

MINISTRY OF EDUCATION
"1 DECEMBRIE 1918" UNIVERSITY OF ALBA IULIA
FACULTY OF HISTORY, LETTERS AND EDUCATIONAL SCIENCES
DOCTORAL SCHOOL OF PHILOLOGY

**PHD THESIS
SUMMARY**

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Alba Iulia
2023

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**THE LITERATURE OF GORJ.
BEGINNINGS, MODELS AND CONTEMPORARY
CREATIVE SPIRIT**

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Keywords: diachrony, literature of Gorj, Brâncuși, historiography, literary models, spirituality, art, reality, epic genre, lyric genre, symbols, vision, aphorisms, regional, identity, cultural imaginary, press, evolution.

The basis of the present PhD thesis, entitled *The literature of Gorj. Beginnings, models and contemporary creative spirit*, is both the desire and the need to investigate how literature was born in Gorj County, as well as its evolution and the identification of creative spirits which, through their literary and journalistic activity, contributed to the progress of literature until nowadays. I considered it essential to examine the evolution of literature in the literary, cultural and artistic space of Northern Oltenia from a diachronic perspective.

The aim of this work is by no means to separate the Gorj region's isoglosses from the national one, but rather to deep our knowledge and at the same time to discover the local writers and people of culture who have laid the foundations of the Gorj literature over time and up to the present. The highlighting of a permanent "creative localism" from Gorj has been realized by cultivating the literary and artistic taste of those who believed in the power of the written word or proved that talent and work are the pillars of a permanent culture.

The term creative localism is a concept about which the literary critic Alexandru Dima writes in the "Familia" magazine: "«localism» theorizes and militates on the basis of the immediate, living and concrete geographic-social reality of the «place»"¹. Developing a unified perspective regarding Gorj County from a literary and cultural point of view would not have been possible without those writers from Gorj who have shown their continuous concern for the development of Gorj literature over time. Moreover, without the recognition of the sculptor Brâncuși as a literary exponent of the local space, Gorj culture would certainly be poorer today. Every time I came across literary creations in Gorj that followed the artistic vein of Brâncuși or when I found, within the local magazines, numerous articles about the "titan of Hobîța", I noticed the appreciation of the writers of Gorj for Brâncuși.

Starting from this desire, new research perspectives have opened up for us. The complexity of the revealed information has validated the continuous progress of the literature of Gorj, thus, the subject of the work has been expanded and consolidated in two fundamental directions: on the one hand, the valorisation of the authors from Gorj who have contributed over time through literary and cultural activity to the evolution of the literature of Gorj, and on the other hand, the confirmation of the sculptor Brâncuși as an exponent of the literary geography of Gorj and equally of universality.

¹Al. Dima, *Localismul creator*, in „Familia” magazine, IIIrd series, IInd year, A. Sonnenfeld Institute of Graphic Arts. Soc An., April-May1935, Oradea, p. 3.

In terms of the current state of understanding the development of Gorj literature from a diachronic perspective, we have not come across any specialized works or local research experiences that provide extensive details about the beginnings of the literary phenomenon of Gorj. I discovered only adjacent information about certain time periods or only about certain local writers. Undoubtedly, without them we would not have been able to create an X-ray of the evolution of Gorj literature from the 15th Century to the present day. I recall the works of historians, researchers, writers or publicists from Gorj who have been involved over time in the literary and artistic life of Gorj, becoming reference points for those interested in the literary past.

It is about the researcher Vasile Cărăbiș with *History of Gorj. Folklore from Oltenia and Muntenia. Selected texts from unpublished collections, Periodical publications from Gorj. Documentary*; by the historian Alexandru Ștefulescu with the *Historical and picturesque Gorj* work; by Ion Mocioi with *Folklore from Gorj. Songs from Tismana* and *Poets and poetry in Gorj*; by Al. Doru Șerban writer, with *Personalities who have been to Gorj* and *Authors of Gorj and their books: dictionary* – in collaboration with the writer Nelu Vasile – by Sorin Băleanu and Tudor Berca with their works *Personalities of Gorj at the end of the Millennium* and *Personalities of Gorj at the beginning of the Millennium*; by the historian Gheorghe Nichifor as coordinator of the work *People and facts from Târgu Jiu of the past*; by the researchers Gelu Birău, Adrian Frațilă, Spiridon Popescu, as coordinators of the volume *Anthology of members of the Romanian Writers' Union who live in Gorj*; by publicist Ion Tarbac with *The history of the Gorj press (Files)*.

To achieve these objectives, the research was carried out systematically and included two approaches: fundamental or theoretical research and applied research. The methods used were varied, including synthesis, analysis, ordering and systematization of information, comparison and interpretation of data. The complex topic of this PhD thesis has led to its structuring in four chapters:

1. The issue of the literature of Gorj in a diachronic perspective: the 15th-19th Centuries;
2. The creative spirit in the 20th Century literature of Gorj. Value and literary models;
3. Constantin Brâncuși in the literary geography of Gorj;
4. Regional echoes in Gorj publications.

These chapters followed from a diachronic point of view – the 15th-21st Centuries – the continuous evolution of Gorj literature despite the varied historical, social and political contexts in which the County found itself over time. The originality of the thesis consists in the novelty of realizing a diachronic perspective on the literature of Gorj: the 15th-

21stCenturies. As a start, I captured the socio-historical context where the literature was formed in Gorj County, starting with the X-ray of the patristic and historical writings. Furthermore, I capitalized on the literary models of Gorj literature from the 20thCentury by referring to lyrical and epic creations. And finally, I explored the editorial space of the 21st Century in Gorj, because the local culture magazines published after 2001 reflect the continuous concern of the Gorj literati, and beyond, for the perenniality of Gorj literature and implicitly for the capitalization of the progress of literary, cultural and artistic values in Gorj County.

Starting on the idea that a writer's name is often associated with the area of origin, it can become an identifying mark of their native space. In this paper, I aim to outline the personalities of writers who have contributed to the development of literature, whether or not they originated in Gorj. By the writer from Gorj I mean not only the ones who were born in Gorj, but also the ones who either settled here or, even if they moved elsewhere, kept in touch with local cultural people, got involved in the proper running of literary or cultural events at County level or had a constant publishing activity in the pages of magazines and newspapers from Gorj.

Moreover, if through his artistic work Brâncuși affirmed his call to universality, then I found it necessary to carry out a rigorous research on the concerns of writers and exegetes from Gorj, but not only, in order to highlight the value that the artist still represents today for the cultural environment of Gorj.

The purpose of the first chapter, *The issue of the literature of Gorj in a diachronic perspective: the 15th-19thCenturies*, was to highlight to what extent a perspective on the literature of Gorj highlighted in a diachronic aspect, offers a reference point for those who want to discover the beginnings of literary writings within this County. Initially, the historical and religious coordinates were followed in order to establish the connections with other neighbouring regions where Gorj was located in various periods of time. Then, the sources of inspiration that were the basis for the appearance of the first Gorj writings were explored, and thus, I proved that they are closely related to both the historical past and the political authorities of the rulers, as well as folklore, the beauty of nature and the constancy of rural life.

This first chapter is structured in three sub-chapters: *Ancient literature from Wallachia and the literature of Gorj establishment during the 15th-18thCenturies*; *The transition era from ancient to modern literature: the 19thCentury. Folklore and cult literature*; *Personalities, examples and models in the 19thCentury literature of Gorj*. This chapter is intended as an

attempt to learn how religious writings were formed in Gorj County. Initially, there were several Counties on the territory of Oltenia, but some disappeared over time: Jaleşului County, Motrului County and Gilortului County. If, from a historical point of view, Oltenia was an integral part of Wallachia – except for the 21 years when it was under Habsburg occupation – I considered it important to insert that information regarding the patristic and historical writings which, through their literary and cultural value, influenced the literature later on.

I also analysed numerous aspects of the old Romanian literature under religious and political context. The writers of the time had as a source of inspiration religious writings, folklore and the historical past, a fact for which the exploitation of the sources that represented the basis of the literary works was defining. As far as we know, there was no written and preserved text in Romanian until the 16th Century. The writing of the *Slavonic Tetrevangelia* – the earliest dated Slavonic writing in Wallachia – by the monk Nicodemus from Tismana, between 1404-1405, constitutes a first direction for understandings Hesychasm as an ascetic doctrine and became a source of inspiration for religious writings. By bringing all the teachings received from Mount Athos onto Romanian shores, Nicodemus of Tismana instilled his rich culture in those close to him, being the representative of the 15th Century religious literature of Gorj.

The writings of the 16th Century will have a religious and historical character. To this end, I had to mention the masterpiece of the old Romanian literature, *Neagoe Basarab's Teachings to his son Theodosie*, a work attributed to Neagoe Basarab, the voivode of Wallachia. The value of the writings from that time was given by the historical context in which the Oltenia region was located, as an integral part of Wallachia.

During the 17th Century, monastic premises began to develop, thus, teaching was carried out either here or within the princely courts. The beginning of the 17th Century indicates the appearance of the first chronicles in written in Romanian language, among which the Chronicle of the reign of Michael the Brave. This is the first preserved original chronicle and belongs to the great Oltean logothete Teodosie Rudeanu, being transmitted indirectly, through a Latin processing by the German diplomat Balthasar Walther-junior from Silesia. Matei Basarab was the one actively involved in the cultural life of the time, by printing books in Romanian and Slavonic. Pupils of the rulers, some chroniclers accompanied their superiors in various circumstances, and among the most famous chronicles of Wallachia I mention *Letopisețul Cantacuzinesc* and *Letopisețul Bălenilor*, both works being a source of inspiration for writers in their literary works.

Besides the rulers being involved in providing political information to their disciples in order to write chronicles, high ranked Wallachian prelates were involved in the cultural and literary life of the late 17th and early 18th centuries, including Antim Ivireanul. Metropolitan of Wallachia, he published various religious books in Greek, Slavonic and Romanian, engaged in translations and received the unconditional support of the ruler Constantin Brancoveanu in all his actions. Also, the mountain chroniclers Radu Popescu, Radu Greceanu and the columnist Constantin Cantacuzino are the personalities who, through their rich literary activity, contributed to the evolution of chronicles in the 18th Century.

The 19th Century is a Century of changes, in which the transition from old to new literature was constantly achieved. The major sources of inspiration that represented the essence of Gorj literature were not only limited to social, historical and religious aspects, but also to popular ones. Thus, we identified those writings through which popular literature proved to be the foundation of cultured literature. Chronicles and versified stories from the 17th and 18th Centuries had a viable circulation over time and captured the authentic spirit of those who, following the unfolding of an event – such as the passing away of Constantin Cantacuzino or of Constantin Brâncoveanu – wanted to transmit it through living speech. In addition to these versified chronicles, folklore becomes a source of inspiration and a bridge to the formation of literary creations. Identified also under the versified aspect, folklore is extremely rich in Gorj County, as evidenced by the folklore collectors here, including Grigore G. Tocilescu, Vasile Cărăbiș and Ion Mocioi.

The return to the origins and the great values of the national past is the fundamental element that the 19th Century Gorj literati had in mind when writing their literary works. Thus, we remember Dinicu and Iordache Golescu, Alexandru Pelimon, Alexandru Ștefulescu, Emanuel Părăeanu, true role models for authors from Gorj. The identification of the common aspects of the works of those mentioned, as well as the impact they brought to the literary and cultural life of the County, made the position of Gorj literature in the 19th Century rise to the standards of national literature.

Through the writings of the literati of the time and through their contribution to the formation and development of national literature in general and of Gorj in particular, Gorj County can be considered a true hearth of Romanian culture and spirituality. Whether actual literary works, patristic writings, chronicles, translations, travel diaries or simple folklore materials, they all represented a true pillar in building the literature of Gorj from the 15th to the 19th Century.

The novelty of this chapter lies in the exploration of the literature of Gorj beyond its territorial limits, more precisely in the mountainous area of which the County certainly belonged during a historical period when Oltenia was an integral part of Wallachia, i.e. until the second half of the 19th century.

Understanding how literature was developed in Gorj between the 15th and 19th Centuries will open up new horizons for an overview on the sources of inspiration of the Gorj writers whose writings will be edifying in the 20th Century: the historical past and the political authority of the rulers, folklore, the beauty of the land and the stability of rural life.

The work consolidates its directions of exploring the literature of Gorj in the 20th Century, thus, in the second chapter the creative spirit in the 20th Century literature of Gorj, has value and literary models, which enhance the literary creations defining the Gorj region of the last Century. I am recalling those epic and lyrical writings of some authors from Gorj who have circumscribed themselves to certain literary genres and have captured the dynamic elements of the ethnic, literary and cultural identity of the County. This chapter has been focused on the literary models of the Gorj area in the last Century. There was a continuous interest on the part of Gorj literati to help literature evolve, thus continuing the tradition of renewing the writings of previous eras in terms of issues, content or form. In this sense, I mention names like Al. Doru Șerban, Ion Mocioi, Nicolae Dragoș, Artur Bădița, Tudor Arghezi, Al. C. Calotescu-Neicu, Dumitru G. Tabacu, Ion Căănăvoiu, Victor Barbu, Călin Deaconu, Grigore Lupescu, Gheorghe Vâlcea-Tunși, Gheorghe Grigurcu, Sabin Velican, Ion Lilă, Ion Cepoi etc.

Thematically, the chapter brings together two sub-chapters: the lyrical creations and the epic creations of Gorj. Both being structured on several sub-chapters which, by their specificity, reproduce the literary models of the 20th Century. The literary genres approached by the mentioned writers were among the most extensive, having in the foreground the image of man not only as a simple individual with physical and moral traits, but with a portrait seen from sociological and philosophical perspectives. Whether we are talking about fable, epigram, fairytale, short story, novel, etc., each literary genre is strongly individualized and uniquely valued by each author of Gorj. It was a real joy to discover that the attention of the Gorj literati turned to diverse creative visions, thus forming an architecture of the whole, defining for the 20th Century. From the perspective of actuality, this research paper completes the limits and constraints of the literary landscape of Gorj, which includes, not least, cultural personalities such as Jean Bărbulescu and Nicu D. Miloșescu, who supported the authors'

endeavours and helped publish their writings in the newspapers and publishing houses of Gorj in the last century.

As for rural poetry in Gorj, the focus stays on the writers Al. Doru Șerban, Nicolae Dragoș, Ion Mocioi and Artur Bădița, who succeeded through their poems to offer some important landmarks in the shaping of that rural region of Gorj which, even today, remains an inexhaustible source of inspiration in terms of spirituality and identity.

The approach of the 20th Century *Epigram and Epigrammatists from Gorj* brings together an overview of both the context in which the Romanian Epigram appeared and the way in which this literary genre was exploited by the writers of Gorj. Although the Epigram initially appeared in the Gorj press of the time, its evolution was later concretized in the appearance of volumes as proof of the fact that the humorous and satirical spirit was always present in the sphere of literary concerns of the authors. What is interesting to follow is the existence of those epigrammatic duels which writers used to answer to attacks in various publications. Among the the 20th Century epigrammatists, it is worth mentioning Al. C. Calotescu-Neicu, Dumitru G. Tabacu, Ion Cănașvoiu, Victor Barbu, Al. Doru Șerban, Adrian Becherete and Grigore Lupescu. Each of the above-mentioned cultivated readers' taste for humour and subtle irony.

Tudor Arghezi remained a prominent name in the development of the epigram as a literary genre, being included in more than five collective volumes. His roots from Oltenia region never separated him from Gorj, over time, publishing epigrams in the "Gorjeanul" newspaper. The epigrams appearing in various anthologies are an indisputable testimony of his literary talent.

The humorous and ironic vein of the epigrams is correlated with that of the fables, proof that there is a possible connection between them. The sub-chapter *The fable of Gorj* brings together those authors from Gorj – Al. Doru Șerban, Călin Deaconu, Nicolae Dragoș, Ion Cănașvoiu – who contributed to the literature of Gorj development by writing fables. With the sub-chapter *Patriotic Poetry of Gorj*, the thematic register of the Gorj writings is relatively changed, as the focus is shifted to the lyrical revealing of love and devotion to the people.

The focus is on *the literature of Gorj facing censorship. Creators, dissidents, survival*, which talks about the situation of the poet and literary critic Gheorghe Grigurcu in the literary and cultural space of Gorj in the 20th Century. Despite the dictatorial regime of the times under which he lived and the political oppression marked by censorship – which often changed the course of his life – he managed to publish an impressive number of volumes of

poetry and literary criticism. Even today, Gheorghe Grigurcu remains a representative name for the literary and cultural space of Gorj region.

The concern of the writers from Gorj with literary species such as the fairytale, the story, the short story or the novel is defining for the literary space of the 20th Century. In this sense, the centre of the approach *Narrative structures and thematic and stylistic peculiarities of short prose* has in the foreground the works of prose writers Al. C. Calotescu-Neicu, Ion Cepoi, Ion Lilă, Nicolae Dragoș and Sabin Velican. I have chosen this direction of study because these four writers, within their stories and novels, highlight the most hidden feelings of the human being, deeply rooted in the absurdity of existence. Some texts also illustrate a science fiction thread, with a mythical and philosophical underpinning.

The sub-chapters *The original matrix of the imaginary in Sabin Velican's fairytales* and *Symbolic meanings and thematic networks in Sabin Velican's novels* are based on the work of the most prolific prose writer of the 20th Century from Gorj, Sabin Velican, a model and man of impressive culture. He remained in the history of education in Târgu Jiu by building the "St. Nicolae" school in Târgu Jiu – from donations and school celebrations – whose Principal he was until 1948.

The third chapter of this thesis, *Constantin Brancusi in the literary geography of Gorj*, is based on the premise that a world-renowned personality such as the sculptor Brâncuși could not be missing from the cultural perimeter of Gorj. Of course, his roots in Hunedoara, the creation in 1938 of the "Calea Eroilor" monumental ensemble in Târgu Jiu and his public attachment to the people of Oltenia and to his native place were the basis for integrating Brâncuși into the literary and cultural-artistic space of Gorj. I am discussing the existence of those literary creations in which the man and the artist Brâncuși occupy a central place. These belong to the authors from Gorj: Tudor Arghezi, Nicolae Dragoș, Adrian Frațilă, Ion Mocioi, Zenovie Cârlogea, Valeriu Butulescu, Dumitru Danău and Aurelia Găvănescu. The inclusion of the artist in universality was achieved by analysing his aphorisms, by highlighting the psyche of dematerialised forms and by researching the cultural imaginary of the Majestic Bird.

The chapter presents, on the one hand, a nuanced look at the aphorisms of Brâncuși, and on the other, the identification of those writers from Gorj whose admiration for the artist was evoked in the sphere of literary creations. In approaching the *Aphorisms, metaphors in the Brancuși words*, I highlighted the major role of the artist's thoughts in understanding works of art. The aphorisms were either written or spoken in various circumstances, at

interviews or exhibitions, or noted on various occasions by friends, literary exegetes or art critics who closely followed his works of art.

Brâncuși did not want to expose his personal life to the public, something he has stated countless times. The curiosity to know the artist and through the lens of the thoughts transmitted to those close to him, gave us the opportunity to analyse the confessions of the people who knew him and who intuited the value of his aphorisms. Thus, in the sub-chapter *The artist, the others and his aphoristic work*, I researched the multiple perspectives of those who knew the artist: V. G. Paleolog, Milița Petrașcu, Mac Constantinescu, Cella Delavrancea, Ștefan Georgescu-Gorjan, Petre Pandrea, Carola Giedion-Welcker, Marcel Mihalovici, Marcel Duchamp, Jacqueline Matisse-Monnier, Marthe Leberherz, Lizica and Irina Codreanu etc. Some of the testimonies I have referred to appear in full in the work of Doina Lemny, Romanian-born researcher of Brâncuși's work undertaken at the National Museum of Modern Art within the Georges Pompidou Centre in Paris.

In approaching *The poetics of representation* I capitalized on the psyche of dematerialized forms of Brâncuși in correlation with the poetics of visual artists Mina Loy, W. B. Yeats, Ezra Pound, Anise Koltz, Alexandre Voisard, Lucian Blaga etc. For them, the artist's works being a viable source of inspiration.

In the subchapter *The cultural imaginary of the Majestic Bird*, I followed the way in which the cultural concept of the Majestic Bird transcends literature, sculpture, local and folklore art. I chose this approach to highlight that Brâncuși's Majestic – often mentioned in aphorisms and shaped to perfection – represents a source of inspiration that was the basis of the perpetuation of the concept in different fields, as well.

The sub-chapter *Brâncuși in the works of the Gorj writers* includes three parts: *The infinite Brâncuși under the sign of the mental lexicon*, *Brâncuși in the poetic creations of Gorj*, *Brâncuși in the Argezian tablets*. The approach concerns the way in which the artist was included in the sphere of literary concerns by some writers from Gorj. Viewed on a mental level, the drama *Infinite Brancusi* by Valeriu Butulescu, one can say that the vision of the world and life of the eponymous character of the artist Brâncuși can be illustrated aphoristically. In fact, it is largely a reproduction of reality, the author Valeriu Butulescu having the merit of making it known in considerable detail. The action of the play takes place in Paris, in the artist's studio, on 15-16 March 1957, and we notice that it is the date and place of the artist's death.

Addressing the sub-chapter *Brâncuși in the poetic creations of Gorj*, I highlighted the fact that, although equal in importance, but different in variety, the lyrics of the writers of

Gorj suggest an approach to Brâncuși-the-man and Brâncuși-the-artist. The construction of the "Calea Eroilor" ("The path of the heroes") Monumental Ensemble in Târgu Jiu may be one more reason to reinforce the idea that the artist's spiritual testament was "signed" years ago, and that several writers – whom we can consider as the "heir-writers" of Brâncuși – have dedicated many of their works to him, as a sign of appreciation both for his works of art and for the man who remains an emblematic figure of Gorj County.

Furthermore, it was the writer Tudor Arghezi who intuited the artist's full artistic success, a fact highlighted in three articles within the volume *Tablete de cronicar (Tablets of a Chronicler)*. Constantin Brâncuși's and Tudor Arghezi's roots in Oltenia continue to this day to bear witness to their affection for the local area. Filled with emotion, sensitivity and plenty of grace, the rhythm of Arghezian ideas in the *Tablets of a Chronicler* about Brâncuși's works shapes a purely arbitrary conception whose conclusions are to place the sculptor among the great international artistic values. Even if over time various interpretations and correlations regarding Brâncuși's work have been outlined, taking into account Brâncuși's "Romanism (even discretely camouflaged), pantheism, visionaryism, the (excessive) mythical dimension, flight or withdrawal from the world, the amazement of visitors, the (hardly) camouflaged ignorance, the rural/urban double game", Tudor Arghezi manages to capture the inestimable value of Brancuși's creations.

The creative spirit of the 20th Century becomes the essence of the literature of Gorj evolution. The continuous concern of Gorj writers both for the reception of the lyrical and epic genre in general, as well as for the evocation of Brâncuși's artistic aspects in various lyrical or dramatic compositions, in particular, serves as a testimony to the fact that the power of the word wears the garment of a true art, that of beautiful writing, which turns out to be the quintessence of the understanding of the literary-artistic universe of Gorj.

Fourth chapter of the paper – *Regional echoes in Gorj publications* – I researched some local magazines published in the 21st Century that promote the cultural and literary values of the 20th Century on the one hand, and on the other hand valorise those contemporary Gorj writers who continue the literary thread of artistic predecessors.

The constant publication of articles within the pages of Gorj magazines reinforces the belief that there is currently a dense and dynamic writing activity in Gorj County. The publications from Gorj that represented the centre of the last chapter are the magazines "Portal-MĂIASTRA", "Confesiuni" and "Spicon". I chose these magazines, because they are prestigious publications both for the cultural space of Gorj, as well as for the national one.

The first two are under the auspices of the Romanian Writers' Union, and the third belongs to the Association of Researchers and Book Authors from Gorj "Al. Doru Șerban" Târgu Jiu.

This last chapter is structured in four subchapters. The emphasis is placed equally on references to the history of the Gorj press and to those cultural and journalistic personalities of the mentioned Gorj magazines.

"Portal-MĂIASTRA" magazine saw the light in 2005 and has 67 issues to date, as the entire editorial team had been concerned with promoting the literature and culture of Gorj, placing it in the present. Taking into account this desideratum, I considered it necessary to pay special attention to the two personalities originating in Gorj, Constantin Brâncuși and Tudor Arghezi, whose names are always evoked by the pen of writers and exegetes from Gorj.

The purpose of discussing Brâncuși – *Brâncuși – present and past in the "Portal-MĂIASTRA" magazine* – was to highlight the attention that the artist still enjoys today with regard to the spirituality of Gorj by referring both to the institution of the beautiful in works of art, as well as to the originality and creative depth. The chapter includes four parts with thematic titles: *Memories about Brâncuși*, *Brâncuși – editorial events*, *Brâncuși – literary forays* and *Current and actuality in contemporary Brâncuși exegesis*.

As far as Tudor Arghezi is concerned, I considered both his paternal origins in Gorj and the love and permanent bond he maintained with the cultural people from Gorj – especially those formed during his imprisonment of several months in the political detention camp in Târgu Jiu – to be the pillars on which the approach of Tudor Arghezi in the "Portal-MĂIASTRA" magazine was based. Thus, this subchapter presents the preoccupation of the Gorj literati for the poet of the *Right Words*. The approach also includes four parts: Tudor Arghezi of Gorj, Tudor Arghezi in the political detention camp in Târgu Jiu, Tudor Arghezi in the vision of the Gorj exegetes, Tudor Arghezi, between memory and actuality.

From a general point of view, the chapter *Varia Miscellanea: other authors and publications from Gorj in the 21st Century* follows on the one hand, the considerations of contemporary writers from Gorj regarding local authors who in the 20th Century were active in the literary space of Gorj, and on the other hand, highlights those writers who today have the same literary concerns. In this regard, I studied the magazines "Confesiuni" and "Spicon", the first appeared in 2012, and the second in 2018.

I have to mention that the magazine "Confesiuni" ("Confessions") is a literature and art publication, being edited with the support of the Centre for Research, Documentation and Promotion "Constantin Brâncuși" from Târgu Jiu. Although this includes numerous articles regarding the sculptor of Gorj, they will not represent my purpose of study. As the magazine

of literature, arts and cultural history "Spicon", I only dealt with the identification of those Gorj literati, constant collaborators of the publication, who are actively involved in the life of the local cultural community by writing articles on various literary and cultural topics.

Numerous people of culture from Gorj – and not only – have demonstrated through articles published constantly or permanently in the pages of the three local magazines that there is a continuous interest in the editorial space of Gorj both for literary-artistic models such as Constantin Brâncuși or Tudor Arghezi, as well as for contemporary writers from Gorjs for whom the creative spirit remains the key to ensuring the continuity of Gorj literature. Among them, I mention Zenovie Cârlogea, Ion Mocioi, Nicolae Dragoș, Ion Popescu-Brădiceni, Lazăr Popescu, Ion Trancău, Marius Iorga, Valentin Tașcu, Gheorghe Grigurcu, Ionel Jianu, Ion Pogorilovschi, Doina Lemny, Sorana Georgescu-Gorjan, Nina Stănculescu, Mircea Popa, Barbu Cioculescu, Gheorghe Pavelescu, Constantin Zărnescu, Tudor Nedelcea, Liviu Ioan Sinculici, Constantin E. Ungureanu, Paul Rezeanu, Radu Șerban, Petre Gigea-Gorun, Lucian Gruia, Aureliu Goci, Nicolae Mareș, Vladimir Udrescu etc. Based on the analysis carried out on the magazines, I have shown that the ones mentioned are animated by highlighting the textual-thematic openings both in the literary field and in other convergent fields, such as literary history and theory or literary comparison.

From my point of view, no writer or man of culture should lose himself in the difficult dark anonymity of times. Certainly, the subject of this PhD thesis could be expanded by validating other names representative for the creative localism of Gorj. I am convinced that there are many others who have contributed over time to keeping the interest in literature and implicitly in culture alive. One just has to discover them and include them in the psycho-social structure of the place. This is the only way the creative spirit of Gorj County will survive over the years and will represent an expression of the concrete, the authentic and the permanent living contact with the ancestors.

I believe that this PhD thesis called *The literature of Gorj. Beginnings, models and contemporary creative spirit* will contribute to the creation of an overall image of the literature of Gorj County, as it presents the beginnings of its development, describes its evolution and outlines literary and cultural profiles. The objectives of the research were achieved and the deontological principles absolutely necessary for such an approach have been followed, as well as the capitalisation of the potential-performance-success ratio. However, the prospects for further research remain open, proving that the present scientific research can be expanded.

Overall, for me, this thesis meant a rediscovery of the Gorj matrix which I have always been a part of. The research itself validated the acquisition of such precious information, that through them I overcame the territorial boundaries of the County in spirit and writing. Undoubtedly, the paper *The literature of Gorj. Beginnings, models and contemporary creative spirit* constitutes a challenge for any researcher passionate about the field of philology and remains a landmark for the literary space of the Gorj region.

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