

**SUMMARY OF THE PhD THESIS WITH THE TITLE
PETRE STOICA - MONOGRAPHIC STUDY**

PhD student FLORENTINA GHIȚĂ-NICĂ
LUCIAN BLAGA UNIVERSITY OF SIBIU

ARGUMENT

The doctoral thesis **Petre Stoica - monographic study** is structured in three parts and contains, as large as possible, a research of what ment the man, the poet, the memoir-writer , the diarist and the translator Petre Stoica. In our carrying out of this monographic analysis we have to use many and different articles of literary criticism, studies, interviews and we consulted some specific symbols dictionaries, which helped me to decipher the lyrical universe of the poet Petre Stoica. This doctoral thesis proposes the investigation of the life of Petre Stoica but at the same time of his literary concerns and studies: poetry universe and its stages which this crossed through different historical periods, which dominated it and influenced the author's lyrical ego.

It is fitting to emphasize like in a lesson for the followers and passionate research workers of poetry, through which distinguished the personality of this remarkable spirit of the post war poetry: Petre Stoica. The man has passed through different changes, starting from his birth place, then followed the primary and gymnasium school, high school, faculty and not at last his residence. It is interesting to draw the itinerary of Petre Stoica in order to underline the permanent searching of the artist.

Making his first debut like a poet, the man Petre Stoica was launched in the literary field through the help of A.E.Baconsky, the mentor of the literary group *STEAUA*. As a poet, he distinguished like a prolific petry author. Concerned by the text artificial means, he printed a poetry volume yearly or at every second year, which ment his contribution to the evolution of a poetry, contested by some, promoted by others. His thirst after reading and his capacity to develop his own personal afirmation code like a

poet, remained starting points in the elaboration process of a poetry rigorously conceived, without to many punctuation marks, homogeneous by definition.

The content of the lyrical poetry of Petre Stoica has its origins in the domain of the symbolist George Bacovia even from the high school years, when he had the opportunity to read as for the first time the verse of this classical author. The impact caused by the reading of the Bacovia's lyrical prints was overwhelming: *I was astoundingly captivated by a music, a chromatism, a monoton, a grief of which I couldn't get free (and neither I wanted it(...)) I had reached the age of fourteen years and I lived an astonishing experience* (Petre Stoica, *Appointments with a former service official of the third class*, in **Caligraphy and colours**, Bucharest, Cartea Romaneasca Publishing House, 1984, page 8).

His poetry volumes represent testimonies of the pass of the poet Petre Stoica through the Romanian literary field, emerged by the wish to continue the tradition from the place from where George Bacovia finished it. Actually there is no coincidence in the fact that in the moment in which George Bacovia passed away, Petre Stoica made his debut with poetry and the fate appealed to him. *The central theme of Petre Stoica's poetry, the profound dream, which structures his whole creation, is the nostalgia of the origins, of the Eden time of the childhood and of the magic-Utopian space, circumscribed to the gold age.* (Ovidiu Morar, *The Temperance of the insurgent Petre Stoica* in the *Contemporanul Magazine*, year XX, number 7).

Petre Stoica contributed to the innovation of the Romanian poetry through the evocation of the space in which he lived, through the evocation of the ages, which he crossed and of the themes which he tackled them, refreshing each time with the melancholy scent. Considering on its whole, the poetry of Petre Stoica sequentially photographically structured, as if the verse would be the result of an immortalized moment. The poet builds and rebuilds the image of a legendary topos, ruled by the tutelary image of his grandmother and by a magic time, in which the dusty objects (like the clock, the gramophone) become animated and/or begin to materialize through an inner music, specific to the melancholy temperament, which created them. For instance the poem ***The wood clock***: *clock fixed on the wall/clown mask/in the wedding of years.../his blind eyes have seen/the flame of the bodies clasped in their arms in bed(...)*.

With Petre Stoica, *the poetical speech is situated in the same regime of ambiguity, oscillating between gravity and play, between melancholy and irony, between anguish and derision and refusing the fastening in a certain formula*(long, evocative texts alternate with others reflexive, made up of some verse or even of a single verse, the metaphorical ambiguity alternates with the flat prosaism, the plethoric with the elliptical style, the structure with a certain style addition with the deconstruction of vanguard source. (Ovidiu Morar,quoted work.).

Stately and independent character, Petre Stoica searched for his poetical style, namely a strong style marked by the a personal myth and the method, which he usually shares, in his texts is one built through symbols. There is no doubt that the poet is hallucinated by the existential mystery. He visually perceives the universe through the olfactive sensations and his impressions are registered in a sensitive manner. The lyrical ego uses symbols wishing to express the copy of a world, which it will not forget it. The myth of Narcis, Ophelia and Diana represent three of the evidencies that the mirror is the means through which the lyrical ego proves that the universe ad infinitum multiplies. The detail focalisation technique, a cinematographic technique, is that which was taken over by Petre Stoica.

The transfer of the significant events and deeds from his life, from the daily into the oniric world consists in a succession of snapshots, which reveals a melancholic, elegiac, thoughtful, nostalgic and contemplative spirit. The securing space for which a solitary lyrical ego is searching and in which it takes refuge, is represented by the rustic universe in which the poet lived during the childhood period. Here formerly arrived, contemplating old objects, the dusty pictures album, the rememebers magic moments spent in his existence. He evokes his loves, his reslessnesses and anguish. Perhaps this is the reason, why he seemed to some critics like an out-dated presence.

But based on this anachronism, lies an ironic character, being in conflict with technical evolution of a world, which is in a permanent change. His resources to interiorize and to rebuild his melancholic nature like in puzzle represent an important factor in the revelation of the labyrinthic perspective in which the poet closes like in an ivory tower. The style novelty of the poetry of Petre Stoica has its origins in the life contemplation. The whole life universe, from the coffee pot, which is sizzling in the

kitchen, from the housewife who is preparing the food, till the fruits sanctuaries and the bottles of tomato sauce are commonplace marks which Petre Stoica debates in the poetry under the permanent stigma of the melancholy:

*But who undrestands this melancholy and this
Slow death carried on white bee wings(...).(In honey clothes)*

As far as the lyrical corpus, which structures an excess work, we specify in the manner of Eugen Lovinescu that this fact is usual for the rigours of the mutations of the poetical canon, which belongs to the post war poetry. Like his congeners: Ana Blandiana, Gh.Tomozei, Ștefan Augustin Doinaș, Florin Mugur, Mircea Ivănescu, etc. Petre Stoica brings in the foreground stereotypical poetical themes, which represent the basis of his blank verse, dedicated to the love, rustic and campestre life. From the stanzas of the poetry of Petre Stoica results the tormenting feeling of the solitude and of the introversion, fact which culminates with the thanatic poems, improved with the vigour of a past from which spring the delusive pictures of those, who are passed world of the speakingless people. Expressionist through his passion with which he vivaldianly blends the autumn with the winter shades and finally the spring with the summer nuances, the poet being a loving admirer of landscapes, in whose middle he puts his image and and of his intimate beloved acquaintances.

The poet uses the faithful reproduction technique of the idea, without the reason to exercise on him the controll. He uses the mechanical reproduction in order to associate incidental visions to invent impressive representantions. The recession situation, in which the post war poetry finds itself, is abolished und surpassed only through a sacrifice of the lyrical ego, which it dedicates itself to the practice of its crucial creed. The rhymester becomes an interpret of the psychic specufuc features, which are determined by the morphological constitutional specific features.

The poet invests to the past very many days and poems that's why his project is to launch himself like a continuer and restorer of his predecessor George Bacovia, who he gives a special comment, because this succedes to fiind his own commonplace style of daily life. The architecture of the Pertre Stoica's building has as a base the volume **Poems** (1957), ironically followed by the volume **Endless Stones** (1963)- the attribute of Sisif. The poet is a real visionary, first of all he lives in his imaginary universe, and acts

moving through space and time, forward and backwards, but each time being placed in different locations. Then his lyrical ego come back into his office and recomposes ab initio the action. He isn't able to lie anybody, that is why it uses the confession attribute of sincerity in order to succeed to encourage to confess itself to the world. His soul is too large to forgive somebody, something or so „called one day” On that account the dramatic tension occurs in the recalls poems from the volume **Mild Archaeology**, respective **The dream is coming on the back staircase**. The poet is a fond of romanting outings, too. We meet this feature in the poems dedicated to the valse, tangou and minuet, etc., through which the lyrical ego lies behind the multitude, the existential absurdity and hides itself of those who could shadow its love.

Being often in the hypostasis of the kneeled king by his subjects, the lyrical ego overcomes its temerities, anxieties to face its opponents inhibiting and interiorizing in the melancholy shell, which carries it like the bulrush basket and hot. The only way of this poet to survive is the confession, expressed by verse of yesterday, of today and of nowadays, because as re-read they give the sensation of the feeling, which is lived only at present. The lyrical poetry of Petre Stoica is one of confession and admission of the fact that the man was stigmatized with the nostalgia and the overwhelming solitude seals.

The rhetoric of Petre Stoica is one of the registration of the events and of the small changes, which brought him sometimes the happiness. The emotion before the seeing again of his beloved acquaintances, of the native places, of his loved being, the aroma of the childhood perfume, the taste of the poppy cake cooked by this grandmother, the motion of the grass blade, the rustle of the trees and the breath of the wind, as well as the surprise and contemplation of the fall of the rain drops and snow flakes, all of these are animated and processed in the water colour of this lyrical ego, fascinated by life and nature. The way, which is covered by the Poet, to find his lost paradise and time, starts from the early beginning and lasts till the moment of the old man sleeplessnesses.

As though everything was preserved and kept like in a museum, all is retold through the agency of the lyrical discourse and not only retold, but lived again, too.

The experience and confession profoundness are refound in countless pomes, marked by the austere solitude. These are resultants of the identity crisis and of lamenting after a lost object or beloved man. We have not to forget that the melancholy is a

characteristic feeling for Romanian people, even taking into account first of all the Eminescu's genius. What seems us surprising in the lyrical ego of Petre Stoica, is given by the artistic creed in the imagination romantic powers, those powers, which allow the poet to build pictures and to create and recreate the environing world. The features of the melancholic shadow accompany the poet everywhere, both in the town and in the village and campfire world.

The sadness risen from the fact that the lyrical ego had been abandoned by friends, the desolation before the mistakes of the youthful age and of the existence unfulfillments represent characteristic states of mind of a person, who is in searching of his own identity. The evocation of the special themes, of some beloved men from old times, of some places through which the lyrical ego has passed, are destined to rebuild the atmosphere of a such called „then”, where a part of the poet still remained. A proceeding, very often used by Petre Stoica in his poems consists of the time and space dissolution, through which the poet expresses his desire to exit from the identity crisis, resorting to the memory of his acquaintances and of the worthy poets of the world literature, who he dedicates special poems.

About the spiritual nature of the lyrical ego we can say that it was preeminently sensitive. A sensitivity carried to paroxysm through the silence in which it exiles itself. Word like destruction and losses of things, of his beloved objects, caused in the soul of the poet deep wounds. The career of Petre Stoica consists in the ability to know to keep silent, providing to express very well in writing. Through the agency of the writing, the lyrical ego succeeded to reveal its other side, a nocturnal side, if we can say, a side being in a real contrast with the other diurnal side. And, this nocturnal side of the poet expresses best his success as far as his struggle with the isolation and solitude, which cause him later the melancholy.

Reading the volumes of Petre Stoica we have discovered a poet, captivated by the existence mystery, by myths, books, death theme and all of these he used in his poetry to face the past. The calling of the poet is represented by the melancholic lyrical poetry, and his interest as far as the explanation of the phenomena which generate it, has become a real position. The lyrical ego had become consciously that it lived in a chaotic objective world and the smallest changes afflicted it, better to say afflicted its attitude and

behaviour, leading often till the situation, in which its soul balance could be destroyed. The existence emptiness of the lyrical ego lies in the wish to keep and to gather the matter which guided his departures and arrivals, his childhood and youth and namely specific objects: medals, photos, pictures and books. The only thing, which had interested Petre Stoica, was to build something, namely a new poetry with other vision than that of his forerunners and congeners. His secret, whci characterized him, was actually the essence of this man. As soon as he is understood through the outline from the poetry universe, suddenly appeared the enigma of his person too.

Absorbed by that demon of universal reading, Petre Stoica has fallen into passion of the writing and of the lyrical discourse, practicing a rhetoric of the vulnerability, of the melancholy and at the same time of the solitude. He assimilated writing and promotion tactic of a poetry hybrid form, namely a hybrid of symbolist poetry, but which had to take at this poet the outline of the notation poetry. The fascination of the notation poetry practiced by the formerly named poet, consists in the feverish serching of the images. The poet is like a consumer of this images and even indulging them, he nourishes his inside creature and in this way he reaveals himself in the light of his lyrical ego to the readers.

SUMMARY

At the textual and contextual level, we notice a lyrical ego, which lies blocked in time, blocked in a far age. However much the poet is trying to hide that inner grieved frame of mind, he doesn't succeed to abolish it completely through the appeal to self – referentiality. The purpose of our thesis is that to introduce Petre Stoica in the succession of the monographed writers, through the presentation of the features of his lyrical formula together with its stages, through the emphasizing of the importance of his memories, of the diary and of the translations and to offer a contemporary vision about the critical reception of his work and to open the way of deep study in the poetry sphere.

Chapter I is preliminary analysing about the dominant character of this monographical study. Named **Petre Stoica – annotated bibliographical profile** – this chapter highlights the details about the principal stages of the life of Petre Stoica. The period of the development of the individual is analysed through an approach of the

biographical perspectives, which contributed to the formation of the poet Petre Stoica. In this meaning we displayed the educational institutions: the elementary school, the high school, the faculty, whose courses he attended and at last his own volumes, which he published in his capability as author. The utilization of the elaboration techniques of the outside representations of the objects and beings which he uses like inspiration motifs in his poems, through the appeal to photos, comic strips and to the assembling of the stills and sound of a movie in a special succession, represent the embryos of the documentarist role.

The first part is named **The poetry of Petre Stoica: context, formula, reception** and contains four chapters: **Chapter I The Context, Chapter II Originality Elements, Chapter III Poetical Formula. Creation Stages and Chapter IV The critical reception of the Petre Stoica's Poetry.**

In the frame of the part I we studied **Chapter I The Context**, a post war literary context, chapter exclusively dedicated both to the poet and to the poets, which are closely related according to the lyrical formula: Nicolae Labiş, Gheorghe Tomozei, Florin Mugar, Ana Blandiana, Grigore Hagiu, Nichita Stănescu, Radu Stanca, Ion Caraion. In this chapter are emphasized the lyrical directions from the post war poetry. On the other side it is underlined the impact which A. E. Baconsky had in the promotion and sustaining of Petre Stoica, to whom he encouraged the debut. From the debut till the last published volume Petre Stoica improved his own style. That is why we analysed the onirical poetry which the lyrical ego cultivated it.

For Petre Stoica poetry represents a refuge from daily life and a means to communicate with his human fellows; the quantity and the large volume of poems are felt like the intention of the lyrical ego to reveal the mystery and at the same time an invitation for the reader to gain insight into the intimacy of the spiritual existence of man. The poet takes refuge from the real and unfavorable world into the virtual space which is propitious for him.

The alert rhythm of the verse, the folds decomposition of the memory, which is appearing like a web, the image of some delusive pictures with tenderness features represent natural elements in the challenge of the aesthetic emotion. Delicate, quiet, calm, fluent, the verse are at a more attentive look like the liquid mineral water, incandescent,

thrown to the surface by a volcano, representing the moving power able to remove each difficulty appeared for a moment in their way.

In the **Chapter II Originality Elements** we observe that the rhetoric of Petre Stoica is permanently guided by his temptation, wish and attraction in the symbols universe, much more significantly than at other congeners. His lyrical poetry hasn't that magic formula, recited or sung by the wizard, who has to utter charms and sorceries, but has metaphorical load which makes the poet to burst before the reader. Penetrated by the stings of the symbols constellation, the poet has the symptom characterized through the disappearance of the conscience of the own person, of the own ego.

In the framework of **the chapter III Lyrical Formula. Creation Stages** we made observations regarding the adopted lyrical formula, one powerfully annihilated by the existential notation, on the other hand biographist and personist poetry; it regsitrated the stages which the chronological evolution of the volumes published in the post war literary field and till our days, respective: the realistic – socialist and newmodernist age.

The pessimism which lies in his poems makes from the rhetoric of Petre Stoica a way to approach the reader to his life knowledges and teachings, feelings and fear state of mind, silence and serenity before the great transition, to perceive the rain and snow fall in the seasons consecrated to this phenomenon, to the terrestrial space in which the lyrical ego uses to elaborate the verse through the daily notations.

The babyhood issue, in an actual meaning, of the risk - and change of place – oriented childhood, to the guidance to the existence of mature man caused the critics interest who carried out a measured analyze in which the cultural thopos represents the fondamental factor of this age and/or period.

Only the rest moments between two tension periods, are those in which the poet takes refuge in the past on the dance rhythms displaying his love for the beloved woman.

The attitude is most of the times full of grandiloquence, affectation carried till the depressing melancholy.

In their ensemble, the poems volumes of Petre Stoica contains a permanent competition for the opportunity to be alone. Permanently encircled by what designates a colectivity interested in his literary works, impetuous temeperament, a such assanation doesn't repulse to Petre Stoica, so that he is always concentrated to himself, both to the

inside and the outside part of his nature He always perceives this invading both like a natural protection and a like a mind sport, too.

In the **Chapter IV The critical reception of the poetry of Petre Stoica** we establish that it has written very much about Petre Stoica, and at the same measure he was both published and republished. On the other hand he was loved by certain critics like Gheorghe Grigurcu, Eugen Simion, Alex Ștefănescu, Cornel Ungureanu, Cezar Baltag, Petru Poantă, Ion Negoïțescu etc. By others he was contested or better to say about his poetry it hasn't made a quite favourable critic (for instance at his debut see Georgeta Horodincă, Aurora Cornu, Victor Felea).

According to the expressed opinions by the hermeneuts of the lyrical poetry of Petre Stoica, we notice that his literary worth consists in the fact that he recovered the commonplace and small deeds of the daily life and he poetically conveyed them through a strategy known only by him, in blank and concentrated verse. We find out that the poetry of Petre Stoica is written in a protean manner, being sometimes sentimental and dominated by the romantic accents, sometimes displaying the feature of an expressionist creation and not at last respecting certain form and content rigours, which are suitable for the postmodernism pattern according to the poetical experience and exercise.

The reconstitution of the old family albums represents the essential purpose, which the lyrical ego wishes to reach, because it builds his monumental poetical work developing the scenes from mythical times, which are showed like the episodes from a movie. The poet was framed in the category of the melancholic temperament, respective of the introvert and lonely typology. The stamp of his solitude is abounding in his poems.

The style of the poet is rigorous; we often find him ardent for the chromatic combination of his poems of nature; the poet prefers to use in his poetry the entire seasons range: summer, winter, springtime, autumn, a proceeding borrowed of the music of Vivaldi.

The second part is entitled **The Universe of the Poetry** and contains six chapters: **Chapter I – The literary conception of Petre Stoica about poetry, Chapter II The Physiognomy of the Volumes. The Themes Dialectics, Chapter III The constellation of the symbols, Chapter IV Feelings and Poetical Hypostasises, Chapter**

V Temporality and Spatiality in the poetry of Petre Stoica., Chapter VI The Emulation of the poetry of Petre Stoica. Its relation with the postmodernism

In the **Chapter I The literary conception of Petre Stoica about poetry** we analysed the articles from the interviews regarding the disclosure of the manner which the lyrical ego tackled it in its town, village, meditative, melancholy poetry. The foundation of the edifice of Petre Stoica is represented, as himself preferred to assert, by the volume **Soul of the Objects**.

The universe of Petre Stoica's poetry is one founded on the doctrines of the onirism: the oniric poets and writers. don't describe real dreams, don't disclose reminiscences of these dreams, but produce dreams. They imagine situations, which are developing after a special, strange logic, inherent to the working of the unconscious mechanisms. Identifying those mechanisms, the oniric writers they are consciously putting them into service. The principle of this poetics is not the spontaneity, but the lucid elaboration with using the artifices. Rejecting the automatic dictate of the literary surrealism, the oniric writers acknowledge the existence of some similitudes and affinities which are between their way and the steps of some representants of the surrealism painting (*Dali, De Chirico, Yves Tanguy, Victor Brauner and especially Magritte. The recognized aspiration of the oniric romanian attemp from the years '60-'70 of the twentieth century was to reconcile Breton and Valéry* (D. Mc. , N. Br. , in the **General Dictionary of the Romanian Literature, L/O, 2005, p. 704**)

His poems are created from the aspiration to get and to be the inventor of an isolation in which this is the only living man. Between truthfull and arbitrary, between facile irony, mocking joke and punctilious, solemn way in which he arranges the words in

Manuscript, is spreading a topos of the life interogations, striking through the clarity and accuracy like a sensational turn of events.

Sensitive, impressionable, impassive, unruffled, strange, unusual, remarkable, spectacular, havind the quality to return inside, the poet exists in the oniric space and milieu of his figures of speech and of his symbols, which he uses in his defining poetical formula.

Chapter II The Physiognomy of the Volumes. The Themes Dialectics arranges the poems of Petre Stoica in a thematic and lode varied through its defining aspects, on one hand the slogan, and on the other the ontological poetry.

The favorite themes of the poet remain childhood, love, death and not at last the burgh. All of this are outlined through the same verb *to remember*.

Pictures of the old times, genealogical lines, which climb up from son to parents, from grandsons to grandparents, Sunday appointments at the village church associated with all kinds of religious visions, the uncertain severity of change, all represent the mark of a distinct ego related to rustic world and its rituals.

Chapter III Symbols Constellation underlines the poetical universe reach in contents doubled by meaning. The symbols world of Petre Stoica is deciphered through the agency of the finalisation of this poetical puzzle.

What it is discovered is the fire symbol, palpable, which is burning and consuming, intrinsic (inner) belonging to the lyrical ego, dominated by the existential splin, by the solitude and by the artistical pathos: then follows the *symbol of the Phoenix bird*, then of *pigeon* and of *cock*. Characters like *Diana* and *Nadia* have a significant importance in the lyrical field of Petre Stoica, because they inaugurate the erotic side of the lyrical ego.

The symbol of snake is a haunting symbol and this permanently appears in the poems with a thanatic theme. Petre Stoica was a hallucinative person of the real universe. The snake is for a good adviser for him, stirring up the creator demonically the verse creator. We observed that the death theme is enough misteriously and the way in which this fact is reflected in the poetry of Petre Stoica is clear enough.

The death has come into the world through the agency of snake. That which tempted Eva to taste from the forbidden fruit is this snake. Snake polyvalencies like changes of the skin, bodily position through a segmentary form, its capacity of creeping and not at last the poison make from it a symbol of the world evil. It wouldn't have to overlook the association of snake with a labyrinth of life, a labyrinth from the poetry of Petre Stoica.

Bestiary is an other subchapter of the chapter put here in question and marks the link of the lyrical ego with the preferred animals.

In the chapter IV Feelings and Poetical Hypostasises (chapter which contains another two subchapters **1. The Nostalgia and Melancholy**), **2.Irony**) we remarked that the melancholy is a dominant inner state of mind of the poet, a soul mood doubled by his isolation. The solitude is the factor which already caused an oppressive sadness, which means the existential dissatisfaction of the lyrical ego. The melancholy is the characterizing aspect of the lyrical ego and it has manifested through the appeal to remembrance, to return into the past, namely to all what poet psychology wanted to save and to keep for ever. Also the only way for the vivid maintenance of the remembrances was only the writing.

And that confers a new conceiving of his poems in a new formula, in order to make known the right time succession of the events from 1965 up to the present moment. The poet has covered, as we realize, graduates series of the neomodernist and postmodernist current, so that his activity sphere is revealed in a certain circumstance and his „appearance” is difficult to be noticed. The poetry of Petre Stoica is a special poetry despite the fact that it resembles with the literary creation of some of interwar and post-war poets, and from this point of view it is obviously that it presents real distinctive signs.

The poet has conception of monist philosophy according to which the divinity identifies with the whole nature, and not only the divinity but also he has the feeling he is related to the entire universe: with the people, with the objects. The same ego lies in all the people and it finds again and regains the self- knowledge in the individuals from this world. From the point of view of concrete, everybody is a unique and unrepeatable presence ; the lyrical ego is existing only for him and makes a clear idea only about him.

That is why we discover in the field of his poems an excitement frame of mind, characterized through a transcendental unrest, fretting.

A strong and violent emotion provoked by death is found in his verse, a astonishing and destructive fright. But, the deceptive appearance of death, which he perceives almost hyperbolically like an imminent phenomenon, destabilizes the lyrical ego, which hasn't any more the power and the strength to revolt against it: it endures the death

torments and the unpleasant consequences, he is annoyed, exhausted and defeated and and somehow reconciled with this detrimental situation.

Chapter V Temporality and Spatiality in the poetry of Petre Stoica. underlines the fact that *the time of creation is covered, like by a current, by the poetical state generated during the poetical experience, orientating it vertically. (...) The solitude represents the sine qua non condition of the creation time, given the poet not like a personal choice but also like a destiny, comparable with the existential condition of a demiurge. It is the consequence of turning the head by the Orfeu, who comes alone to the light, afterward the Euridice's shadow disintegrates under his look in the darkness. During the creation time, the post gives a apollonian form to the dionysiac poetical form, otherwise the chaotic multiple of being like a simultaneities sum, is rising to the unity of its configurated meaning in a words succession"*(Dumitru Chioaru, *The temporality poetics. Essay about the romanian poetry*, 2000, page 18)

For Petre Stoica the ill-fated existence, the misfortune feeling represents a refuge. But this pathological desire and rite of the disastrous of the unforeseeable justifies the unhappiness and the suffering of the lyrical ego. The poet likes the pesimistic attitude, which he enjoys like a survival sweet drink. He doesn't suffer from onirophobia, but he is inducing the dreaming state of mind.

As far as the way in which he structures his own literary texts, we realize that Petre Stoica is concerned regarding the accomplishment of a rhetoric, based on the compact frequency of the verbs, nourished by the countless associated substitutes which has to demonstrate his creative imagination and ingeniousness.

Only Mircea Ivănescu could be compared with Petre Stoica, the both being interested in the words manipulation like the virtuosity of the circus artists. In this way it is invented a lyrical space composed by verbs, although, this poetical universe normally exists outside the human consciousness and independent of it.

In the **chapter VI The Emulation of the poetry of Petre Stoica.** Its relation with the postmodernism we defined the generation from the 80's years, and afterwards we enumerated its principal features and direct representants. The junction with the poets from the 60's and 80's years has the same purpose, namely the unification of the democratic poetry. And this unification couldn't be realized only through the agency of

irony, of parody and of demythicization. The poetry of Petre Stoica is full of biographism. For instance in the volume **Overwhelmed a by glory** (1980) we have a series of poems entitled diaries, advices, etc. In order to express the prosaic side, the personism and the lyrical ego uses the self- confession of the diarist type: *Only by chance I fiind myself today far /from the petty intrigus, from the restaurant smoke// in my cell of homme de lettres/ I am bent upon the maritime world map/ and I am looking for a less polluted island(...).(Diary II)*

Hiding beneath the misleading appearances with the purpose to mislead the reader, camouflaging, disguising, the poet Petre Stoica uses an entire arsenal of devices, which cover him the face. His work accomplishes an independent role in comparison with the character, in our case the lyrical ego, captivated by the elaboration writing efforts, which replace his inner face.

The third part: The Biographical Prose contains three chapters: **chapter I The memories of a former corrector**, **chapter II My life in the countryside** and **chapter III Translator and anthologer**. Both in the memories and in his diary, the narrator is preoccupied to registrate the details from the life of the people with who came into contact.

At the same time with the **chapter I The memories of a former corrector** from the third part of the monographic study we notice that through the agency of his memories Petre Stoica describes us a series of tricks through which he succeeded to keep and then to rebuild certain events from his past, events at which he participated, persons who have been around him and who marked him the life for ever.

This events and persons from his past are carefully chosen for the personal purposes of the author at the writing down moment on the paper. The memory is saturated since it is actively involved in both psychological states both in that which expresses the pain of losing og certain beloved people, and in that which reveals the love, with all what it implies, commemorations, anniversaries, etc. The remembrance by the agency of **Memories** writing is made like a willfull and assumed act, because the respective event had an significant role in the author career, putting him in the situation to take decisions, being determined and sustained by certain favourable situations.

In the working frame of the **chapter II My life on countryside** from the **Third Part** of this thesis we specify that Petre Stoica's diary has contributed to the revelation of the self of an undoubtedly loner. Addressed to a public accustomed to read the entire volumes with life experiences, interior dramas and hidden thoughts, the diary of the above mentioned author is used like an antidote of the man, who gathered too many in his inner side and who now wants to discharge, loading at the same time the reader.

The autobiography of Petre Stoica is focused to a specific moment from the life of its author. The diary of this diarist is incomplete through his own nature, because he is above all the unexpected diary. We would expect to suspense, suicide attempts, idylls, amorous declarations, to the confession of certain secrets, but we haven't met even one of these. What the author reveals us is the same nimbus of melancholy and of solitude. We find him on the countryside preoccupied by readings and caring for house rabbits, we find him in the garden managing alone the house or we have the surprise to meet him in the company of some natives and friends, while he is sumptuously dinnerring. His existence is on one hand very precarious, as far as the described objects around him, on the other hand this represents a rich existence in universal readings.

As far as the elaboration of the **chapter III The Translator and the anthologater** from the **Third Part** of this study we discover him increasingly concerned by Trakl's poetry, who he approached as sober style and the melancholy and pessimistic temperament. Petre Stoica has begun his translations series at the beginning promising, as the teacher Tudor Vianu and afterwards A.E. Baconsky encouraged him. After long attempts have appeared him series of translated poems from the german, austrian, danish, lyrical poetry etc. The anthologater was known both in the romanian literary field and abroad being invited to conferences and representing his country with patriotism.

Petre Stoica had an important role in the evolution of romanian post - war poetry. As it is known and as the most representative interpreters of his activity have underlined, we have to acknowledge that, the poet spirit has spread the idea, according to which, in the analyse of the masterpiece it is necessary to count only the aesthetic value, regardless of the thematic idea.

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