ROMANIAN PRISON

POETRY

– SUMMARY –

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ALBA IULIA
2012
I tried in this study an overview of Romanian prison poetry. We thought that it is a neglected chapter in the history of contemporary Romanian literature. We have written more about prison memoirs, true and rich, but between the two types of literature detention beyond a few similarities, a fundamental difference: the memoirs were written after years in prison, while poetry was created in prison, even in prison.

Was beginning its recovery since 1990, first in anthologies, on the initiative, as was expected, the Association of Former Political Prisoners in Romania. (It should be noted that before 1989 there were several anthologies of "poetry bondage" - abroad in Spain and the U.S., which we mentioned in the bibliography.) Since 1990 and so far have also published five collections of poems prison, last, where are those who are not? Bucharest: Betta, 2012, occurred very recently when the poem ends presentation pages communist prisons, a bilingual (Romanian-French) consisting of poet Paul Romanescu signing and selection and the French version (except Gyr, where selection is performed by Simona Popa, daughter of the poet, and the French version by Luc Verly), totaling 89 names of poets, is the richest numerical anthology, but from the other (poet behind bars, Petru Voda Monastery, 2010 or Poetry anthology by John Cistelecan prison, Eikon Publishing, 2006) reproduces fewer poems: in Crainic, Radu Gyr, Andrei Ciurunga six to seven poems from other poets one, two or three poems.

Passing over the few articles devoted to this subject (which also I registered bibliography) is due only to point attempt synthesis of poetry Romanian prison due Cistelecan Joan. No prominent representatives of this poem, which I called Classics Romanian prison poetry, I have to the attention of researchers, except Gyr, which the poet Adrian Smith has dedicated a
monographic essay in 1995 (broken lance. Lirica Radu Gyr, EDP, 1995), and the late Cornelius Craciun stylistic analysis from the perspective of his poetry (poetry stylistic approaches Radu Gyr, Oradea Publishing Logos 94, 2007).

I paid special attention concept of poetry prison, striving to bring some needed conceptual delimitations to understand the specifics of this poem. The highlight of the place in which it was created: in prison. Specifically created with a purpose: to be, with faith in God and prayer, a moral support, a spiritual tonic in hell that sinister place of isolation. I used the word "created" - avoiding "written" because poetry communist temințelor could not be written prohibition writing instruments, books and paper are categorical and its harshly punished violations. Ingenious means (the "needle soap" - is the title of an anthology of poetry published before 1989 Romanian prison abroad on tiny pieces of paper, sewn into the lining of his coat, especially by Morse code) this poem was nevertheless "created ". Was spread or diffusion of quasi-folk and folk poetry here kinship with them, causing oral movements and the existence of alternatives, so that the various anthologies mentioned sometimes significant differences in text poems, and the composition of editions Crainic, Radu Gyr, Andrei Ciurunga, publishers were forced to resort to comparing texts with existing manuscripts in the archives of the family, opting obviously the latter form.

A characteristic feature of prison poetry is its interference with religious poetry. Interference is not quite the right word or completely, because sometimes communist prisons poetry is poetry or poetry religion - prayer and reading of poems such as „Where are those who are not” of Crainic, „Last night Jesus” by Radu Gyr, Mass Andrew Ciurunga others, their classification reluctant reader: poetry prison or religious poetry. Burden religious feeling and detention are so intimately interwoven that this classification is difficult and unnecessary. Coexistence of these feelings because it reminds us of the famous remark by Tudor Vianu, about nature and love Eminescu's poetry, the famous literary critic and esthetician saying that natural events become "secret language, delicate and
august poet of love". So assuming suffering fragments suggests prayer as it takes the form of prayer.

Perhaps the most important feature of Romanian prison poetry is its political nature, not anticommunist, anti-Bolshevik. That is why I hesitated to talk in more detail about folklore detention (in anthologies or Tantas Horea Viorel or Marian Munteanu), although some of these poems, as recently demonstrated Alex Stefanescu could figure through their artistic value, a reader, no matter how demanding the Romanian folk poetry. Just Romanian classical poetry, the poetry we find a weak tradition of Prisons (C. Bolliac, Al. Macedonski Tudor Arghezi) has no proper speaking, consistent with poetry prison, which was the subject of our research: Caesar Bolliac and Macedonski is a sense of compassion, the romantic perspective, often condemned too harshly or unfairly, Tudor Arghezi attraction is for a universe that was exploited to him in Romanian poetry. Interestingly both the characters and the diversity of picturesque and rudimentary language, slang inserts.

Proper research begins with chapter Poetry Classics prison, where I treated monographic three poets: Crainic, Radu Gyr, Andrei Ciurunga. After brief biographical information with an overview of the work, I insisted on poems which fall within this universe a literary commentary highlighting the dominant themes: hunger, cold, fear, humiliation grieving, inhuman behavior of perpetrators, common themes. The attitude is different: the Nichifor suffering endured rarely erupts in apostrophes pamphleteer and vindictive against perpetrators, but this attitude is present in Gyr and Andrei Ciurunga. These poets, especially the first two, were familiar names in Romanian literature before prison, but their poetry becomes greater artistic value in what they created during detention. Their poems were known, stored and distributed in prisons and there were prodigious memory prisoners (and prison memoirs retained the names of some of them) who knew his volumes of poetry Crainic or Gyr. Andrew Ciurunga, which I considered a close family of Ragu Gyr, would be retained by the history of Romanian poetry without "the harsh poems ship Channel" with apocalyptic visions with threat grind, with lyrics that vibrates a prophetic pathos.
Those who have learned these "poems in handcuffs" or "linked poems" have been somewhat encouraged to write their own poems, like how these classics wrote.

Many, most, of the poets behind bars probably would not have ever written poetry, if it had not gone through this terrible life experience. I called the next chapter of the poet was born in prison, after the title of a poem by Basil Tacu. This chapter is necessarily incomplete, because the number of these poets is as recent anthologies of about eighty. We chose some of them obviously subjective choice, but we may anthologies found ourselves some "new names" to complete this chapter: Aurelian Bentoiu, Ioan Andrei (name literary Greek Catholic Bishop Ion Ploscaru), Tertullian near Radu Brateş, Edgar Papu.

A controversial issue is the literary value of the poem: we showed that Adrian Marino total disregard them with a sovereign contempt unjustified, Paul Goma to provide value - bearing only soul in the space in which they were created, or in prison. Some challenges to literary value, giving them just a documentary value. Obviously that can not be disputed documentary value because they represent history in verse of those dark years 1947-1964, it is also clear that some poems do not pass this record in verses - sometimes clumsy - a personal suffering, but equally true is that many of these poems, not only of classical poetry prison, Announcer, Gyr and Ciurunga, but also signed by Sergiu Mandinescu, poet appreciated superlative Noica Viorel Ghiorghita, Victor Ion Pica and others are poems whose reading moves, convincing and reader today that they have only documentary value, but a deeply human and therefore artistic one.

Initially we thought to include a chapter in our presentation that it be called poetry anticommunist resistance. Should be followed in this chapter to talk about some poems: - carols Romanian prisoners in the USSR by Stephen Tumurug (Poets anthologies currently behind bars and Where are those who are not), and the poetry of Nicolae Mazilu, March Carpathian Fagaras that we identified in the extensive memoirs of Ion Gavrila Ogoranu, trees break, but no doubt, truly epic anticommunist resistance in Fagaras Mountains and several
poems of Basil Motrescu, a kind of outlaw Sadoveanu the District the poor, who fought in the Mountains of Bucovina, whose poems I found some of the "Romanian anti-communist resistance logs". After reading them I quit, however, because we have contradicted ourselves concept of prison poetry - poetry created in prison. Sure that an explanation would have found the claim had become commonplace, naming a sad truth that the whole country during communism was a big prison, and a chapter in the anthology called Poetry in handcuffs suggestive this: Gemstones country, cry mob.

A novel contribution is the chapter on the poet Radu Brateș (1913-1973) of Blaj, whom I and called „A revelation”. A revelation that not only is not mentioned in any anthology of poetry prison or in any study on this subject, but until tender appearance manuscript, with admirable penmanship - anastatic reproduced by two of his students, the poet Ion Brad and engineer and memoirist Peter Sechel - as I write storm (see annexes), Radu Brateș known only as evocative of Blaj (see volumes Blaj aspects of life and people in Transylvania), a poet of the village with lyrics reminiscent of traditional poetry Transylvanian, and modernity Blaga's poetry, a poetry sometimes wander existential anxieties. The booklet inspired writing in exile teaching storm water detention Prut or years to ship Channel Radu surghiunitului Brateș is a descendant of the Roman poet Ovid, complaining and like it, you remove pets and loved ones, but also poet's Channel - Andrew Ciurunga thematic lineage but not the cry of revolt and disobedience thereof, but with a sore stifles and images of Dante’s hell.

I intend to make up a quasi Bibliography - full of poetry prison: structuring it in the following sequence: Anthologies, Volume prison poems, memoirs (selective I preferred those books stating poets and poetry in prisons) and finally, critical references. Annexes come to illustrate some of our work documentation. I remember those pages that we have found really illustrative.

This research enables us to prison poetry say that it is an important chapter of Romanian poetry after World War II, opposing the socialist realist poetry, dogmatic, present in volumes and textbooks of the time, also is a chapter Romanian poetry gives originality by customizing it in the context of European
poetry, through these poems, poems published before "Star" (from T. Arghezi, G. Bacovia, V. Voiculescu, Ion Vinea), it connects with a big poetry wars denying hiatus shaped by poetry he wanted to impose communist ideology.
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