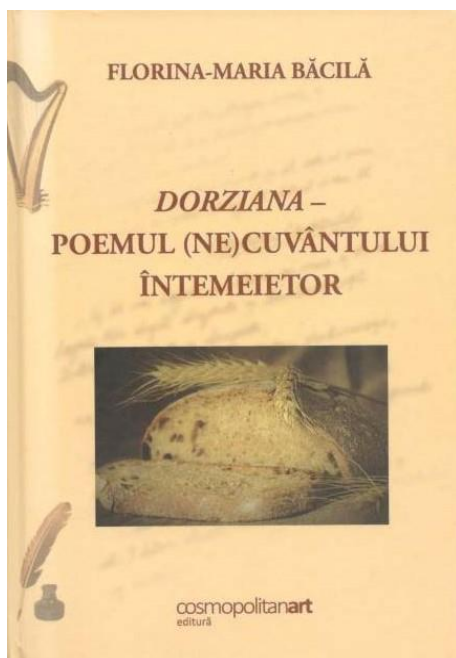


Florina-Maria Băcilă, Dorziana – O (re)construcție a textului prin limbaj, Timișoara, Editura Excelsior Art, 2016, 497 p. and Dorziana – Poemul (ne)cuvântului întemeietor, Timișoara, Editura Cosmopolitan Art, 2021, 502 p. (Mariana Matei Buciu)



The two volumes of the author Florina-Maria Băcilă, *Dorziana – O (re)construcție a textului prin limbaj*/ ‘Dorziana – A (re)construction of the text through language’, published by the Excelsior Art Publishing House, Timișoara, 2016, and *Dorziana – Poemul (ne)cuvântului întemeietor*/ ‘Dorziana – The poem of the founding (non)word’, published by the Cosmopolitan Art Publishing House, Timișoara, 2021, represent an original scientific (lexico-semantic, syntactic) and stylistic research into the poetry of Traian Dorz (1914 – 1989), the artist who discovered the ineffable realm of poetry by experiencing or going beyond the feeling of religiosity and faith. The profound poet Traian Dorz and the refined researcher Florina-Maria Băcilă are secretly connected by their love for poetry, as well as by the Christian love in Christ, in a complicity assumed by the latter. A series of works of the author Florina-Maria Băcilă translate her serious concerns in the field of linguistics and stylistics: *Omonimia în limba română. Privire monografică* (2007)/ ‘Homonymy in the Romanian language. A monographic approach’, *Întâlnire cu Almăjana. Lexicologie – gramatică – stilistică – recenzii – eseuri* (2009)/ ‘A meeting with Almăjana. Lexicology – grammar – stylistics – book reviews – essays’,

Cultivarea limbii române. I. Probleme de morfologie; II. Probleme de sintaxă și de

vocabular (2012)/ ‘Cultivation of the Romanian language. I. Problems of morphology; II. Problems of syntax and vocabulary’. The two volumes on the stylistic analysis of Traian Dorz’s poetry are reference works in the field of research into our religious and sapiential literature. The “weight” of the volumes does not necessarily reside in the large number of pages, but in the fact that the author, with a PhD in philology, enriched the field of Romanian stylistics with two essential works that highlight the inexhaustible resources of religiously inspired artistic language, conducting nuanced stylistic investigations on the words, the signified being determined by a “healthy” conception of the world and by the sincerity of the poetic experience and the special relationship of man with God. Through the analytical approach to Traian Dorz’s poetry, impressive in its essence, the author revealed both the mechanisms of the poetry of religiosity and those of the “deification” of poetry, reaching general conclusions and memorable reflections of high cultural and spiritual nature, the best known of the poet’s volumes being *Cântarea cântărilor mele* (1946)/ ‘Song of my songs’. The books are addressed to such specialists as philologists, linguists, lexicologists, grammarians, aestheticians, as well as to Christian thinkers and those living in Christ, and to the ordinary reader, in search of the poem which will facilitate his coming close to God and self-discovery.

However, the volumes are also special as objects as such. The cover of volume I, *Dorziana – O (re)construcție a textului prin limbaj*, is inspired by the ineffable realm of the muses by the presence of a harp, also containing an image of the open holy book, on which the ray of divine light falls softly, like a metaphorical descent of love and artistic grace. We also notice the presence of a quill, of an ink pot, and in the background a few discreet lines, like a promise of the reconstruction and decoding of the poetic text by the feather of the literary critic, from unsuspected and revealing perspectives. Volume I opens with data *On the author* and with the section *A book about Traian Dorz* signed by Prof. Constantin Teodorescu (Ontario, Canada) who emphasizes the author’s courage and skill to get insight into the spiritual message, making true “stylistic micromonographs” of the analyzed words, the work as a whole becoming a genuine “theology of language”. These are followed by 5 major chapters of the book: *I. The poetry of Traian Dorz – A song over our prayers*, *II. The linguistic expression of the aspiration for the absolute*, *III. Emblematic terms - landmarks of textual construction*, *IV. Thematic volumes and lexico-grammatical phenomena*, *V. Poetry and mythology*. Volume I also contains lists of *Abbreviations, Acronyms and bibliographic abbreviations, Bibliography, Sources* and ends with the critical opinions of Simona Constantinovici reunited under the title *Stylistics of the Christian soul*. In the first chapter, *The poetry of Traian Dorz – A song over our prayers*, the author highlights the connection between the poet’s birthday, 25 December 1914, the first day of Christmas under the sign of “a pure and sorrowful carol” and the future mystical

and patriotic poems of the mysterious communion with God and the state of ecstatic ascension. A number of other aspects of the poet's life and literary activity are also presented, such as the harsh prison experience he artistically transfigured into over 2,000 poems. However, the one who was condemned and censored by the communist dictatorship could not enjoy the fall of totalitarianism and died on 29 June 1989. In the second chapter, *The linguistic expression of the aspiration for the absolute*, the author analyzes lexical innovations which do not contradict the spirit of language, but on the contrary invigorate and renew it, such as derivatives with the prefix of Slavic origin -*ne*, which increase the number of series achieved as privative semantic oppositions. For example, she analyzes the derivatives *nehotar*, its semantics implying the idea of infinity: "Tu-mi ești nehotar iubirii"/ 'You are nonlimit to my love' (*Cântări de Drum*/ 'Road songs', 171) and *nemăsură*, which suggests the absence of limits regarding the uniqueness of the miracle that brings inner transformation to every human being who prays (53): "când sufletul se umple de-această Nemăsură/îl naț-a-al Slavei zvâcnet și-a Harului arsură"/ 'when the soul is filled with this Nonmeasure/ it is lifted by the trembling Glory and the burn of Grace' (*Cântarea Viitoare*/ 'Future song', 52). Florina-Maria Băcilă considers that, unlike other mystical-religious poets, Traian Dorz does not operate with sophisticated stylistic audacity, but appeals to standard, ordinary images, of a simple, intrinsic beauty, Dorz's lyrical play being highlighted by the revelation and the promise of salvation without any secrecy. He revives archaic meanings, from the beginning of the world, of words whose original internal composition escapes the full understanding of the contemporary speaker, such as *nemaigrăite*, *nemaistins*, *nemaidepărtat*, referring to the infinite character of the attributes of the deity, having the value of absolute superlatives: "cuprinde-mă odihnitor/în veșnică Nedespărtire./ în Nemaidepărtatul Dor"/'embrace me peacefully/ in eternal Inseparability,/ in the Not-far-away Longing' (*Cântări de Sus*/ 'Songs from Above', 55). From Chapter III. *Emblematic terms - landmarks of textual construction*, we find out that Dorz's poetry reveals new human ways of transfiguring existential pain and hardship and of gaining freedom even in a nefarious concentration camp, namely living in the horizon of faith through prayer and in that of poetic creation through imagination. The textual constructions are sometimes achieved by means of suggestive lexical families that contribute to the shaping of poetic ideas full of mystery (*farmec*, *fermece*, *fermecat* – 'spell, enchant, enchanted'). Yet, the textual construction also relies on contextually quasi-pleonastic binary structures: "mi-e sufletul robit și fermecat"/'my soul is enslaved and enchanted' (*Cântarea Cântărilor mele*/ 'Song of my Songs', 143). There is an ingenious analysis of the nominal lexical elements belonging to the old word stock of the language, such as the bookish noun *năier*. Formed with the suffix -*ar/er* (indicating the agent) + subst. *naie* (old and reg.) which means "ship" and which comes from Lat. *navis*, the inherited reflex of the neologism

navă, the noun *năier* has the meaning “boatman/ sailor” and occurs with various syntactic functions, along with other terms from the same lexical area, *luntre*, *țarm*, *ape* (‘boat, shore, waters’), in confessional sequences related to the preparation for the *Great Passage*, to a *Beyond* dominated by the presence of God’s perfection: “dă-mi pe-acest înger cu luntrea-năier/iubirea să-mi ducă frumos către cer”/ ‘give me this angel with the boat-boatman/ to take my love nicely to heaven’ (*Cântări Noi*/ ‘New Songs’, 186). Chapter IV. *Thematic volumes and lexico-grammatical phenomena*, also approaches the stylistics of the degrees of comparison of adjectives, with the help of adverbial structures that come from the negative form of verbs in the supine, *negrăit de dulce* (‘unspeakably sweet’), or from antonymic lexical associations, *înfricoșat de sfânt* (‘frighteningly holy’). From Chapter V, *Poetry and mythology*, we find out that the volume *Cântări Luptătoare (1934-1942)*/ ‘Fighting Songs’ is dominated by the ineffable motif of the supernatural bird, a metaphor that refers to the prominent personality of the priest Iosif Trifa who played an essential part in the spiritual rebirth of Orthodoxy and in the moral recovery of the Romanian people, the poems having the resonance of mourning songs. The author considers that Traian Dorz’s poetry is a true hymn dedicated to the high mystery of the divine union with the human, which outlines the image of a being – brides led to the immaterial marriage to the bridegroom – God, under the auspices of a genuine mystery of the love between creation and Creator, the soul having the possibility of ascending the highest stage of its spiritual and moral perfection.

Volume II, *Dorziana – Poemul (ne)cuvântului întemeietor*, opens with a foreword by Constantin Teodorescu, *Dorziana - the steadfastness of faith, the sanctity of creation*, followed by 4 major chapters: I. *The poetry of Traian Dorz - a paradigm of confessions for immortality*; II. *Textual construction landmarks*; III. *The aspiration for the absolute - linguistic expression and configuration of the sacred mystery*; IV. *Egestas linguae: “There is no pen to be able to write”*. The volume also contains a list of *Abbreviations, Acronyms and bibliographic abbreviations, Bibliography, Sources* and postface signed by Simona Constantinovici, entitled *Parchment of golden silence*. The image on the cover of the second volume is also interesting through its symbolism: wheat and bread, the raw word and the poetic word/nonword, ie the raw material and the artistic product. In the preface signed by professor Constantin Teodorescu, he reports the *history* of the word *necuvânt*, not recorded in dictionaries, originating in the poetry of Blaga, where it has the meaning of “silence”, then present in the poetry of Nichita Stănescu, as a lexical innovation from the old and deep layers of the language, with remarkable stylistic effects. There is an emphasis on the capacity of the author who, with the art of icon painting, with maturity and elegance, moves naturally in the Romanian liturgical language of Dorz’s creation. In the second chapter, *Landmarks of textual*

construction, the author identifies the key-terms around which the whole textual construction of Dorz's lyrical creations revolves, in a writing perceived as a unique personal experience, in a poetic art of a mystical and religious nature characterized by homogeneity and repetitiveness, *tărâm*, *țarm*, *liman*, *mal* ('realm, shore, coast, border'), the last being used connotatively in antonymic structures that express the idea of a boundary established between two antithetical worlds, one of hatred and dilemmas of the being and another of redemptive experience: "Doamne, numa-n Tine/pot ieși cu bine/din al morții val/la al vieții mal"/'Lord, only in You/ can I come out safely/ from the wave of death/ to the border of life' (*Cântări Noi* 'New Songs', 86). The author emphasizes in this second volume that poetry is not for Dorz a celebration of stylistic devices, of artistic means generating spectacularity, that he does not seek stylistic innovation because what he considers important is not the absolute of creation, but the absolute of the Creator. Another term - landmark of the identified lyrical discourse is the *kiss*, as a sign of Christian love and tenderness. There occurs the unique hypostasis of *kissing on the soul* (as an alternative to *kissing on tears*), a structure in which the noun *kiss* acquires values subsumed to the ineffable sacredness or relationship man-divinity, as aspiration for eternity, as nostalgia for the perfection of the being: "Simțit-am pe suflet sărutul tău blând"/'I felt on my soul your gentle kiss' (*Cântarea Cântărilor mele*/'Song of my Songs', 69). The construction of the poetic message is an authentic theology of beauty founded on a series of sublime metaphors that contribute to the shaping of the ecstatic intimacy. *Kissing* becomes synonymous with *creating*, with *reaching the transcendent*. In fact, the whole poetry of Dorz outlines a world of the act of living with Christ and of the gesture of confession through the high meanings of sacred art, as a perpetual longing, in a lyrical key, "for the unseen mountains of immortal fragrance", as Zoe Dumitrescu-Buşulenga wrote.

In Chapter III, *The aspiration for the absolute - linguistic expression and configuration of the sacred mystery*, the analyzed verbal forms, seemingly devoid of the spectacle of modern lyricism, give strength to the poems through their expressive semantics, overcoming common boundaries and positively challenging the barriers of the natural, in an intention of constructive denial which asserts the extraordinary, the uniqueness (the verbs in the supine *de nepovestit*, *de neimaginat* 'unspeakable, unimaginable' express the maximum degree of intensity). Reading both volumes of Florina-Maria Băcilă, inspirationally called *Dorziana*, we consider it is worth noting that not only Traian Dorz's poetry, but also the stylistic research conducted on it give sacred, metaphysical, and aesthetic thrills so welcome in our alienated modernity. We are therefore grateful to the author for making this deeply religious poet known and for bringing us so close to his sensitivity, a poet that we have discovered only *today*, thanks to Her efforts.