*, Bucuresti, Editura Eminescu, 1988, p. 173-176.
- Baciu, Nicolae - *Ion Vlasiu –Dincoace de spatiu si timp*, Târgu-Mures, Editura Nico, 2008.
- Blaga, Lucian - *Luntrea lui Caron*. Editie îngrijita si stabilire text: Dorli Blaga si Mircea Vasilescu. Note asupra editiei Dorli Blaga. Postfata Mircea Vasilescu. Bucuresti, Editura Humanitas, 1990, p. 124-125.
- Brad, Ion - *Artist al renasterii: Ion Vlasiu. Evocari, în spatiu si timp*, în *Aicea, printre ardeleni*, Cluj-Napoca, Casa cartii de stiinta, 2007, p. 72-84.

- Brad, Ion - *În cautarea „Vlasiilor”*, prefata la Ion Vlasiu, *Vlasiile si alte poeme*, Târgu-Mures, Editura Ardealul, 2004, p. 4-5.
- Breazu, Ion - *Literatura Transilvaniei. Studii. Articole. Conferinte*, Bucuresti, Casa Scoalelor, 1944, p. 359.
- Caprariu, Al. - *Jurnal literar: 1957-1967*, Bucuresti, Editura pentru literatura, 1967, p. 105-109.
- Chinezu, Ion - *Pagini de critica*. Editie îngrijita si prefata de I. Negoitescu, Bucuresti, Editura pentru literatura, 1969, p. 166-170.
- Grigorescu, Dan - *Cuvânt înainte la Ion Vlasiu, Am plecat din sat*, Editura Minerva, Bucuresti, 1988, p. XI.
- Muthu, Mircea - *Calcâiul lui Delacroix: interferente culturale*, Bucuresti, Editura Libra, 1996, p. 78-81.
- Neagu, Fanus - *A doua carte cu prieteni: poeme rasarite-n iarba*, Bucuresti, Editura Sport-Turism, 1985, p. 53-56.
- Paraschivescu, Miron Radu - *Jurnalul unui cobai*, Cluj-Napoca, Editura Dacia, 1994, p.78-80.
- Perpessicius - *Opere. Vol. VIII: Mentuni critice*, Bucuresti, Editura Minerva, 1978, p. 187-191.
- Perpessicius - *Opere. Vol. IX: Mentuni critice*, Bucuresti, Editura Minerva, 1979, p. 151-155.
- Râpeanu, Valeriu - *Noi si cei dinaintea noastra*, Bucuresti, Editura pentru literatura, 1966, p.225-228.
- Sorban, Raoul - *Invazie de stafii. Însemnari si marturii despre o alta parte a vietii*, Bucuresti, Editura Meridiane, 2003, p. 56-57.
- Tihan, Teodor - *Apropierea de imaginar*, Cluj-Napoca, Editura Dacia, 1988, p. 80-83.
- Vlad, Ion - *Convergente (concepte si alternative ale lecturii)*, Cluj-Napoca, Editura Dacia, 1972, p. 329-342.
- Vlad, Ion - *În spatiul si timpul creatorului*, în Ion Vlad, *Lectura prozei. Eseuri, comentarii, interpretari*, Bucuresti, Editura Cartea

Româneasca, 1991, p. 317-321.

- Zaciu, Mircea - *Masca geniului*, Bucuresti, Editura pentru literatura, 1967, p. 9-11.
- Zaciu, Mircea - *Lancea lui Achile*, Bucuresti, Editura Cartea Româneasca, 1980, p. 33-38.
- Zaciu, Mircea - *Ca o imensa scena, Transilvania...*, Bucuresti, Ed. Fundatiei Culturale Române, 1996, p. 86.

B. In periodicals (selective):

- Baciu, Stefan - *Am plecat din sat, confesiunea autobiografica a sculptorului Ion Vlasiu*, în „Universul literar”, nr. 27, vol. 48, 8 iulie 1939, p. 8.
- Beniuc, Mihai - *Ion Vlasiu: Am plecat din sat*, în „Tara noua”, an I, nr. 29, 1939, p. 15
- Boldea, Iulian - *Mastile memoriei. [Ion Vlasiu, Obraze si masti, Bucuresti : Editura Eminescu, 1995]*, în „Vatra”, 27, nr. 5, mai 1998, p. 49-50.
- Boldea, Iulian - *Reflectie si confesiune. [Ion Vlasiu, Obraze si masti, Bucuresti: Ed. Eminescu, 1995]*, în „Luceafarul”, nr. 41, 468 , 1996, p. 11.
- Brad, Ion - *In memoriam Ion Vlasiu*, în „Armonia”, anul VI, nr. 3-4 (24), 1998, p. 18.
- Brad, Ion - *In memoriam Ion Vlasiu*, în „Vatra”, 27, nr. 1, 1998, p. 78.
- Brad, Ion - *Ion Vlasiu, în amurg*, în „Vatra”, 27, nr. 5, 1998, p. 43-45.
- Brad, Ion - *Încaierarea cu timpul*, în „Literatorul”, nr. 19, 1993, p. 13.
- Brad, Ion - *„Piatra si bronzul par însufletite”: Conversatie întrerupta [cu Ion Vlasiu]*, în „Curierul National”, 25-26 aprilie 1998, p. 7.

- Brad, Ion - *Rapitorul decembrie. Ion Vlasiu – In memoriam*, în „Literatorul”, 8, nr. 1-2, p. 13.
- Brustur, M. - *Note despre Ion Vlasiu*, în „Lupta Ardealului”, 1947, p. 237.
- Caba, Olga - *Cheia personajelor romanului autobiografic „Drumul spre oameni” de Ion Vlasiu*, în „Jurnalul literar”, 6, nr. 21-24, 1995, p. 1-2.
- Carandino, N. - *Ion Vlasiu*, în „Facla”, anul XVI, nr. 1548, miercuri, 1 ianuarie 1936, p. 7.
- Caprariu, Al. - *Dincolo de memorialistica*, în „Tribuna”, 6, nr. 19 (275), 10 mai 1962, p. 3.
- Chinez, Ion - *Ion Vlasiu: Am plecat din sat*, în *Gând românesc*, nr. 1-6, ianuarie-iunie 1939, p. 147.
- Comsa, Ana-Maria - *Distopia realului*, în „Blajul”, serie noua, anul I (IV), nr. 2, aprilie-iunie 2008, p. 51-56.
- Comsa, Ana-Maria - *Ion Vlasiu - ipostaze ale eului poetic*, în „Astra blajeana”, anul XV, 2 (59), iunie 2011, p.9.
- Comsa Ana-Maria - *Ion Vlasiu – despre frumosul si adevarul artei*, în „Blajul”, serie noua, anul IV (VII), nr. 1, ianuarie-martie 2011, p. 1-14.
- Cublesan, Constantin - *Memorialistul Ion Vlasiu*, în „Steaua”, 44, nr. 5, mai 1993, p. 19.
- Darva, Serge - *Ion Vlasiu*, în „Gând românesc”, an III, nr. 5-6, mai-iunie 1935, (Ed. Panfil) p. 307-309.
- Demetrescu, Calin - *Studiu introductiv la <<Ion Vlasiu>>*, Bucuresti, Editura Meridiane, 1984, p. 24-31.
- Draghici, Petru - *Scriitorul Ion Vlasiu*, în „Transilvania”, 72, nr. 7, 1941, p. 492-500.
- Grigorescu, Dan - *Vlasiu. In memoriam*, în „Literatorul”, vol. 8, nr. 1-2, ianuarie 1998, p. 6.
- Horia, Vintila - *Ion Vlasiu: Poveste cu naluci*, în „Mesterul Manole”, nr. 1-4, ianuarie-aprilie 1941, p. 33.

- Irimie, Negoita - *Poarta gloriei*, în „Tribuna”, 5, nr. 23, 1993, p. 6.
- Lapovita, Ramona - *Sculptorul printre cuvinte*, în „Vatra”, 27, nr. 5, mai 1998, p. 48-49.
- Malamen, Iolanda - *Ion Vlasiu – singur printre scriitori*, în „Luceafarul de dimineata”, nr. 18(936), aprilie 2010, p. 16.
- Mircea, Dumitru - *Ion Vlasiu - maretia modesta a geniului*, în „Tribuna”, 5, nr. 23, 1993, p. 7.
- Moarcas, Georgeta - *Tradarea cuvintelor. [Ion Vlasiu, Cartea de toate zilele unui an]*, în „Vatra”, 27, nr. 5, mai 1998, p. 51-52.
- Mocanu, Dana - *În cautarea unei ordini*, în „Vatra”, 27, nr. 5, mai 1998, p. 51.
- Moraru, Cornel - *Radacinile creatiei*, în „Vatra”, 27, nr. 5, mai 1998, p. 1.
- Moraru, Cornel - *Tema creatiei*, în „Vatra”, 27, nr. 5, mai 1998, p. 55-57.
- Muresan, Dumitru - *Confesiunea unei renasteri. [Ion Vlasiu, Am plecat din sat]*, în „Vatra”, 27, nr. 5, mai 1998, p. 45-48.
- Muthu, Mircea - *Dalta si condeiul*, în „Luceafarul”, nr. 8, 21 martie 1990, p. 4.
- Perpessicius - *Ion Vlasiu: Am plecat din sat*, în „România”, nr. 10, 30 decembrie 1938.
- Perpessicius - *Ion Vlasiu la 60 de ani*, în „Tribuna”, serie noua, 12, nr. 19 (589), 9 mai 1968, p. 7.
- Prelipceanu, Nicolae - *Artistul si amintirea*, în „Luceafarul”, nr. 47, 31 decembrie 1997, p. 2.
- Savin, Nicolae - *Despre iubire, la singular. [Ion Vlasiu, O singura iubire]*, în „Vatra”, 27, nr. 5, mai 1998, p. 49.
- Scorobete, Miron - *Cununa de lauri*, în „Tribuna”, 5, nr. 23, 1993, p. 3.
- Simionescu, Ion - *O carte*, în „Timpul”, nr. 4, 1933, p. 17.
- Stanca, Horia - *Ion Vlasiu: Am plecat din sat*, în „Symposion”, an II, nr. 1, 1939.
- Stancu, Vasile - *Expozitia Luchian Vlasiu (Târgu-Mures)*, în „Societatea de mâine”, anul IX, nr. 11-12, septembrie-octombrie 1932, p. 186.
- Suru, Miron - *Proza româneasca tânara*, în „Mesterul Manole”, vol. I, nr.

- 1, ianuarie 1939, p. 24-25.
- Siugariu, Calin - *Ardeleanul Ion Vlasiu*, în „Mesterul Manole”, vol. II, nr. 10, 1940, p. 81.
- Siugariu, Ion - *Expozitia lui Ion Vlasiu [de sculptura si de pictura]*, în „Mesterul Manole”, nr. 1-4, ian-apr 1942, p. 45.
- Sofron, Demostene - *Satul nu-si va gasi echilibrul si situatia materiala ...* [Interviu], în „Tribuna”, 5, nr. 23, 1993, p. 3.
- Sorban, Raoul - *Sculptorul Ion Vlasiu*, în „Societatea de mâine”, anul XI, nr. 1-2, ianuarie-februarie 1934, p. 26.
- Terebesti, I. A. - *Jurnal plastic*, în „Luceafarul”, an IV, serie noua, nr. 8-9, octombrie-noiembrie 1944, p. 312.
- Toca, Mircea - *Artistul complet*, în „Tribuna”, 5, nr. 23, 1993, p. 3.
- Ungureanu, Cornel - *Ion Vlasiu si transformările jurnalului*, în „Tribuna”, 3, nr. 4, 24 ian. 1991, p. 5.
- Vida, Gheorghe - *Tânarul Vlasiu în oglinda criticii*, în „Vatra”, 27, nr. 5, mai 1998, p. 52-55.
- Vianu, Tudor - *Referat asupra lucrării <<Am plecat din sat>> de Ion Vlasiu*, în *Revue Roumaine*, 30 decembrie 1957, p. 12.
- Zaciu, Mircea - *Ion Vlasiu – Doctor Honoris Causa al Universitatii Babes-Bolyai. Laudatio*, în „Vatra”, nr. 6, 23 iunie 1993, p. 6.
- Zaciu, Mircea - *Ion Vlasiu*, în „România literară”, 31, nr. 18, 1998, p. 14.
- Zaciu, Mircea - *Maestrul*, în „Vatra”, 27, nr. 5, mai 1998, p. 25.
- Zaciu, Mircea - *Tinta fixa Ion Vlasiu. Maestrul*, în „Vatra”, 27, nr. 5, 1998, p. 25.
- *** - *Dosar Ion Vlasiu - Argument. [Include: Fisa biobibliografica]*, în „Apostrof”, 4, nr. 7-8, 1993, p. 15.
- *** - *Centenar Ion Vlasiu*, în „Acasa”. Periodic cultural trimestrial, an I, nr. 1-2, ianuarie-iunie 2008.

C. In dictionaries, anthologies, literary histories etc. (selective):

- Barbosa, Octavian - *Ion Vlasiu în Dictionarul artistilor români contemporani*, Bucuresti, Editura Meridiane, 1976, p. 508-510.
- Baciut, Nicolae - *O istorie a literaturii române contemporane în interviuri*, Târgu Mures, Editura Nico, 2005.
- Bârsan, Cristian - *Clujeni ai secolului 20: dictionar esential*, Cluj-Napoca, Casa Cartii de Stiinta, 2000, p. 337.
- Cosma, Anton - *Romanul românesc contemporan: 1945-1985*, vol. II, Bucuresti, Editura Eminescu, 1998, p. 238-241.
- Micu, Dumitru - *Literatura româna de azi: 1944-1964. poezia, proza, dramaturgia*, Bucuresti, Editura Tineretului, 1965, p. 235-237.
- Manolescu, Nicolae - *Istoria literaturii române: de la creatia populara la postmodernism*, Bucuresti, Editura Saeculum, 2009, p. 262-263.
- Micu, Dumitru - *Istoria literaturii române: de la creatia populara la postmodernism*, Bucuresti, Editura Saeculum, 2009, p. 262-263.
- Oprisan, I. - *Ion Vlasiu în Dictionarul general al literaturii române*, vol. VII – J-Z, Bucuresti, Editura Univers Enciclopedic, 2009, p. 368-369.
- Perpessicius - *Alte mentiuni de istoriografie literara si folclor*, vol. II, Bucuresti, Editura pentru literatura, 1964, p. 421.
- Popa, Marian - *Dictionar de literatura româna contemporana* (editia a II-a), Bucuresti, Editura Albatros, 1977, p. 614.
- Pop, Ion (coord) - *Dictionar analitic de opere literare românești*, I, Cluj-Napoca, Casa Cartii de Stiinta, 1999, p. 37-38.
- Zaciu, Mircea - *Dictionarul scriitorilor români*, Bucuresti, Editura Albatros, 2002, p. 786-789.
- Papahagi, Marian
- Sasu, Aurel (coord.)

III. General bibliography:

- Bachelard, Gaston - *Pamântul și reveriile odihnei. Eșeu despre imaginația intimității*. Traducere, note și prefata de Irina Mavrodin,

- Bucuresti, Editura Univers, 1999.
- Bachelard, Gaston - *Pamântul si reveriile vointei. Eseu asupra imaginatiei fortelor*. Traducere de Irina Mavrodin, Bucuresti, Editura Univers, 1999.
- Bahtin, Mihail - *Eseuri de literatura si estetica*. Traducere de Nicolae Iliescu. Prefata de Marian Vasile. Bucuresti, Editura Univers, 1982.
- Bahtin, Mihail - *Formele timpului si ale cronotopului în roman. Eseuri de poetica istorica*, Bucuresti, Editura Univers, 1972.
- Balota, Nicolae - *Romanul românesc în secolul XX*, Bucuresti, Editura Viitorul Românesc, 1997.
- Barthes, Roland - *Placerea textului*. Traducere de Marian Papahagi. Prefata de Ion Pop, Cluj-Napoca, Editura Echinox, 1994.
- Baudrillard, Jean - *Celalalt prin sine însusi*. Traducere de Ciprian Mihali, Cluj-Napoca, Editura Casa Cartii de Stiinta, 1997.
- Bancila, Vasile - *Duhul sarbatorii*, Bucuresti, Ed. Anastasia, 1996.
- Bergson, Henri - *Eseu asupra datelor imediate ale constiintei*. Traducere de Diana Morarasu, Iasi, Institutul European, 1992.
- Bлга, Lucian - *Teatru, Proza autobiografica*, vol. II, Bucuresti, Editura Albatros, 1980.
- Blanchot, Maurice - *Spatiul literar*. Traducere si prefata de Irina Mavrodin, Bucuresti, Editura Univers, 1980.
- Blanchot, Maurice - *Jurnalul intim si povestirea în Le livre à venir*, Paris, Gallimard, 1971, coll. Idées, trad. în „Caiete critice”, nr. 3-4, 1986, de Emil Paraschivoiu.
- Bloom, Harold - *Canonul Occidental. Cartile si scoala epocilor*. Traducere de Delia Ungureanu, Bucuresti, Editura Art, 2007.
- Boia, Lucian - *Jocul cu trecutul: istoria între adevar si fictiune*, Bucuresti, Editura Humanitas, 2002.
- Booth, Wayne C. - *Retorica romanului*, Traducere de Alina Clej si Stefan Stoenescu, Bucuresti, Editura Univers, 1976.

- Braga, Corin - *10 studii de arhetipologie*, Cluj, Editura Dacia, 1999.
- Braga, Mircea - *Recursul la traditie; o propunere de hermeneutica*, Cluj-Napoca, Editura Dacia, 1987.
- Cassirer, Ernst - *Eseu despre om. O introducere în filozofia culturii umane*. Traducere de Constantin Cosman, Bucuresti, Editura Humanitas, 1994.
- Calinescu, Matei - *Cinci fete ale modernitatii. Modernism, postmodernism, avangarda, decadenta, kitsch*, Traducere de Tatiana Patrulescu si Radu Turcanu, postfata de Mircea Martin, Bucuresti, Univers, 1995.
- Calinescu, Matei - *A citi. A reciti: catre o poetica a (re)lecturii*, Iasi, Editura Polirom, 2003.
- Chevalier, Jean, Gheerbrant, Alain - *Dictionar de simboluri. Mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere*, vol. 3, P-Z, Bucuresti, Editura Artemis, 1993.
- Ciocârlie, Livius - *Realism si devenire poetica*, Timisoara, Editura Facla, 1974.
- Ciopraga, Constantin - *Personalitatea literaturii române. O încercare de sinteza*. Iasi, Editura Junimea, 1973.
- Cornea, Paul - *Amintiri din copilarie: între fabula si istorie*. Postfata la Ion Creanga – *Povesti. Amintiri*. Bucuresti, Editura Minerva, 1985.
- Creanga, Ion - *Povesti. Amintiri*, Bucuresti, Editura Minerva, 1985.
- Cristea, Dan - *Autorul si fictiunile eului*, Bucuresti, Editura Cartea Româneasca, 2004.
- Cristea, Dan - *Versiune si subversiune: paradoxul autobiografiei*, Bucuresti, Editura Cartea Româneasca, 1999.
- Crohmalniceanu Ov. S. - *Literatura româna între cele doua razboaie mondiale*, vol. I, Bucuresti, Editura Minerva, 1972.
- Cublesan, Constantin - *Introducere în teoria literaturii*, Universitatea „1 Decembrie 1918”, Alba-Iulia, 2002.

- Curticeanu, Mircea - *De amicitia. Lucian Blaga – Ion Breazu. Corespondenta*, Cluj-Napoca, Biblioteca Apostrof, 1995.
- Diel, Paul - *Divinitatea. Simbolul si semnificatia ei*. Traducere de Mihai Avadanei. Prefata de Nicu Gavriluta. Bucuresti, Institutul European, 2002.
- Fanache, Vasile - *Lecturi sub vremuri*, Cluj-Napoca, Editura Motiv, 2000.
- Foucault, Michel - *Ordinea discursului. Un discurs despre discurs*. Traducere de Ciprian Tudor, Bucuresti, Editura Eurosong & Book, 1998.
- Friedrich, Hugo - *Structura liricii moderne*, Bucuresti, Editura pentru literatura universala, 1969.
- Gadamer, H. G. - *Actualitatea frumosului*. Traducere de Val Panaitescu, Iasi, Editura Polirom, 2000.
- Genette, Gérard - *Figuri*. Selectie, traducere si prefata de Angela Ion si Irina Mavrodin, Bucuresti, Editura Univers, 1978 .
- Genette, Gérard - *Introducere în arhitext. Fictiune si dictiune*. Traducere si prefata de Ion Pop, Bucuresti, Editura Univers, 1998.
- Ghemes, Ileana - *Autohtonism si „europeism” în cultura si literatura româna interbelica*, Sibiu, Editura Imago, 2001.
- Glodeanu, Gheorghe - *Poetica romanului interbelic. O tipologie posibila*. Editia a II-a, revazuta, Bucuresti, Editura Ideea Europeana, 2007.
- Giurgiuca, Emil - *Poeti tineri ardeleni. Antologie cu 18 masti în lut de I. Vlasiu*, Bucuresti, Fundatia pentru literatura si arta, 1940.
- Grigorescu, Dan / (coord.) - *Bibliografia esentiala a literaturii române. Scriitori / Reviste Concepte*, Institutul de Istorie si Teorie Literara „G. Calinescu”, Bucuresti, Editura Enciclopedica, 2003.
- Hangiu, Ion - *Dictionarul presei literare românesti (1790-1990)*. Editia a II-a revizuita si completata, Bucuresti, Editura Fundatiei Culturale Române, 1996.
- Heidegger, Martin - *Originea operei de arta*. Traducere si note Thomas Kleininger si Gabriel Liiceanu. Studiu introductiv Constantin

- Noica, Bucuresti, Editura Humanitas, 1995.
- Holban, Ioan - *Literatura subiectiva*, Bucuresti, Editura Minerva, 1989.
- Huizinga, Johan - *Homo ludens. Încercare de determinare a elementului ludic al culturii*. Traducere de H. R. Radian. Cuvânt înainte de Gabriel Liiceanu. Bucuresti, Editura Humanitas, 2002.
- Ingarden, Roman - *Studii de estetica*. Traducere de Olga Zaiwk. Bucuresti, Editura Univers, 1978, p. 73.
- Jaccard, Roland - *Exilul interior. Freud, psihanaliza si modernitatea*. Traducere, prefata, postfata si note de Jean Chiriac, Bucuresti, Editura Aropa, 2000, p. 50.
- Jankélévitch, Margareta Vladimír - *Tratat despre moarte*. Traducere de Ilie Gyurcsik si Gyurcsik Timisoara, Editura Amarcord, 2000.
- Jucan, Marius - *Fascinatia fictiunii sau despre retorica elipsei*, Cluj-Napoca, Editura Dacia, 1998.
- Laroux, Guy - *Realismul. Elemente de critica, de istorie si de poetica*. Traducere de Valentina Falan, Bucuresti, Editura Cartea Româneasca, 1998.
- Lejeune, Philippe - *Pactul autobiografic*. Traducere de Irina Margareta Nistor, Bucuresti, Editura Univers, 2000.
- Lévinas, Emmanuel - *Moartea si timpul*. Traducere, cuvânt înainte si note de Anca Manutiu, Cluj-Napoca, Editura Apostrof, 1996.
- Lévinas, Emmanuel - *Totalitate infinit. Eseu despre exterioritate*. Traducere, glosar si bibliografie de Marius Lazaruca, postfata de Virgil Ciomos, Iasi, Editura Polirom, 1999.
- Lintvelt, Jaap - *Punctul de vedere. Încercare de tipologie narativa*. Traducere de Angela Martin. Studiu introductiv de Mircea Martin, Bucuresti, Editura Univers, 1994.
- Lukacs, Georg - *Teoria romanului. O încercare istorico-filosofica privitoare la formele marii literaturi epice*, Bucuresti, Editura Univers, 1977.

- Malita, Liviu - *Eu, scriitorul*, Cluj-Napoca, Fundatia Culturala Româna, Cluj-Napoca, 1997.
- Manolescu, Nicolae - *Arca lui Noe. Eseu despre romanul românesc*, Bucuresti, Editura 100+1 Gramar, 2000.
- Marino, Adrian - *Comparatism si teoria literaturii*, Iasi, Editura Polirom, 1998.
- Marino, Adrian - *Dictionar de idei literare*, Bucuresti, Editura Eminescu, 1993.
- Mattei, Jean-Francois - *Barbaria interioara. Eseu despre imundul modern*. Traducere de Valentina Bumbas-Vorobiov, Pitesti, Editura Paralela 45, Colectia *Studii*, 2005.
- Mauron, Charles - *De la metaforele obsedante la mitul personal*. Traducere din limba franceza de Ioana Bot. Aparat critic, bibliografie si note pentru editia româneasca de Ioana Bot si Raluca Lupu, Cluj-Napoca, Editura Dacia, 2001.
- Melchior-Bonnet, Sabine - *Istoria oglinzii*. Traducere de Luminita Braileanu. Prefata de Jean Delumeau, Bucuresti, Editura Univers, 2000.
- Micu, Dumitru - *În cautarea autenticitatii*, Bucuresti, Editura Minerva, 1992.
- Mihaies, Mircea - *Cartile crude. Jurnalul intim si sinuciderea*, Timisoara, Editura Amarcord, 1995.
- Mihaies, Mircea - *De veghe în oglinda*. Editia a II-a, revazuta, Bucuresti, Editura Cartea Româneasca, 2005.
- Mihailescu, Dan C. - *Literatura româna în postceausism. 1. Memorialistica sau trecutul ca re-umanizare*, Iasi, Editura Polirom, 2004.
- Moraru, Cornel - *Textul si realitatea: studii*, Bucuresti, Editura Eminescu, 1984.
- Nadin, Mihai - *A trai arta. Elemente de metaestetica*, Bucuresti, Editura Eminescu, 1972.
- Negrici, Eugen - *Iluziile literaturii române*, Bucuresti, Editura Cartea Româneasca, 2008.
- Negrici, Eugen - *Literatura româna sub comunism. Proza*, Bucuresti, Editura Fundatiei Pro, 2002.

- Ornea, Z. - *Traditionalism si modernitate în deceniul al treilea*, Bucuresti, Editura Eminescu, 1980.
- Ortega y Gasset, Jose - *Studii despre iubire*. Traducere de Sorin Marculescu. Bucuresti, Editura Humanitas, 2007.
- Pamfil, Alina - *Spatialitate si temporalitate. Eseuri despre romanul românesc interbelic*, Cluj-Napoca, Editura Dacopres, 1993.
- Pârvulescu, Ioana - *Întoarcerea în Bucurestiul interbelic*, editia a II-a, Bucuresti, Editura Humanitas, 2007.
- Petras, Irina - *Teme si digresiuni. Scriitori clasici si moderni*, Cluj- Napoca, Editura Casa Cartii de Stiinta, 2006.
- Piru, Al. - *Panorama deceniului literar românesc: 1940-1950*, Bucuresti, Editura pentru Literatura, 1968.
- Podoaba, Virgil - *Fenomenologia punctului de plecare*, Brasov, Editura Universitatii Transilvania, 2008.
- Popa, Mircea - *Continuitati*, Cluj-Napoca, Editura Dacia XXI, 2010.
- Popa, Grigore - *Peisaj ardelean*, Sighisoara, Editura Miron Neagu, 1943.
- Poulet, Georges - *Metamorfozele cercului*. Traducere de Irina Badescu si Angela Martin. Studiu introductiv de Mircea Martin. Bucuresti, Editura Univers, 1987.
- Ricoeur, Paul - *Soi-même comme un autre. L'Ordre Philosophique*, Paris, Éditions du Seuil, 1990.
- Rusu, Liviu - *Opere*, vol II - *Eseu asupra creatiei artistice. Contributie la o estetica dinamica*, Cluj-Napoca, Editura Dacia, p. 299.
- Schopenhauer, Arthur - *Lumea ca vointa si reprezentare*. Traducere de Emilia Dolcu, Viorel Dumitrascu, Gheorghe Puiu. Iasi, Editura Moldova, 1995.
- Simion, Eugen - *Fictiunea jurnalului intim*. Editia a II-a, revazuta si adaugita, vol. I-III, Bucuresti, Editura Univers Enciclopedic, 2005.
- Simion, Eugen - *Genurile biograficului*, Bucuresti, Editura univers enciclopedic, 2002.

- Sora, Simona - *Regasirea intimitatii. Corpul în proza româneasca interbelica si postdecembrista*, Bucuresti, Editura Cartea Româneasca, 2008.
- Spiridon, Monica - *Despre „Aparenta” si „Realitatea” literaturii*, Bucuresti, Editura Univers, 1984.
- Ticu, Constantin - *Sinele si memoria autobiografica (Sinteza teoretica)*, Iasi, Editura Polirom, 2004.
- Tomus, Mircea - *Romanul romanului românesc*, vol. I – *În cautarea personajului*, Bucuresti, Editura Gramar, 1999.
- Ungureanu, Cornel - *Geografia literaturii române, azi*, Pitesti, Editura Paralela 45, 2003.
- Ursa, Anca - *Metamorfozele oglinzii. Imaginarul jurnalului literar românesc*, Cluj-Napoca, Editura Limes, 2006.
- Worringer, Wilhelm - *Abstractie si intropatie si alte studii ale teoriei artei*, Bucuresti, Editura Univers, 1970.
- Wünenburger, Jean-Jacques - *Filozofia imaginilor*, Iasi, Editura Polirom, 2008.
- Wünenburger, Jean-Jacques - *Utopia sau criza imaginarului*. Traducere de Tudor Ionescu, Cluj-Napoca, Editura Dacia, 2001.
- Zaciu, Mircea - *Ca o imensa scena, Transilvania...*, Bucuresti, Ed. Fundatiei Culturale Române, 1996.
- *** - *Caiete critice*, nr. 3-4, 1986, *Jurnalul ca literatura*

IV. Websites:

- Baicus, Iulian - *Dublul Narcis*, Bucuresti, Editura Universitatii din Bucuresti, 2003, text disponibil la:
<http://ebooks.unibuc.ro/filologie/Baicus/capitolul6a.htm>
 (text accesat la data de 20.07.2010).
- Boldea, Iulian - *Mircea Eliade – semnificatiile discursului autobiografic*, în „Rost”, text disponibil la:

- <http://www.rostonline.org/rost/mai2007/eliade.shtml> (accesat la data de 24 iulie 2009).
- Bota, Sorina - *Ilarie, nu poti sa faci ceea ce nu ai facut la timp*. Interviu cu Ilarie Botis, text disponibil la: <http://cultura.inmures.ro/proiecte/detalii-proiect/detalii-proiect/article/1553/1751.html> (accesat la data de 11 iunie 2009).
- Colonna, Vincent - *L'autofiction (Essai sur la fictionalisation de soi en Littérature)*, Doctorat de l'E. H.E.S.S., 1989, Directeur: Monsieur Gerard Genette, École de Hautes Études de Sciences Sociales, text disponibil la: <http://tel.archivesouvertesfr/docs/00/04/70/04/PDF/tel-00006609.pdf> (accesat la data de 16.07.2009).
- Cublesan, Constantin - *Prefata la Nebunul din turn*, Cluj-Napoca, Editura Dacia XXI, 2011, text disponibil la <http://www.agentiadecarte.ro/2011/06/nebunul-din-turn-de-ion-vlasiu/> (accesat la data de 14 iunie 2011).
- Ungureanu, Cornel - *Atelier, model, pictor sau despre discursul pictural*, în „Liternet.ro”, text disponibil la: <http://agenda.liternet.ro> (accesat la data de 12.09.2010).
- Vlasiu, Ioana - *Tata credea ca va trai o suta de ani*, în „ZF Ziarul de duminica”, text disponibil la: <http://www.zf.ro/ziarul-de-duminica/tata-credea-ca-va-trai-o-suta-de-ani-2902623/> (accesat la data de 3 iunie 2011)
- Vlasiu, Ioana - *Seninatatea artistului*, în „ZF Ziarul de duminica”, text disponibil la: <http://www.zf.ro/ziarul-de-duminica/seninatatea-artistului-2902103/> (accesat la data de 3 iunie 2011)
- Vrabie, Diana - *Diferentieri tipologice între discursul autobiografic și cel biografic* în „Limba româna”, text disponibil la:

<http://www.limbaromana.md/index.php?go=articole&n=592>

(accesat la data de 3 iunie 2011).

www.autopacte.org

www.vlasiu.go.ro