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THE RELIGIOUS DIMENSION OF THE INTERWAR ROMANIAN POETRY, FROM A PEDAGOGICAL PERSPECTIVE

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CONTENTS

INTRODUCTION	3
CHAPTER I.....	4
THREE COMPLEMENTARY LANGUAGES: THEOLOGICAL, LITERARY AND PEDAGOGICAL	4
THE THEOLOGICAL DISCOURSE.....	4
<i>Moral Values with pedagogical connotations in the Old Testament.....</i>	<i>4</i>
<i>The education of humanity in its ascending way on the values scale of the creational elements</i>	<i>4</i>
<i>The fulfilment of the divine creational dialogue in the providential educational experience .</i>	<i>6</i>
<i>The dynamic element of the revealed Word- the way to truth through education</i>	<i>9</i>
<i>The word - Christological pedagogical exponent</i>	<i>15</i>
THE LITERARY DISCOURSE	17
<i>Some terminological specifications regarding poetry and the historical context</i>	<i>18</i>
<i>The primacy of faith: an original approach of the creative act.....</i>	<i>19</i>
<i>Poetic valences and the divine logos</i>	<i>22</i>
THE PEDAGOGICAL DISCOURSE	23
<i>Christian pedagogy - resonance of the educational archetype in the poetic archetype</i>	<i>24</i>
<i>The religious element - a pedagogical perspective on the poetic Word in Romanian poetry</i>	<i>26</i>
CHAPTER 2.....	28
THE RELIGIOUS EXPERIENCE - BETWEEN ASPIRATION AND FULFILMENT IN THE POETRY OF VASILE VOICULESCU	28
VOICULESCU'S BELIEF - SPIRITUAL MANIFESTATION FOLLOWING THE CHRISTOLOGICAL EXAMPLE	28
VOICULESCU'S VIRTUE - AN <i>ARS POETICA</i> BETWEEN AN AUTHENTIC EXPERIENCE AND A PEDAGOGICAL ENDEAVOUR	30
A STYLISTICS TRIBUTARY TO BEGINNINGS: VASILE VOICULESCU AND “GANDIREA”.....	31
THE POETIC PARADIGM OF THE SACRED - COMPLEMENTARITIES BETWEEN FAITH AND PEDAGOGY	35
VOICULESCU'S POETRY, POETIC EXPRESSION OF AN EXISTENTIAL SPIRITUAL EXPERIENCE	37
LITERARY VALORISATION OF THE CONSONANCE BETWEEN THE RELIGIOUS AND THE NATIONAL ELEMENTS	38
BIBLIOGRAPHY.....	41

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SUMMARY

Throughout history, there have been doubts regarding the power of words to express meaning, to reflect reality and facilitate communication. But, through the incarnation of the divine *Logos*, God has confirmed not only time and history, but also language. That is because Jesus Christ validates the word as a means of expression and communication by using language in order to make His divine teachings known. Although God transcends human reason and ability of expression, through the embodiment of the divine Word, God guarantees the role of the word as the main educational exponent of communication.

The first chapter will focus on a reframing of the notion of word as an educational tool, from the point of view of its moral finality, in the sense of man's ascension towards God. Words, in their characteristic occurrences, positive or negative, originate from man's mind and heart and reflect either a pure mind and a heart full of faith, or a heart marked by the absence of the Christian values.

Their negative use brings about a change in the general perception of words and, apart from the suffering and sorrow they transmit, they also become a way of devaluing and desacralising the initial, positive dimension of the words; this happens because they lose their creative spirit, being subjected to untruths. From instruments which connect God with people, from bridges which transmit divine messages, words turn into ways of manifesting hatred and division among people. Therefore, one of our aims is to bring into sharp relief the necessity of restoring the true value of words, of purifying them in order to renew their initial purpose, and of realigning them under the sign of a vital sacrality. In this way, words can carry the power of a creative energy, through which they can build, rather than demolish, souls.

Along the above mentioned purpose, there becomes evident the perspective of emphasising the pedagogical connotations of the expressed word. Thus, the study will underline the pedagogical recurrence of the responsibility of using words in our interactions with fellow men, especially on the educational level, with application to the interwar poetry. From this perspective, as it will be shown,

words have the ability to disseminate man's soul, ennoble it with the concrete essence of a perfectly audible pedagogical element.

Bearing in mind the overall objective of the study, namely a journey in the occurrence of the religious element – exponent of the divine word in the representation of the poetic word, our trajectory is directed, in the second chapter, towards the poet who managed to offer us poems which are permeated with divine messages, highly relevant to their particular historical context and even to a universal, eternal one. Vasile Voiculescu's work offers rich possibilities of analysis, thanks to the diverse topics approached in it. It is generally considered that his poems are predominantly of a religious nature; it is even sometimes emphasised that, beyond his verses, there lurks an authentic mystical experience, lived by the poet himself. Indeed, his connections with the movement "Rugul Aprins" and with its distinguished members represent the prerequisites of such a supposition. Without minimising the importance of the religious factor in Voiculescu's poetry and prose, it is important to underline an aspect of extreme importance for the appropriate understanding of his oeuvre: Christianity, in Voiculescu's view, and not only, is strongly imbued with a diffuse national element, which distinguishes it in a special way.

Highly distinguishable are also a certain elegance of the verse, an exceptional way of employing the metres and a very acute sense of rhyme. Vasile Voiculescu's poetry may represent, from this perspective, a very good example of stylistic refinement. This might be one of the reasons which explain the increasing interest in his work.

The present inquiry means to investigate this rather delicate topic, starting not so much from the identification of a possible and natural influence of national movements of the time over doctor Voiculescu's work, but from the observation of a subtle, but efficient, "nationalisation" of religious topics in his poetry. Vasile Voiculescu's religious poetry does not contain patriotic accents, does not provoke national-spiritual revolutions, but is characterised by the existence of a rich background of Christian elements, particularised in the Romanian context, but uncorrupted by any sorts of nationalist tendencies. Maybe this is the reason why Voiculescu's poetry presents certain resemblances with the Byzantine mystical literature, rather than with the religious-national approach, so prevalent in the interwar Romanian literature.