

**MINISTRY OF NATIONAL EDUCATION
„LUCIAN BLAGA” UNIVERSITY OF SIBIU
FACULTY OF LETTERS AND ARTS**

THESIS SUMMARY

**THE COMPLETION OF THE ROMANIAN POETIC YEARS OF THE EIGHTH
DECADE OF THE TWENTIETH CENTURY. A PERSPECTIVE ON THE POETRY OF
THE `80es YEARS IN BESSARABIA**

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ABSTRACT

Key words: the '80es years of this past century, Bessarabian literature, poetic, completion, Romanian.

The doctoral search takes into consideration the particular manner of completion of one segment of the Romanian contemporary literature, both of Romania and Bessarabia, known under the generic name of „the '80es years of this past century.” The research has as goal the developing of the poetic imaginary, of the particular formulae of expression and of the inauguration directions, of consolidation and of extending of a novel „literary paradigm:” the '80es years of this past century.

The integral research of the Romanian „'80es years of this past century” is anchored inside the determined cultural-historical interval (1980-1990), by taking into consideration of some necessary diversions, which are imposed mainly by the phasing of the Bessarabian „'80es years of this past century” and by the nuancing of the „'80es years of this past century” from Romania, in relationship with the tone of postmodernism.

In avoiding a strict attachment to the traditional frames of the literary historiography, the research of the „'80es years of this past century,” as an integral phenomenon, had resourced to a (re)reading on the vertical of the Romanian and Bessarabian lyrical creations, by examining them with the same measure units:

- The poetics of reconstructing the modernist canon;
- The physiognomy and physiology of „the 80es years of this past century” as a completed phenomenon;
- The resistance of the points of suture in the epidermis of the poetic imaginary of „the '80es years of this past century”;
- The outlining of the changes of poetical paradigm;
- The mapping of the tectonics of the Romanian postmodernism, with practical applications which refer to its anticipation in the poetical creations of the poets of the eighth decade of this past century.

The importance of the theme is called for by a cultural and literary reality, the morphology of which is revealing as far as the evidencing of the mutations survened in the

recessive relationship between the avatars of modernism (neo-, retro-, trans-, etc.) and postmodernism. We do opt for the sketching of some dominant features, either relative or alternative, by being interested in the mode in which the hypothesis regarding „the '80es years of this past century,” as the bearer of the postmodernist gene, does institute non-dialectical mutations in the imaginary, in the poetics, the stylistics, and in the rhetorics of the hereditary structures of the poetry from Romania and Bessarabia.

Without remaining blocked within the traditional frames of the literary historiography, although we have not eluded them from the equation of the integral research of the Romanian „'80es years of this past century,” this present thesis was pre-eminently interested in the phenomenon which have led to the changing of paradigm in the poetry from Romania and the Republic of Moldova, within the interval from 1980 to 1990. As a consequence, I have given priority to the poetics of reconstruction both of the modernist and post modernist canon. A special interest enjoyed the search of physiognomy and physiology of the Romanian „'80es years of this past century, accepted as a completed phenomenon. Naturally, I have extended the map of the poetical paradigm of the eighties years of this past century in order for me to identify and search the resistance of the suture points realized in the epidermis of the poetic imaginary of the '80es years of this past century, with the view of sketching the paradigmatic changes and of the mapping of the Romanian postmodernism tectonics, with applications referring to its anticipation in the poetic creations of the poets from the eighth decade of this past century.

„The '80es years of this past century corpus,” which was made by us to assume another form, for the first time, has undergone a process of selection and rearrangement on the axis, while having as a support the constituting and the adapting to reality of the new paradigm, endorsed by the aesthetic value of the literary texts and confirmed by the validity of the theoretical perspectives.

Obviously, we have assumed the inherent risks in comparison with the diagnosis and the synthesis of the '80es years of this past century, proving that, in the case of „the new flux” the theory of Th. Huhn, as regards the decisive role of revolutions in the changing of paradigms, sustains amendments aiming at the particular forms of manifestations in the case of postmodernism. Indirectly, I have subjected to a necessary relativization the theory of Jean Francois-Lyotard, as far as the postmodern condition is concerned, also. The hypothesis was

made easier to us by the perspective on the phenomenon of the '80es years of this past century, re-read and re-interpreted in the gamut of recessiveness, of the dual relationship between the secondary literary (poetical) elements and the central ones, provided by the studies in the field of the scientific advisor, professor Gh. Manolache.

In reference to the hypothesis whether or not the idea of the completed eighties years of this past century may be accepted, the answer is a favorable one, meaning that the promoting of the „new flux” in the culture and literature magazines of Romania and Bessarabia is insured by the theoreticians, the great majority of whom are practitioners of the '80es years of this past century poetry, also. The evaluation of the „quota of critique” referring to the new poetical „production,” both individual and of group, of some of the '80es years of this past century poets from Romania (Mircea Cărtărescu, Traian T. Coșovei, Florin Iaru, Ion Stratan, Ion Mureșan, et al.) and of the ones from the Republic of Moldova (Emilian Galaicu-Păun, Grigore Chiper, Nicolae Leahu, Teo Chiriac, Vasile Gârneț, Eugen Cioclea, Valeriu Matei, Dumitru Crudu, etc.), has confirmed the literary value of the author's volumes, of the individual and of the group anthologies. The quantization of the felt effects in the „market quota” of the „literary productions” was one of the criteria which have proved their efficacy as many times as we have reported ourselves to the researching of the phenomenon within the context of the book policy, of the school and university policy, which were interested in the inclusion of the phenomenon within the formative and informative context. This fact has led us to recognizing a significant value to the new paradigm, within the diversity of the axiological field from Romania and from the Republic of Moldova.

The topicalness of the theme was justified inasmuch as we have succeeded in re-outlining/re-configure the synapse of the postbellum poetry, of the two cultural spaces, which we have subjected to a critical re-evaluation and have proved its resistance to the pressure of the canon changing.

The usefulness of the research was certified by the solution offered regarding the integral equation of the ninth decade of this past century, taking into consideration the fact that the phenomenon has not benefitted, up until now, of a completing approach, only of a circumstantial one. The eighties years of this past century, in the integral variant, have facilitated us the possibility to re-configure the paradigm of the Romanian literary postmodernism, by taking

into computation some series of indicators, thematically (behaviorally) pertinent, stylistically, poetically, rhetorically, axiologically, and so on, and so forth.

The assertion in accordance with which the Bessarabian literature from the ninth decade of this past century was put into concord, through synchronization, with similar experiences from Romania, was studied within the dynamics of the phenomena and exemplified within the detail of the „poetical productions.”

A first glimpse of finding out is offered by the fact that the Romanian poetical „’80es years of this past century” period, looked at as a whole, is decoded by the exegetes as a moment seated at the crossroad, on the limes between neo- and postmodernism. In order for it to be received within the context, the exegetes have agreed that this phenomenon is due, to a great extent, to the experienced effects, as a consequence of the political thaw signaled in the culture and literature from „Ceaușescu’s Romania” and from „Gorbachev’s Moldova”, which has started in the sixth decade of the twentieth century. I had in view, by priority, the factors which have allowed the definitive detachment of some faults from the modernist literature through which there was created a manoeuvre space which partially escaped the official supervisorship. In a special way, we have been interested in the phenomenon of the collective debuts and in the underground activity within the literary circles. The concrete results on the „change of paradigm” within the ’80es years of this past century poetry, have led to the conclusion that, in the years ’80es of this past century, within both literatures, have been made efforts to recuperate some avatars of modernism and has been outlined a measure to accomodate them with the po(i)etics of the European postmodernism and of the North-American one. The studies of Nicolae Leahu, Grigore Chiper, et al., or the ones of Al. Mușina, Mircea Cărtărescu, Gh. Crăciun, etc., do confirm the re-integration of the ’80es years of this past century, as a completed literary phenomenon within the Occidental canon.

I have reached the conviction that, without some democratic background and freedom of expression, the change of paradigm of postmodernism has taken place, within the spirit of movement, through aesthetical reconditioning and through the recycling of literature in her letter, also, that is in the poetics of writing mechanisms. Subjects as the relaxing of the canonical modernism, the dilution of censorship in connection with the diversifying of the forms of cultural

resistance, the development of the volume of the underground literature have proved to be relative in connection with the option of exceeding and re-making.

The read bibliography was utilized as an witness and arbiter to outline, signal, localize, and look through the microscope the poetical '80es years of this past century, seen as a literary phenomenon in its entirety and which, up until now, has not enjoyed an integral, systematical and complimentary approach.

In the Introduction of this work, titled „*The postbellum poetry from Bessarabia: directions, representatives, poetical formulae,*” there will be launched a perspective on the Romanian poetry from Bessarabia, by detailing the advancing flux in the Romanian canon as well as in the trans-European one, yet, without neglecting the contacts with the similar poetical phenomena from the Soviet Union and from the literary fields of its cultural satellites.

In the case of the poetry from the Republic of Moldova, hardly at once with the generation of the '60es years of this past century (the generation of Grigore Vieru and of Liviu Damian, Gheorghe Vodă, Paul Mihnea et al.), there will programatically come back to the tradition of the great classical writers of Romanian literature, a phenomenon through which the Bessarabian poetry will regain its self-conscience. Consequently, there takes place a perfect synchronization, with a double connection: to the classical and to modernist inter-war poets and to the poetry of Nicolae Labiş.

It is certain that the possibilities to change the register of the proletcultist poetry, by looking at the landscape from a perspective, have been, within the situation to which we have referred, limited, coincidental within a first phase with the „confession forms,” discreetly „impersonalized, through descriptive poems” a phenomenon which will be succeeded by a certain option for the „primacy of literalness.” The discreet evasion from „dogmatism” – through contemplation, confession and meditation – is equal, in an artistic plan with a coming out from the „illusory” and „artifice” and with the rediscovery and recovery of the „concrete,” of the „diversity” and of „polychromy” of the surrounding world.

A characteristic of the '60es years of this past century poetry from Moldova is constituted by its situating between traditional and modern, the „artistic vision” of the Moldavian poets being determined by „two orientations which co-exist simultaneously: traditionalism (with

reverberations from Eminescu) and modernism (with infiltrations from Blaga's poetry). At a general level, the traditionalist orientation is thematically rendered manifest by the „material life” of which the poetry is created, by resorting to rustical details, to vernacular motifs, to exploring the folkloric fund, and so on. On the other hand, the modern option, may be recognized by the revivals brought to the poetical expression, and especially by recycling the tropes and the figures, the symbol and the metaphor. However, there cannot be neglected the formal aspects, either, which are tied to the graphic form of poetry, to the arrangement of its constituent elements, details which, undoubtedly, represent the way of initiating an „inter-dependency system” of correlating the lexicon with the sonorous and rhythmical side, by the agency of which the verse accumulates expressiveness and musicality.

A first conclusion has in sight the fact that the Bessarabian poetry of the '60es years of this past century, even if it does tackle traditional-folkloric themes, it does not treat them „in corpore” in a traditionalist way, but it adapts (transforms) them into a creative, innovative manner, re-filtrating them through the modern optics, with the roots into the poetical inter-war pattern. This option is explainable by the desire of the Bessarabian poets to free themselves, on one hand, from the traditional patterns and, on the other hand, to escape from the tyranny of ideological-political cliches, which were abusively enforced. It is illustrative, in this sense, the poetry of Victor Teleucă, which was involved in the soundings of the mythical, of Grigore Vieru who, by privileging some themes particularly-oriented toward the direction of looking for the individual ego and for the collective one, discloses a certain local form of resistance to the pressure of the imposed models and, sometimes, even of categorical refusal of everything which was reminding of proletcultism, of Bolshevism or of any avatar of the communist imaginary, of soviet origin. The renewal of the aesthetical relations of the literature from the Republic of Moldova with the tradition of Romanian modernity has taken place under the integrating auspices of the mythical formula, even inside the soldering point between the two slopes of the modernist canon: neo-expressionism and neo-modernism. The great majority of exegetes has agreed over the fact that the generation from the '60es years of this past century, formed during the period of Khrushchev's „thaw”, has employed the lyricism as a method for unfettering of the creating ego from under the terror of present and of „personalizing” their livings found under the auspices of meditation, of melancholy, of post-romantic nostalgia, which were assumed as proper detachment from the utterances discursive-stereotyped, from the level of content and of form.

It could have been found out that our interest for looking into an illuminist optimistic perspective has led to the aesthetical progress established at the same time with the entrance in the literature of the generation of the '70es years of this past century, the generation of „The Third Eye.” The excess of aestheticism may be noticed from the poets' intention to refine, to the last consequences, the poetical living, by touching even manneristic forms „of a perfect abstraction and of a flawless bookish stance,” Grigore Chiper being convinced that, in the case of the poetry of the '70es years from Bessarabia „the rhetorics replaces the ontological.” The phenomenon is accepted by the creators as the one found „in the continuity” of modernism, meaning that this creating generation continues pragmatically the initiative of the '60es years of this past century poets and binds it within the frames of aesthetical maximalism, which is re-assumed as a grace state and as a discursive naturalness.

Both thematically and formally, the period of the '70es years of this past century was marked in the poetry of Bessarabia by the going back to the ballad, to the childhood, to the hearth, to the rural universe identified with the „small universe.” It is the moment in which the Bessarabian literature frees itself from dogmas, in its attempt to regain a new identity. We recognize a viruslike genre, present in the literature of the '70es years, in the lyrical-dramatic poem „of anti-capitalist character,” imposed through soviet channels, signaled by Grigore Chiper who sees in it „a puppet of poet's alienation” from the Bessarabian society and literature. The phenomenon is somewhat similar to the one from Romania if we refer to some pacifist, antiatomic poems of Maria Banuș, of Eugen Jebeleanu, Cicerone Theodorescu, Miha Dragomir, Dan Deșliu, Victor Tulbure, Mihai Beniuc, Nina Cassian, et al.

The Bessarabian poets will employ the niche created by the propelling of the ballad and of the balladlike, as cultivated forms by Grigore Vieru, Liviu Damian, Pavel Boțu, Ion Vatamanu, Dumitru Matcovschi, Mihail Ion Ciubotaru, Anatol Codru, Gheorghe Vodă, etc., in parallel with the revival of traditionalist literature, in order for it to express itself.

Mihai Cimpoi considers it „a generation which entrusts itself to ‚the third eye’ that annuls the tyranny of the real, by stimulating the insinuation of the possible and of the dream, which suppress the borders between mimesis, fantasy and imagination. The eyesight with „the third eye” does interiorize the vision, it takes it out from the old realistic conventions, it purifies the poetic verb, it takes the poet out from the contingent which was tyrannically nailing him (which is, in

fact, a realm of shadows with more plots of land allotted to it, a zone of solar purity, of the natural, of the organic), and transfers it to transcendent.

In referring to the poetry of the „generation in blue jeans,” I signaled the detachment from the excessive primacy of modernism by which the change of paradigm will be produced. In turning away from the Bessarabian project of rehabilitating the aesthetics, which was specific to the '70es years of this past century, the poets of the '80es years of this past century have lost their air of „freshness and adolescent ingenuity,” while putting on again the robe of „epigones.” As a consequence, the life fascination (unknown, mysterious) is replaced by the fascination of death (known), and the sensation of the open gives up in front of the terror of the sensation of the closed. In the game are involved poets who begin from the annihilating zero and come back to it again. There are roads which are lost in nowhere and nevermore, since the world is demythicized, desecralized and without sanguineness; in a word, without ontogeny. From the cavaliers of the sad figure, the poets become cavaliers of their own death, while histrionically putting on the mortuary mask, and placing their „pallid and screwed up by horrors face” within a poetic frame with a black edging. There they leave an ambiguous space through which the gesture may seem sincere, and a picture, also, of the self-portrait is made by respecting the figure from the mirror and, at the same time, thickened, caricatured, artifactitious.

Regrouped in this Pleiad of epigones, the poets of the '80es years are motivated by the „resurrection of the romantic cult, seen, rather as a detachment from the dogma of socialist realism, sovietizing and a sensitive, cerebral re-adhesion to the orientations of „neo” origin: neo-expressionist, neo-Byzantine, etc.

In the plan of Moldavian poetry, through this generation it is realized the junction with some experiments from the neo-modernist poetry from Romania of sixties years of this past century: with the ludic and the parodist Nichita Stănescu, the ironical Marin Sorescu, especially presented by Eugen Simion as bridges of access to postmodernism (see „Nichita Stănescu. From late modernity to postmodernism”) and postmodernity (see „Marin Sorescu. Irony, fantasy, postmodernity”). And less as points of connection with the poetry which was experimented in the laboratories of the „Literary circle of Monday”!

On the same length of wave with Mihai Cimpoi proves to be Radu G. Țeposu, also, at the time when he sees in the poetry of the '80es years of this past century from Romania, a standard of reconditioning the impulse, as a change which is specific to romanticism: it is true, there is talk about a romanticism with a bent sign, but, it is recognized in its new attitude before the poet and his poetry which is substituted by the anecdote and the parable, and in particular, as formulae of emptying of lyricism.

In chapter I „*The poetry of the '80es years from Romania and Bessarabia in the reception of the critique and literary history*” it is presented, succinctly, the coordinates of the „'80es years of this past century” as an integral phenomenon, felt at the time of the passing of the formula beyond the frontiers of the two „literary zones”, with different sections.

Consequently, the resources of the Bessarabian '80es years of this past century are to be searched in the „testing laboratories” of the Romanian modern poetry, and in this case the talk is about the de-icing of the bookish stuff of Romanian origin, a fact confirmed by Marin Mincu, also, in acception of whom „the promotion of the '80es years” grows from the textual gearing (in the model) of three connections:

- The tradition of Romanian inter-war avant-garde, by which the „'80es years of this past century, synchronically, is joined to the experimentalist direction of the contemporary poetry;
- The po(i)etry of Nichita Stănescu, which is fundamental for the textual creation;
- The current forms from the European and American literature, with taking into account of whatever happens „new in the world.”

The collective volume *A Group Portrait* represents the first anthology of the '80es years of this past century from Bessarabia which suggests to the Bessarabian readers a generation of poets filtrated through the model of *The Anthology of the '80 years generation* of Alexandru Mușina (1993). With a lagging of a decade, as compared with the collective volumes from Romania, *Air with Diamonds* and *Five*, this editorial publication launches a new generation which comes to light, without having to be in „postmodernist illegality” or in desuetude notwithstanding.

We retain as a specific difference the fact that the '80es years of this past century poets from Romania have manifested themselves categorically, almost aggressively as against their „precursors,” which means that they have freed themselves of the neomodernist stylistics of Nichita Stănescu, Marin Sorescu, Ioan Alexandru, et al., while the Bessarabian poets of the '80es years of this past century have not realized this delimitation either on a theoretical way or in their own texts. By way of manifestation of the '80es years of this past century of the Bessarabian poetry there are confirmed, in fact, the integrationist theses (especially the ones of Mihai Cimpoi) with regard to the continuity and contiguity in the postbellum poetry of Romanian linguistic expression, a hypothesis which may have a possible alibi in this type of poeticizing, even though „the Bessarabian poets are not a school of poetry with a pellucid and unitary poetics. They rather reflect, with an outstanding integrating desire, the force trends of the contemporary Romanian poetry, without being any epigones of the '80 years poets because of this.”

This aspect, which is important for a poet of the '80 years, as happens to be Grigore Chiper, is resumed at the finding out that the Bessarabian poets have imprinted to the '80es years phenomenon only a plus of „color.” While the '80es years poets from the country were with difficulty and syncope debuting and publishing (about their books the Bessarabian people were learning from Monica Lovinescu's or Rodica Iulian's commentaries from „Free Europe Radio”), the '80es years poets from Bessarabia were only at the level of the process of desynchronizing picking up.

In an variant of export, the so-called postmodern, the Bessarabian '80es years of this past century, as it is seen by both the poets from Chişinău and from Bucharest, presents the following characteristics, which are taken into account when the azimuths of the postmodern phenomenon are established:

- orality (to appeal at forms of lexical and syntactic direct discourse);
- prosaicism („the extending of the narration over the poetry”);
- the poetry perceived as daily living, as a possibility to reflect „the gadgets used daily”;
- the ludic; the irony; the grotesque; the parody;
- the textual penthouse and the multistylism;

- the disparagement of the metaphor;
- the biography-sm (the utilizing of the biographic ego, instead of the fictitious ego);
- the textualism (the cultural allusion, the quotation, the collage);
- the anodyne (innocuous) and the ridiculous, tackled ironically and parodically;
- the denudation or the deconspiring of the procedure;
- the pastiche, the doing odd jobs, the simulacrum, and the antirethorics, etc.

For a systematization of the „new flux” directions which have been imposed simultaneously with this „generation of creation,” the interpretations and the commentaries realized by: Nicolae Popa, Nicolae Leahu, Grigore Chiper, Vasile Răileanu, and Em. Galaicu-Păun, do offer us a method which allows us to re-construct, by fusion, the '80es years paradigm in its integrality.

Nicolae Leahu, while referring to „the making of the postmodernism autochthonous,” plead for an integral tackling of the '80es years of this past century, an option which is endorsed by the recuperating intention of the human through biographic, of the world's reality through the universe of the text, or of the making transparent the new stylistics, all of these being dependent on the linguistic relaxation, on the relaxation of creation with regard to „the terror of aesthetic modernism,” etc.

Through the '80 years poetical discourse it is „made” and „re-made” a direction equivalent (of course, in a symbloic order) to the history of the whole east-European poetry, as it is fixed from the epoch of „peoples' springtime” to the postmodernity.

In this reaction, the reuniting of some poets of the '80es years from the left and the right bank of the Pruth River represents a first attempt to integrally tackle the phenomenon, even if the '80es years Bessarabians are considered as ancillary rooms of the postmodernism from Romania.

It is certain that, at the horizon appears a new literature in which „the poetry fragments” are in fact, pseudofragments, meaning that they are not the result of a writing work which produces senses, but of a preconception reproduced „in” and „through” the writing work. The text is thought by the „'80es years writer,” in his „weak” links with other texts as an osmotic „part” of a general inter-textualism, or, in accordance with the case, a limited one. The masterly

style of „creating” and „inventing (ingenious) solutions,” of remaining always unpredictable, with a „taste always fresh” for what we may call ludic writing, was inspired to the „Dambovita’s textualists,” in the first place by the „practical-theory” from Hexagon. From here stems the pleasure of the ’80es years poets to search „memorable metaphors” through which are „produced” concepts such as: „torpor reading,” „textual engineering,” „tex-existence,” etc.

The endeavor of Daniel Puia-Dumitrescu to recuperate, to stock, and to axiologically work up a genuine „data base” about the history of the „Literary Club of Monday” was useful to us in the outlining of „the group photograph” of the ’80es years of this past century. What was interested to us, in the present case, was the „internal connection” with the inherent poetics of the Literary Club of Monday, which is considered by Daniel Puia-Dumitruscu a „literary club” appeared in a cultural-poetic and literary context from the period of „hardening of the freedom of speech” from 1977 to 1983.

In synthesizing the contributions in the field of Dumitru Augustin Doman, *The ’80es years generation seen from the interior*, of Mihail Vakulovscki, *A group portrait with the ’80es years Generation – the Poetry*, which, besides the references from the *Critical History of the Romanian Literature. Five Centuries of Literature* by Nicolae Manolescu, and the one of Radu G. Țeposu, *The Tragical and Grotesque History of the Dark Literary Decade Nine* or the works *Flashback 1985: the Beginnings of the „New Poetry”* by Ioan Bogdan Lefter, *Synapses* by Alexandru Mușina, *The Romanian Post-modernism* by Mircea Cărtărescu, this study proves its usefulness in throwing light upon the theme which interests us: the ’80es years of this past century as a paradigm of Romanian postmodernism.

In referring to the Bessarabian ’80es years poetry in the picking up of the literary critique and history, the placing in the historiography of the ’80es years poetry, in conformity with the identity card and not in accordance with the act of „literary birth” (debut), it gives the impression of „platoon” and less of „Brownian poetical structure” as it is recommended to the ’80es years poetical phenomenon.

In the attempt of the new paradigm to change the canon, the literary critics from the Republic of Moldova (Mihai Cimpoi, Grigore Chiper, Eugen Lungu, Mihail Dolgan, Nicolae Leahu, Vitalie Răileanu), following in the steps of their brothers of the quill from Romania, try

to catch a dim sight of the breach which is opened by this generation in „overturning” the modernist relationship between the poet, language, text and reality. The systematics of the '80es years poetry from Bessarabia suggests detachments, in accordance with a method which was pre-thought, methodically, systematically, in „the mixture of taxonomy from Romania”; the perspectives have their proper and necessary vindication in the historic-literary, thematic, etc., development of the '80es years of this past century.

Mihai Cimpoi, in the *Panorama of the postbellum Romanian Literature from the Republic of Moldova. Bessarabia under the Star of Exile* and in *An open History of Romanian Literature from Bessarabia* tackles the poetical creation of Eugen Cioclea, Valeria Grosu, Arcadie Suceveanu, Călina Trifan, Leo Bordeianu, Vsevolod Ciornei, Teo Chiriac, Vasile Gârneț, Nicolae Popa, Valeriu Matei, Grigore Chiper, Constantin Olteanu, Lorina Bălțeanu, Irina Nechit, Ghenadie Nicu, Nicolae Leahu, Ghenadie Postolache, Emilian Galaicu-Păun, Aura Christi. There prevails the method of writing down after the criterion of historical method, with some thematic, stylistic, rhetorical, and so on, irisations, which leave one with the sensation that the work, as an „artistic reality” is the one which is of interest. Excepting some insignificant writers, who did not make the „list of the '80es years poets” of some other critics, the suggested perspective is a common and lustreless one, which has contaminated the „balance sheets” of other brothers of the quill.

In the preface of *Une anthologie de la poesie moldave*, (Paris, Edition L'Esprit de Peninsules, 1996), Sorin Alexandrescu makes more precise that he opts for the separation of the '80es years poets in two quartets, an initiative equidistantly close to the „poetics” of modernism and of the „politics” of postmodernism, which makes it much more credible in connection with Mihai Cimpoi's initiative:

-„the late modernists” (Grigore Chiper, Valeriu Matei, Ghenadie Posolache, Aura Christi);

-„the postmodernists” (Vasile Gârneț, Mircea M. Ciobanu, Nicolae Leahu, Em. Galaicu-Păun).

In a tacit accord with this progressing principle, at the end of the article „The faces and the masks of the '80es years from Moldova,” Nicolae Leahu advocates that the '80es years poets from the Republic of Moldova have debuted in three „waves”, conceived as groups cronologically deducted in the following intervals:

-1983-1986: regrouping on the fond of detaching from the poetry of the '70es years (Nicolae Popa, Lorina Bălteanu, Emilian Galaicu-Păun).

-1988-1989: the moment of making up of the lyrical synthesis in attack (Eugen Cioclea, Andrei Țurcanu, Vsevelod Ciornei, Leo Bordeianu, et al.);

-1990-1994, the consolidation of the Bessarabian postmodernism' redout (Grigore Chiper, Nicolae Leahu, Vasile Gârneț, Ghenadie Nicu, Irina Nechit Aura Christi, Dumitru Crudu, etc.).

In the chapter II „*Structural alternatives of the completed poetic years of the ninth decade of this past century,*” it is re-looked at in the mirror of integral literature, the Moldavian '80es years of this past century, in a postmodern variant, and it has at its disposal the same poetic „DNA,” which may be recognized in invariants as: prosaism and orality, ironic and parodic, ludic, grotesque, multistylism, biografism, authenticity, textualism, inter-textuality, colage, and so on, and so forth.

Proofs that we are faced with an integrative phenomenon may be detected, also, in other „reflexes of integration,” rediscovered in „the literary press from Bessarabia.” Therefore, what we find in the play is a phenomenon which is different from the one of cultural flowing into, that is, of the Romanian literature from Bessarabia into the literature of origin. Maria Șleahțițchi was writing down that, during the last decade of the twentieth century, the integration has known some diverse forms of manifestation, of which, it is worth mentioning those offered by the literary press:

-the retrieving of the historical literary values – a national patriotic perspective (the magazine Nistru/Bessarabia, Literature and Art);

-the synchronization of the internal constituents of the Romanian literature – an aesthetical perspective (the magazines Buttress, The Cultural South-East, Sign);

-Europenization and globalization – a transnational perspective (the magazines Buttress, The South-East Cultural)”.

The chapter III *The synthetic coordinates of the Bassarabian poetic '80es years of this past century* exposes from the perspective of poetic practise the two motored axes of the '80es years poetry - the textualism and the postmodernism – prove to be operative and propelling, in as much as the textualism remains credible as a „theoretical discourse” and „poetic practise” intra-, inter-, transtextual, and the postmodernism is imposed through the transformation of poetry in an „instrument for exploring the internal and external reality of man,” for „re-modeling” the tongue by „adapting it at the new reality,” or by „creating of the counterutopias,” of „alternative imaginary univeses,” at which was dreaming in the year of 1986 the poet Alexandru Muşina and which he was transposing in the practise of the text together with/next to his brothers of the quill: Mircea Cărtărescu, Florin Iaru, Ion Stratan, Traian T. Coşovei, Bogdan Ghiu, Ion Bogdan Lefter, Mariana Marin, Romulus Bucur, Magdalena Ghica, Nichita Danilov, and so on, and so forth.

As it seems to be natural, the question concerning the possibility of existence of some „poetic arts” of the '80es years is posed, despite the fact that the authors who concern us here seem to be more interested in realizing of a „collective poetic art,” graffito type. If Mircea Cărtărescu's „The Levant” is illustrative for the poetic art of postmodernism, in the case of the model from beyond the Pruth River, the things do present themselves somehow nuanced, in the sense that a poet as Emilian Galaicu-Păun adhere to the Cărtărescu's model, by opting for a riverlike text, polysemantic, illustrated by the poem „THE COW,” re-adapted on the run to the ludic manner, to the ironic, parodic perspective, etc., while the *Northern Elegies* of Aura Christi confirms „the courage to be on the limit.”

One more proof that the postmodernism is dialoguing, with the same pleasure both with the past (the conventions and styles of which it recovers in „retro” variant) and with the present, the experiences of which it assumes in a ludic way, ironically, or together with a heavy dose of humor.

The conditions established by Nicolae Leahu, Grigore Chiper, Vitalie Răileanu, Eugen Lungu, et al., Mircea Cărtărescu, Ion Bogdan Lefter, Andrei Bodi, etc., by the members of the new flux Nicolae Manolescu, Eugen Simion, Mircea Martin, et al., or even by the '80es years poets Gh. Crăciun, Alexandru Muşina, Em. Galaicu-Păun, etc., for the homologation of the new

paradigm are carried out, in the sense that the '80es years generation has „given one of the very few coherent models of *an aesthetics assumed in the group*, in our literature up until today.”¹

In the chapter IV „*Forms of manifestations of the Bessarabian poetic of the years '80es of this past century*” we are preoccupied by a loyal developing of the ontological moral supports of the '80es years poetical arch-text, by evidencing some links intra- and inter-sign-like, discerned at the level of alternance between real and semiotical, exhibiting biographism and buffoon prosaism, or as the case may be, of the oscillation between sarcastic irony, ludic, palinode, and predominance of the significant and of the referential function, analogical germination, the use of cliches, retorting the syntactic type and the asyntactical suppressing.

We make more precise that we will re-outline mainly „the deviations” from the modernist poetical model, recognized in ludic flexibilities and integrative openings to recessive forms and formulae: buffoon prosaism, sarcastic irony, theatrical parody, manneristic pastiche, exhibiting biographism.

The chapter V „*The constellation of the Bessarabian poetic of the '80es years of this past century*” is elaborated by us depending on the importance of the poets at the time of changing the paradigm. Arcadie Suceveanu, Teo Chiriac, Vasile Gârneţ, Grigore Chiper, Nicolae Popa, Valariu Matei, Ghenadie Postolache, Nicolae Leahu, Dumitru Crudu, Mircea V. Ciobanu, Irina Nechit, Aura Christi, Emilian Galaicu-Păun are, of course, the pointed ends of the spear by which the synchronization and the change of canon are realized.

In the „The '80es years of this past century in Bessarabia: an unexpected convergence,” Răzvan Voicu dismantles the paradox concerning the minimal chance of a possible convergence of poetical discourse Romanian-Bessarabian in the '80es years of this past century. Found under a double prohibiting edict, Romanian literature from Romania and the one from the Republic of Moldova, had to confront, on one hand, the ideological censorship, and, on the other hand, the forbidding of spreading (broadcasting), for the reason that it may become a source of subversion.

Despite the fact that in the Soviet Moldova, the contacts with the Romanian literature and Occidental culture have been practically obdurate, the '80es years poets have overcome

¹ Nicolae Leahu, *Poetry of the 1980s*, Cartier Publishing House, Chisinau, 2015, p. 47.

„handicaps” and „obstructions” by writing texts „as if they would have gone week by week at the Literary Circle of Monday,” as considers Răzvan Voicu.

The same des-idealizing vision of the world, the same abandon of utopia, the same refuse of high style and of revealing metaphor. And they, the Bessarabians, were assuming a poetics of the ash-colored daily existence, and were bringing down the poetry to the street, and they had the same tragical conscience of the moral crisis, of the huge lie (soviet, at this time) which was surrounding them. Even though they have not had the same marks as the '80es years generation from Romania (since the American poetry, the *beat* movement and even Occidental material civilization (...) have had a much more restricted circulation in Bessarabia), the Bessarabian '80es years poets have succeeded, also, to move away from the model accepted then – in spite of comprised subversions – the one of the poetry similar to the Grigore Vieru type and of Ion Druță's prose. They have changed even the optics over the mission of literature, which could not be any more (in front of the obvious crisis of the soviet society) either the false exultation of „accomplishments” or the Aesopic distortion of the disaster, by parables more or less made masterly, but exactly the denunciation of the official optimism, of the gongoesque triumphalism. The group of poets selected as representative for the '80es years phenomenon are those recognized through/in the anthologies *Air with Diamonds* and *Five* or, in Moldavian plan *Portrait of a Group*.

Among the representatives of the Bessarabian poets of the '80es years of this past century, we suggest a „constellation” of creators of whom Arcadie Suceveanu detaches himself like a senior, as a descendent of Leonid Dimov's poetry, which is marked by a ludic, bookish fantasy, seduced by the gratuitous spectacle of imagistic „associatonism” close, rather, to the poetics of the '70es years than to the proper poetics of the '80es years.

Teo Chiriac, a poet with the vocation of the parable, practiced a la maniere of Damilov, is the author of the poetry positioned at the border between gratuity and the metaphysical.

To them is attached Vasile Gârneț, dependent on the poetics of the '80es years from Bucharest, the creator of a text in which the dividing line between the real and the text is dissolved into a biographical writing, self-contemplative, enriched with ironically confessing,

melancholically derisory elements, coming from the bookish of the poetry of the marginal poet Mircea Ivănescu.

Grigore Chiper mimics, in tone with the dialectic of dissimulations of Florin Iaru, a poetry of caricatured feeling, subtextually surviving, while finalizing with a text which „promotes the renunciation at the high style, at the metaphor, and at the intricate parables of knowledge, in order for him to express the daily evil of living, the lack of color of a colourless, standardized life, and the general depersonalization.”

Under another horizon, Nicolae Popa seems to be more attached of the visionariness „panicked of the metaphisic”, which was promoted by the poetry of Ioan Mureşan, a Transylvanian whom he cultivates in whatever it means the movement of the poetry unto the fatal, catastrophic thresholds.

On the axis of romantic, spectacular descendance, the poetry of Valeriu Matei suggests, at the exterior mode, an agreement with the '80es years poetic experiment, found in its passing phase, from Mircea Dinescu to Mircea Cărtărescu, a „recovered jump” by which this type of poetry may be assumed as a link between neo- and postmodernism.

By its propensity to intertextual dialogue, the poetry of Ghenadie Nicu catches our attention, being interested in confession and notation, bookish memory and daily exasperation, all of these being felt on the filiation of Romulus Bucur, „the textual reactives” of this non-spectacular poet (as well as Romulus Bucur, as a matter of fact), hijacking the real in a „holographical condition” and forcing the confession to show „a content of brusque anxieties of bookish incisions.”

Among „the poets related to Mircea Cărtărescu,” we find Nicolae Leahu, an advocate of the „strange romanticism” tacked with ironical nonchalance.

In referring to Dumitru Crudu, a poet placed by addition at the Bessarabian '80es years poetics, he is „a lonely wolf” received as „a troubadour of misery,” „a gallant of the laughable,” who is preoccupied, through ironical manners, to dethrone the poetry by irrevocably displacing it to ridiculous.

The motor axis of the generation is endorsed by the synthetical poetry of Emilian Galaicu-Păun, in the texts of whom are encountered and tolerated the four structures of the '80es years, as they have been mapped by Nicolae Leahu.

Subsidiarily, Emilian Galaicu-Păun proved to be a perseverent postmodernist militant, also, in the sense that he acclaims, however, „by and large the attempts of *aggiornamento*, (not a way strictly mimetic) of the Bessarabian poetry.” While looked at them through the dynamics of the „recessive duality,” the '80es years nuclei from Moldova and Romania prove to be, in accordance with the Gheorghe Manolache's option, isosteric centers, of equal value, thus re-confirming the Mircea Florian's theory concerning the dynamics of prevalent/sub-valent relationships, transferred from biology to literature.

Indeed, as it is emphasized about recessivity as a structure of the Romanian postmodernism, in the Rule of the two (dual registers in developing the Romanian modernism), we could consider that „the supra-valence” and „the sub-valence” avoid a possible ratio of force and value between the Romanian '80es years and the one from the Moldavian Socialist Sovietic Republic (MSSR).

As a consequence, even if, by a comprehensive evaluation, the Romanian '80es years of this past century are „stronger” (prevalent) than the Moldavian one from the '80es years, by resorting to the recessivity's dynamics, it does not mean that the Bessarabian '80es years would be „weaker” (sub-valent), but it proves to be a recessive phenomenon, an element by which the literary subordinate gains ground as against the dominant, supra-valent modernism of the '60es-'70es years. As it was stressed by Gheorghe Manolache, the accent is not fixed on the axiological dimension of a paradigm or the other, but it proves its efficacy in a recessive, simultaneous, and non-dialectical acception.

The phenomenon can be recognized through the re-constituting of the „group portrait” which contains a series of poets revolving around the volumes *Air with Diamonds* (1982 and *Five* (1982): Mircea Cărtărescu, Florin Iaru, Traian T. Coșovei and Ion Stratan, Alexandru Mușina, Bogdan Ghiu, Ion Bogdan Lefter, Romulus Bucur, Mariana Marin, but, also, names as Magdalena Ghica, Matei Vișniec, Doru Mareș, Petru Romoșan, Daniel Pișcu et al.

Synthesized, the „directions” of the '80es years from Romania respect the same rule of „unity in diversity” stylistically, thematically, rhetorically or at the level of imaginary arsenal convergent with the the poetry of the '80es years from Moldova, which was dominated by a certain familiarity of expression – easy-fitting orality, irony and humor, the „pervasive” ludic, nativity, artificial imagism, etc. – in common use to the one from beyond the Pruth River. Besides Mircea Cărtărescu, we could consider that to the extent of publishing the author volumes, there is the chance to talk about a „differentiation” inside the '80es years. Anyway, in the '80es years it may be found out a phenomenon with its axis fixed in „diversity,” without that, the references to the experiences of the poetry of German expression from Romania, or to the one Hungarian, Russian, Ukrainian, and Bulgarian, to enter the area convergent to the '80es years of poetical regime.

Conceived as an „apparent grouping” of poets who swarm in the same region of contemporary literature, and having a specific –pentagonal – configuration, stable for a significant period of time (1980-1990) the Moldavian '80es years is a recessive phenomenon, as a dynamics consolidated in the parallax of a poetical paradigm which works in accordance with the rule of communicating vessels.

The pentagonal configuration of the Bessarabian poetical of the '80es years from this past century is a non-Euclidean one (of course, provisional) in which is recognized the amplifying dynamics of the postmodernist poetry.

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