

## *Stages and forms of creativity in the work of Ana Blandiana*

### Abstract

The present thesis, titled *Stages and forms of creativity in the work of Ana Blandiana*, is intended to bring to the fore of readers the literary work of a first class personality of Romanian culture, with diverse literary activity and function of artistic form, prodigious and ever-renewing, from the first attempts in the obsessive decade up till now. For about five decades Ana Blandiana developed as a poet *par excellence*; although a talented novelist, essayist, journalist, translator, creating a remarkable work, a true synthesis of creativity and the Romanian language. If the works of the most important writers of the 60s, Nichita Stănescu and Marin Sorescu, had the chance of becoming the subject of extensive studies, in the case of the other representatives of the generation, including Ana Blandiana, we can talk about studies that reveal only a diminished perspective concerning the value of their work. In this respect, by the medium of the present work, I have decided to offer a new monographic perspective calling into a coherent whole the constituent steps of becoming and the forms of manifestation of creativity cultivated by Ana Blandiana: poetry, prose, essays and journalism.

*Stages and forms of creativity in the work of Ana Blandiana* is divided into five chapters. The first chapter is a study of Ana Blandiana's work which combines thematic, critical, hermeneutical and literary history, aiming at, beyond the neomodernist reassessment, the context of assertion of the poetess, the onto-poetic stages of reconstitution, by evoking the poet's childhood, the origins of the pen name, the analysis of the glorifying debut, the pinnacle of creation, continuing with critical moments in her literary development, the "Amphitheatre" and the Arpagic "case", until the *new poems* published after December 1989. The next four chapters, using the appropriate type of discourse theory approach, analyze Blandiana's poetry, prose fantasy, novel, and essays, to highlight the specificity of these manifestations of creativity cultivated by her.

In the first chapter, based on a rich, bibliographical, documentary reference, I have undertaken to expose the way in which Ana Blandiana highlights the individuality of the generation of the 60s, identifying the next steps of becoming: *the exuberant youth*, bearing the traces of a sensory ego, unproblematic, fascinated by the real-miracle duality, with the emergence of the volume *Persoana întâia plural; a serious youth*, dominated by a disobedient ego, under the sign of "intolerance" to compromise, in the poetry volumes, *Călcâiul vulnerabil*, *A treia taină*, and in the volume of essays *Calitatea de martor*, of the *quasi-integrating maturity* embodied in the poetry volumes *Octombrie, noiembrie, decembrie*, *Somnul din somn*, *Întâmplări din grădina mea*, *Ochiul de greier* and volumes

of essays *Eu scriu, tu scrii, el, ea scrie, Cea mai frumoasă dintre lunile, Coridoare de oglinzi, Autoportret cu palimpsest*, respectively, the stage of a *maturity characterized by subversive speech* in the two volumes of prose fantasy *Cele patru anotimpuri* and *Proiecte de trecut*, poems published in the “Amfiteatru”, poetry volumes *Stea de prăzi, Întâmplări de pe strada mea, Arhitectura valorilor*, and the novel *Sertarul cu aplauze*.

The retrospective circle of the *steps of becoming* is completed with the illustration of the post-revolutionary period, under the title *Diversion of Destiny*, marked by involvement in politics, the moral reconstruction of the Romanian society (one must recall among others, singular project to us, The Memorial of the Victims of Communism and of the Resistance in Sighet which, this year, celebrates 20 years of its founding, a work broached not only in the biography of Ana Blandiana, but also in her bibliography, able to compensate disappointment in the political life) and by analyzing the three volumes of “new poems” *Soarele de apoi, Reflexul sensurilor, Patria mea A4* which mark the last *step of becoming* the pensive-twilight maturity.

Thus, by careful analysis of the writer's work, the reference bibliography, and the documents that illustrate significant moments of her life and creation, I have tried to restore - not without fear and possible leaks - a spiritual biography, highlighting the writer's cogito, birth and formation of the writer's consciousness in the context of the Romanian neomodernism. The manner in which Blandiana's work has been seen as *becoming in time*, in relation to neomodernism, has allowed us to enlist both the controversial moments in the poetess's biography (the debut “by steps”, the period of the incessant limitations imposed by censorship, the years of “silence”, *diversion of destiny* in the post-revolutionary period) and the important moments of affirmation of her work, showing that Ana Blandiana, by imposing the *moral criterion* as a defining element of her vision, envisions the awareness of the generation of the 60's which the writer separated from by engaging in an individual project that summarizes the romantic aestheticism, by evasion into nature, dream, eros, social outreach, fantastic, expressionist aesthetics or by the sense of an imaginary challenged by degradation, of the cry of exasperation or of the great passage through.

The profound identity crisis that dominated the entire generation of the sixties put Ana Blandiana's lyricism into a permanent search of self, resulting in the internalization of the exterior. Based on the Coserian consideration of the poetic language as “absolute language” in the second chapter, *Poetry*, we analyzed the “signified” and the “essences” of Ana Blandiana's poetry, the treasure possibilities of language, which builds the sense of the text and the “world view” that revolve around the pole of purity, coming into opposition with the pole of images, and both poles revolve around the pole of degradation.

In the section titled *Time – space – beingness*, it is taken into account the definition of the Imaginary that Jean Burgos proposed as the spatial organization of the response that the creating being puts forth to the challenges of temporality, respectively the three schemes that come up with possible solutions to the terror-related finiteness (the category of the schemes of rebellion, of refuse and acceptance diverted or deceit in relation to temporality), we have aimed to reveal the description of the imaginary syntax so that the “plotting of the text” may be illustrated, the overall coherence, the “laws” that govern Blandiana’s “world view”.

The adepts of neomodernism, on the one hand, have had a particular interest in intertextuality, as an appropriate medium of expression, the necessary cultural renaissance after the proletcultist time and, on the other hand, there has been focus on a trained reader. In this regard, the section entitled *Intertextuality as a means of responsibility and distance*, based on the idea that a poem is unable to avoid reference to other texts or, in Coserian terms, the *evocative function*, we have analyzed the updated conception of Blandiana’s lyricism concerning spaces, metaphors, visions, generally speaking, the memory of the “burnt words” at the hands of the spirits of the poets of the 60s. Ownership through the process of taking distance in relation to the great models, Eminescu, Blaga, Bacovia and Ion Barbu, is suggestive, especially at the profound levels, which is responsible for the depiction of the serious tint of Blandiana’s vision.

In the last subchapter devoted to poetry, titled *Poetry – Speech about Speech*, I analyzed the poetic arts of the writer. Like most poets of her generation, under the pressure created by the obsession of the condition of the poet and poetry, Blandiana wrote many self-referential poems which express a clear conscience, mature and responsible, sometimes even dramatic. The author of *Calcătul vulnerabil* speaks about poetry seen in the process of becoming an object which helps at self-fulfillment and self-meditation, a meta-poetry, bearing the predominant *function of metalinguistics*. Representative poems coalesce strongly reflections regarding the condition of the poet and poetry, suggestions for the conscience of textuality and metatextuality or the world as text. This chapter outlines the evolution of poetry from the stance of meditation on knowledge to a discourse about discourse, often designed in its own linguistic knowledge of its creation, or even a philosophy of language.

In the third chapter, beyond the etymological, terminological and historical approach of the concept of “fantasy”, citing in this regard the proposed theories of the classics of the genre, the scholars, both foreign and Romanian, I catalogued Ana Blandiana’s fantasy prose as belonging to *the transition fantasy* or *political fantasy* specific to the ‘60s and ‘70s. In the section entitled *“Alteration” and the mythical-subversive sense in the Molten City and other fantasy tales*, beginning with the writer’s own ideas found in her essays or metanarratives, we have

delved into the analysis of the process of signification in the mythical-subversive discourse formula, trait characteristic to the years of dictatorship. In the last subchapter, entitled *The Poetic and Visionary Fantasy*, we have revealed the deeply encrypted symbols engaged in the “plotting” of Ana Blandiana fantasy prose, demonstrating that the author has in store a wider perspective than that of a simple chronicler being placed “under the ages” by a profound contemplation concerning the human condition and reality in its universality.

In the fourth chapter, we approached Ana Blandiana’s Romanian creation, *Sertarul cu aplauze* through the forms and structures of dystopia, respectively of the polyphonic novel’s aesthetic formula. The analysis of the first subchapter, entitled *Forms and Structures of Dystopia - fiction, memory, history*, has aimed at the justification of the fact that the novel *Sertarul cu aplauze* belongs to the genre of dystopia, calling into discussion, thus, the mainstream theoreticians of the “intergen” who define dystopia by relating it to the term utopia, both being extreme mental/fictional constructs. In the case of Ana Blandiana, like in Eastern dystopia, fiction comes to resemble the chronicle aspect, thus making reference, inevitably, to memory (personal and collective) and to the recent history. *Sertarul cu aplauze*, by recording and analyzing human degradation of everyday life in the communist era, nowadays, seems to bear the features of a museum hall recalling of communism, and fiction is vested with the function of archive of memory and history.

This was just the writer’s intention, beyond the requirements of the aesthetic form of the polyphonic novel: it was meant as a protest against reality by its “*immortalization in the work of art*”. The last subchapter, titled *Author versus reader in the Romanian, polyphonic space* has been intended as an analysis of the novel in the light of the effects of the meanings caused by the clash of the reader with a Romanian, polyphonic construct. The author does not assume roles, but brilliantly proposes a polyphonic game, beyond the multilingualism of the heroes (there is shaped out a stylistically elevated frame, specific to the main narrators, intellectuals and a standard frame, slang, familiar, dominated by oral speech specific to communist informers, security officers etc.), aiming at a trained reader who could decode the actual meaning of literature.

The fifth chapter is devoted to the writer’s essays and journalism, another level and form of creativity in the work of Ana Blandiana. In the first subchapter, beyond an attempt to redefine the “essay”, I placed Blandiana in the category of the national journalism tradition. In the second subchapter, I highlighted the architecture of Blandiana’s essay (topic, title “typology”, essay composition) and in the last subchapter we have undergone scrutiny into the volumes of essays and journalism, placing them into a coherent whole, revealing the ethical and aesthetic dimensions, a congenital trait of Ana Blandiana’s creative consciousness.

Therefore, in relation to Nichita Stănescu, who is a “*writerly phenomenon*” a major example of originality and exuberant energy in creation, inimitable, Blandiana is a writer with a unique mood of expression, a moral cornerstone, an example of dignity, courage and initiative. Through her work, Blandiana is a model, both ethical and aesthetic in its dual nature, artistic and civic consciousness, decisively influencing the Romanian contemporary culture.