

„Dunărea de Jos” University Galați
Doctoral School of Humanistic Sciences



DOCTORAL THESIS

Abstract

SYMBOLIC CONSTELLATIONS IN ANA BLANDIANA'S LITERARY WORK.

THE MYTHOCRITICAL APPROACH

Doctoral student,

Kițu Daniel

Panel leader

Prof univ.dr. Nicoleta Ifrim

Doctoral supervisor,

Prof univ.dr. Eugenia Simona Antofi

Guidance committee

Prof univ.dr. Mircea A. Diaconu

Prof univ.dr. Iulian Boldea

Prof. univ. dr. Doinița Marcela Milea

Series: U 2 : Philology-Romanian Lg.no. 24

GALAȚI

TABLE OF CONTENTS

Introduction	5
1. Theoretical considerations. Mythocritic-conceptualisation and methodological instruments.....	18
1.1. Mythocritique. Theories, concepts and critical approaches to literary texts.....	19
1.2. Gilbert Durand. <i>The anthropological structures of the imaginary</i> – mitocritical approach model to literary texts.....	29
2. Creative activity of Ana Blandiana. Division into periods and aesthetic specificity.....	40
3. Literary work of Ana Blandiana in terms of critical reception.....	50
3.1. A few necessary contextualisations	50
3.2. Critical reception of Ana Blandiana’s creation.....	58
3.2.1. Lyrical evanescence and naturist plenitude, the nimbus of the Blagian model.....	58
3.2.2. The tragic and the metaphysical dimensions.....	60
3.2.2.1. The thrill at being’s frailty – <i>The vulnerable heel. The third secret</i>	60
1.1.1.1. Euphemising Eros, the temptation of <i>Hypnos, October, November, December, The Sleep from the sleep</i>	63
3.2.2.2. The estrangement of arcadian nature – <i>The eye of the cricket</i>	66
3.2.2.3. <i>Predatory star</i>	67
3.2.3. The last stage in Ana Blandiana’s lyrical trajectory (1990 – 2016)	70
3.2.4. The Prose	75
3.2.4.1. The fantastic dimension in Ana Blandiana’s prose.....	79
3.2.4.2. The epic-parable level – <i>The drawer with applause</i>	83
4. Ana Blandiana- The diurnal symbolism of the imaginary.....	88
4.1. The symbolical constellations of the diurnal imaginary in Ana Blandiana’s lyrical work	88
4.1.1. The metaphysics of purity – <i>First person plural</i>	90
4.1.2. The dichotomous imaginary in Ana Blandiana’s poetry.....	91
4.1.3. The imaginary of the cathamorphic structure	93
4.1.4. The symbolism of the spectacular.....	96
4.1.5. The angelicness- the diurnal imaginary of the poetic	101
4.1.5.1. The angel and the cleansing dimension of existence	102
4.1.5.2. The decay of angelic attributes.....	104
4.2. The dimension of the diurnal symbolism of the imaginary in Ana Blandiana’s prose.....	108
4.2.1. The imaginary of the dichotomous topos in Ana Blandiana’s prose.....	109
4.2.1.1. The Sacred-Profane manichaeism – <i>The Theater Lesson</i>	110
4.2.1.2. The space triad, the sign of Sacred-Profane manichaeism, <i>Winter. Chapel</i>	

<i>with butterflies</i>	114
4.2.1.3. The schizomorphic imaginary in <i>Spring. Dear scarecrows</i>	120
4.2.1.4. The meaning of human reshaping, the engram of freedom, the carceral topos, <i>The Exit</i>	125
4.2.2. Symbolical constellations in the dystopian parable.....	133
4.2.2.1. The symbolical theriomorphous constellatio, the structure of the animate being, <i>Winter. Chapel with butterflies</i>	133
4.2.2.2. The ascending symbolical constellation, bird-nest-wing-ladder, <i>In the countryside</i>	138
4.2.2.3. <i>The ladder – ascension</i> exercise, <i>Winter. Butterfly Chapel, Autumn. Childhood memories</i>	142
4.2.3. Stymphalisation of the water – <i>Report</i>	144
4.2.4. The framework of antithesis, <i>Summer. The molten city</i>	151
4.2.5. The meanderings of the dystopian dimension	154
4.2.5.1. <i>The drawer with applause</i> – the dichotomous topos.....	154
4.2.5.2. The absurd homogeneousness of the schizomorphic topos, <i>The drawer with applause</i>	161
4.2.5.3. The symbolism of the gratuitous deed within the epic context of the parable <i>Imitation of nightmare</i>	169
5. Ana Blandiana- the nocturnal symbolism of the imaginary.....	174
5.1. The nocturnal dimension of the image in Ana Blandiana’s poetry	174
5.1.1. The conversion of catamorphism within the symbolism of descent.....	176
5.1.2. The claustromorphic complex	180
5.1.2.1. The egg	181
5.1.2.2. The crysalis and the isomorphic reflex of the shell.....	182
5.1.2.3. The house as the engram of closure, of intimacy.....	184
5.1.3. The imaginary of euphemism	186
5.1.3.1. The structure of the thanatic euphemism	186
5.1.3.2. The structure of the erotic euphemism.....	189
5.1.4. The aquatic symbolism	192
5.2. The nocturnal dimension of the image in Ana Blandiana’s prose.....	194
5.2.1. The angelicness	195
5.2.1.1. The angelic epiphany – <i>Mission impossible</i>	195
5.2.1.2. The angelic, a claustromorphic perspective, <i>Angel's dress</i>	200
5.2.2. The Insular imaginary.....	201
5.2.2.1. <i>Past projects</i> – the metamorphic dimension of the insular myth	202
5.2.2.2. The symbolic imaginary of the paradisiac island, <i>The drawer with applause</i>	208
5.2.3. The symbolic constellation of the initiatic labyrinth.....	210
5.2.3.1. The labyrinthine route, <i>Autumn. Childhood memories</i>	210
5.2.3.2. The Procustizing labyrinth, <i>The drawer with applause</i>	218
5.2.4. The symbolic complex of the dystopian space.....	223
Conclusions	227
Bibliography	232
I The corpus of the work	232
Poetry	232

Essays	232
Prose	233
II General bibliography	233
II.a. In tomes	233
II.b. În periodicals	236
III Dictionaries și literary histories	237
IV Specialised critical bibliography.....	238
V Own studies	240
VI Sitography	240

SYMBOLIC CONSTELLATION IN ANA BLANDIANA'S LITERARY WORK. THE MYTHOCRITICAL APPROACH

Abstract

Key – words: *Ana Blandiana, Gilbert Durand, Day regime, Night regime, mythocritique, symbolic constellation, anthropological path, archetype, myth, mytheme, recurrence, manichaeism, schizomorphic imaginary, synthesis, ascensus-descensus, spectacular symbolism, euphemism, intimacy, dystopia, labyrinth*

The research into Ana Blandiana's work took into consideration, exclusively, literary facts, the esthetic peculiarity or moral lack of compromise. Literary critics who have dealt with the literary phenomenon generated by Ana Blandiana have stressed out her ability to raise lyrical discourse to the level of metaphor and essence, the unprecedented fantastical side of her epic, and the truth present in her essays.

Our analysis sets out to approach, in particular, to those parts of poetry and prose which can unravel a different perspective of the imaginary in Ana Blandiana's work. Therefore, I left behind dealing with metaphor and symbol as such, and opted for highlighting the lyrical or epic discourse from the perspective of an analysis dwelling on the mythical and archetypal side.

Consequently, a major guideline of the present study was the mythocritical interpretation grid set by Gilbert Durand in *The anthropological structures of the Imaginary*¹, subsequently developed in *Mythical Figures and Faces of the Literary work-from mythocritique to mythoanalysis*² and *An Introduction to Mythodology*³.

The Anthropological Structures of the Imaginary is an essay committed to research into the imaginary from an anthropological perspective, and represents an extensive analytical undertake, which features a dual mythical-symbolical scale, aimed at interpreting the literary work. The two methods of mythical-archetypal interpretation undertaken by Durand bear the name of „plan”, and

¹ Gilbert Durand, *Structurile antropologice ale imaginarului*, Ed. Univers, București, 1977.

² Gilbert Durand, *Figuri mitice și chipuri ale operei – de la mitocritică la mitanaliză*, Ed. Nemira, București, 1998.

³ Gilbert Durand, *Introducere în mitodologie*, Ed. Dacia, Cluj-Napoca, 2004.

revolve around the “imaginary” concept. I thus dealt with *The diurnal plan of the imaginary* and *The nocturnal plan of image* in both poetry and prose. *The diurnal plan* is defined by Durand in terms of *verticalisation*, of *the spectacular symbolism* and of *antithesis*, whereas the other one, *The nocturnal plan*, is marked by a permanent tension at subject matter level, while the latter is intended at diluting this manichaeism and turning it into a dream of restfulness, of retreat, of sleep.

Whether it highlights *the diurnal* or *the nocturnal plane*, any mythical background consists of *symbolical constellations*, namely networks of symbols interconnected with the help of typical *patterns* and layers of meaning. Thus, I viewed the work of the writer from a double viewpoint, the *symbolical constellation*, and the *mythocritical* one. Therefore, I could see how certain symbols define *recurrence* types, which underlie some *mythemes*; the latter ones, in turn, coming together semantically, at the level of some *myths* that define *the imaginary* in Ana Blandiana’s work.

The innovative character of the research consists in the new approach to the mythical symbols and structures in Ana Blandiana’s poetry and prose. The paper sets out to propose a new interpretation scale, unattended to by literary critique, namely the mythocritical one, through identifying and analysing the *recurrences* which form the *myththeme*, as well as how mythemes underlie the great myths, which in turn outline certain significance *trajectories* of literary work.

The novelty elements of the method I opted for comprises the following aspects:

1. Initiating the new approach of placing Ana Blandiana’s prose and poetry in a mythocritical framework.
2. Bringing in close-up the analysis of the triad *symbolical constellation-myth-archetype*
3. Analysing in depth the complexity of Ana Blandiana’s texts, connected to the two planes of image, *The diurnal* and *The nocturnal* ones.
4. The thesis was not approached to merely from the viewpoint of the literary work seen as an event, but from a mobile perspective, from and to what unifies the comprehension levels of the two fields, the literary and the mythical.

The research perspective was a mythical-archetypal one, and the method applied was the mythocritical one, with the purpose of pinpointing the main *symbolical constellations* by which connect the *archetypal structures* crucial for the great myths of Ana Blandiana’s poetry and prose.

We could define the method in question with the aid of three major steps which construct the analysis algorithm of this paper. The first one is identifying the literary themes particular to both prose, and poetry. To the same extent, we relied on grouping them according to the two planes of the image, included by Durand in *The Anthropological Structures of the Imaginary*. In dealing with each

theme, we took into account the motifs whose recurrence makes them significant for one plane or the other. Secondly, we took heed of analysing „the situations and situational combinations of characters and types of scenery”⁴, by dealing with the universe of epic. Finally, we highlighted the various correlations among the identified myths or, according to the term used by Durand himself, the *lessons* of the myth.

As a matter of fact, the research did not only revolve around the esthetics of the literary text, detached from its mythical and archetypal constraints, but targeted precisely at those *anthropological routes* crucial to Ana Blandiana’s imaginary. Consequently, the philological perspective was reshaped by the mythocritical one.

The method employed also entailed arranging the lyrical and epic texts of Ana Blandiana, characteristic of the two types of imaginary, shaped by Gilbert Durand- *the diurnal and nocturnal planes*-based on the two directions in the mythocritical analysis.

The doctoral thesis was structured in accordance with the two analytical dimensions: one which dealt with the concepts ascribed to the symbolical and archetypal approach, starting from the model set by Gilbert Durand, and the other, of strictly applicative nature, which was aimed at adapting the concepts to the most prominent directions of Ana Blandiana’s poetry and prose. At this level, we will consider the great archetypes, the symbolical constellations and the themes of the lyrical and epic imaginary in Ana Blandiana’s literary creation.

The first chapter of the paper is entitled *Theoretical considerations. The mythocritique-concepts and methodological instruments* and gravitates around the methodological analytical instruments needed to investigate the poetic and epic work of Ana Blandiana. The two chapters dealing with the theoretical approach will make an inventory of the theories and concepts which make up the specifics of the *mythocritical grid* and the literary- text approach model designed by the French anthropologist Gilbert Durand.

The first subchapter, *Mythocritique-theories, concepts and critical approaches to the literary text* deals with the field of *mythocritique*, whose foundations were laid by Durand himself. To begin with, I defined the mechanisms necessary for the analysis. I first circumscribed the type of analysis inherent to *mythocritique*, the field which ekes out myth, seen by the French researcher as *sermo mythicus*, namely descriptive narrative⁵. I also highlighted the fact that the way in which myths survive within the labyrinth of signs and symbols of the literary text is based on *recurrence*. Durand

⁴ Idem.

⁵ Gilbert Durand, *Introducere în mitologie*, Ed. Dacia, Cluj-Napoca, 2004, p. 169.

terms recurrence as *a doubling* of the main thread at a diegetic level, through sequence branches which pigment the thread by enriching it in terms of symbols. From this perspective, the mythical mechanism operates with what I discovered to be a *metalanguage*⁶. By means of the repetitive structures which they define, recurrences, in turn, give rise to *mythemes*, the smallest semantic structures that myths consist of: „Thus, at the core of myths as well as of mythocritique- lies the *mytheme* (namely the smallest meaning-bearing discourse unit); this *mythical atom* is of structural nature (*archetypal* according to Jung, *schematic* in accordance with Gilbert Durand) and its content cannot be a *motif*, *theme* or mythical scenery.”⁷.

The second fundamental field is that of *archetypology*, at which level I also employed the term *anthropological route*. This was instrumental in capitalizing on Ana Blandiana’s poetry from a mythocritical perspective, both by highlighting the ascending direction of *symbolical constellations*, at lyrical level discourse corresponding to the *diurnal plan* and by underlining the synthetic, euphemistic and intimist structures- related to the *nocturnal plan* of the poetical imaginary. I thus highlighted the fact that the literary text unravels a network of mythemic and symbolical connectors which are paramount in discovering the symbolical constellations through which *archetypes* are built on.

Another major element with regards to the structural dynamics of myths is signalled by the latter’s link to symbols. In effect, the myth is the one to place symbols into a context and to impart on them artistic and fictional substance, in the literary sense. Consequently, with Durand, the myth can be defined as a „diachronic dissemination of dramatic sequences and symbols, a supreme, asymptotic system of reconciling of antagonisms...”⁸

The second subchapter, *Gilbert Durand. The anthropological structures of the imaginary – a model of the mythocritical approach to literary texts*, has dealt with the analytical axes of Gilbert Durand’s book, which were the starting point of our study.

As far as the anthropological typology is concerned, the purpose of the of the research was that of identifying those constellations which crystallise around them some structural paradigms. The axis of Gilbert Durand’s analysis was the dual partition of the two previously-mentioned *Regimes*, one aimed at the *diurnal* characteristic, and the other one-*nocturnal*.

⁶ Jean-Jacques Wunenburger, *Viața imaginilor*, Ed. Cartimpex, Cluj, 1998, p. 23. apud. Roland Barthes, *Mythologie*, Seuil, Points, 1970, p. 200 (trad. rom. de M. Carpov, Institutul European, 1997, pp. 242 – 243).

⁷ Gilbert Durand, *Figuri mitice și chipuri ale operei – de la mitocritică la mitanaliză*, Ed. Nemira, București, 1997, p. 303.

⁸ *Ibidem.*, p. 27.

The concept of *Regime* is defined by Durand as a rather more general structure. *The regime* is made up of clusters of related structures which define it. The French anthropologist shapes the structures as models of imaginary representations, grouped around some origin-related planes. The structure conveys meaning for a group of images, and it is this structure which, according to Durand, is able to arrange itself around the more general structure, termed as *regime*. This concept actually represents the end of a whole essential theoretical chain, which includes: the *scheme*, the *archetype*, the *symbol*, the *myth*, the *structure* and, eventually, the *Regime*.

The analysis of Ana Blandiana's work was achieved from the very perspective of this mythical-anthropological architecture of the Plane of the imaginary, based on applying the mythocritical grid to the two literary dimensions, prose and poetry.

By means of the *diurnal regime*, I pursued the whole range of symbols through which the dimensions of *ascensus* and purification are constellated. Insofar as this plane is concerned, in the sense identified by Durand, I devised three types of *symbolical constellation*: the one from the htonian sphere, the nocturnal constellation and the *catamorphic* one. In Blandiana's case, for instance, I could perceive that *catamorphism* is typified, at the lyrical level, by the image of the desecration of an archetype, namely the angelical one. Another important component of the *diurnal plane of the imaginary* emerged from the series of *ascending* symbolical constellation, shaped by means of *verticality*, *the wing* and *the angel*, then from the *spectacular symbolism*, represented by *baptism*, by the solar light or by the igneous ambivalence. All these traits were discovered in both Ana Blandiana's poetry, and her prose.

The nocturnal plane of images emerged as shaped by *conversion* and by *euphemism*. I equally identified in Ana Blandiana's creation the texts which reveal a *dialectic of return*⁹.

The dynamics of *The nocturnal plane of images* included, primarily, constellations of *conversion* and, secondarily, an entire mechanics of *euphemism*, even reaching the exercising of *antiphrasis*. These three poles of Gilbert Durand's analysis were aimed at delving into the nocturnal imaginary of Ana Blandiana's lyrical work. This plane relies on replacing *catamorphism* with the *reveries of descent*, with *the imaginary of intimacy*. With Ana Blandiana, *The nocturnal plane* is fundamentally *catabatic*. This dimension of the imaginary is no stranger from the labyrinthian trajectory of the return to a centre which announces an ontological transformation.

⁹ Gilbert Durand, *Structurile antropologice ale imaginarului*, Ed. Univers, București, 1977, p. 244.

The second chapter of the paper, entitled *The creative activity of Ana Blandiana. Stages and esthetic specificity* dealt with identifying the main creative stages and bringing to light the typical trait of each of them.

I have identified the beginning stage in the collection of poems *The first person plural* (1964), influenced by manifestation of the first poetic stage and by the evanescent and *spectacular* symbolism.

I found the poem titles of this stage - *Childhood, Rain Enchantment, Pride, Dance in the Rain* - to be clarifying for the initial unleashing of the vitality of the poet.

The second stage is confined to the 1966-1969 bracket, the period when she stood out from the members of the 1960s generation. This time interval is inaugurated by the volume *Vulnerable heel* (1966), illustrative of a new crucial component in Ana Blandiana's poetry, namely that of the tragic and the metaphysical. I emphasized a dissociative poetic type, which represents the very essence of this *diurnal symbolic plane*, and the typical mythical constellations of this volume and those of the following one- highlighted an intensified schizomorphism of the verses.

The other volume illustrative of this stage is *The third mystery* (1969), in which I discovered the serious undertone of lyrical discourse. The feeling of estrangement becomes prevalent in the poetic images in these verses, generated by an obviously eschatological metamorphic streak. At the same time, I identified one first sign of change in the poetic becoming, as compared to the first volume- in terms of the hiatus suddenly emerging inside a binome otherwise indestructible in previous works, such as "I - world".

The third stage was termed the poetic maturity stage (1972-1985), more visible in the volume *October, November, December*, published by Cartea Româneasca Publishing House in 1972. In this volume, I perceived an obvious characteristic of Ana Blandiana's eros, in the image of ethereal love, residing beyond the confines of any sensory system. In the poems present in this volume the influence of the erotic myth, which develops from the perspective of the sacred is fuelled by typical lyrical motifs: water, sleep, seen as either an escape from the precarious reality, or as a thanatic presentiment.

Another two volumes highly significant to this stage are *Sleep within Sleep* (1977) and *The cricket eye* (1981).

First and foremost, I could notice that *Sleep within Sleep* shifts the reader's interest from the realm of Eros to that of Hypnos, the archetype of sleep. This archetypal binom would become prevalent in the author's later poetry.

I have discovered that the volume of sleep within sleep actually inaugurates a dictatorship of viewing, which coldly and impersonally records an apocalyptic unleashing of animal kingdoms. I identified one such example in the lines of the poem *It Snows with Enmity*. In terms of mythocritical perspective, I revealed the possibility of capitalizing on an ontic dimension of schizomorphic extraction, which signifies that Ana Blandiana places a mirror to the thirst for loftiness in front of this ever-more chaotic universe, as can be seen in the text *Churches have no roofs* ¹⁰.

I identified the volume *Predatory star* (1985) as the definitive form of manifestation of her creative maturity. It denoted a permanent need for submerging into sleep, as if into a solution vital to saving one's spirit, or into an out-of-body state, freedom from the matter that betrays the soul of the poet.

One mytheme central to this volume is *the eye*, turned into the proof that appearance, the trap of contingency and of becoming- have gone beyond satiation. The animal kingdoms, which once symbolized the background to the being's zest for metamorphosis, have now turned into futile, meaningless ballast. The rift between the inner and outer sides of the being are ever more visible ¹¹.

It is the first time the theme of *deseccration* appears in the lyrical work of Ana Blandiana.

The series of mythemes revolving around the archetype of ascent are, in this volume, *the flight, the bird and the wing*.

The poet appears to be permanently overwhelmed with fright, a clear sign of the dissolution of the sense of purpose, betraying the need of the self to find itself in another dimension, still intangible, still not in sight.

The architecture of the waves, The Last Sun, The reflux of the meanings, My homeland A4 and The clock without hours are published beginning with 1990, until 2016.

I have identified a major perspective regarding the transformation of the catamorphic image into *sliding*, a symbolic reflex which Durand lies within the confines of the *Nocturnal imaginary*, which stimulates *euphemism*, the mitigation of the contradictions entailed by the diurnal plane. Blandiana finds herself in a *particular inferno* ¹², which grinds and dissipates routine not only spacially, but also cronologically. Hence, the stance of *the wave architect* ¹³, the symbol of

¹⁰ Ana Blandiana, *Poezii*, Ed. Minerva, București, 1989, pp. 93-94.

¹¹ Ana Blandiana, *op. cit.*, p. 185: „My eye is / An animal / That has long since ceased / To be omnivorous./ At first / He was content with a little: / A few branches, a few leaves, / A flower, a thread./ Then it passed to the essences / And only the grains, the grains, the seeds / still aroused his interest / And the lust for meaning./ And now he simply refuses / To swallow anything else, / He clenches his eyelashes like teeth / Afraid of themselves / And they no longer accept anything, / Shouting that he has everything he needs inside./ Enormous amounts of snacks / Which he devours greedily, / Proof the tears dripping from time to time / From under his closed eyelids / Like a saliva escaping indecently and senilely...” – *My Eye*.

¹² Ana Blandiana, *Fără nume (I)*, în *Arhitectura valurilor*, Ed. Cartea Românească, București, 1990, p. 33.

¹³ Idem.

helplessness in keeping the world coherent, the absurd interpreter of illusions that repeat themselves nonsensically.

The spectacular symbol returns to the lines of the poet, exemplified by the solar archetype, quintessentially ascribed to the imaginary which counterbalances the disharmonic world which Ana Blandiana rejects.

Once with *The last sun*, I noticed verses becoming more reflective, more internalized, deprived of the vital ostentation dating back to the first stage. An obvious expressive minimalist approach of lyrical discourse makes its presence, which translates into a cryptic stylisation of verses.

In dealing with the next volume, *The reflux of meanings*, I perceived the same structure of antithetic planes, which define, according to Durand, the *Diurnal image*. To the same extent, I discovered lines illustrative of the imaginary of retreat, of clausturation and of antiphrases, which turn the thanatic void into a promise for ontic becoming.

The last constant trait of the *Diurnal imaginary*, that of *manichaenism*, appeared in *My homeland A4* (2010) and *The clock without hours* (2016). These volumes feature the presentiment of death and an acute perception of temporal becoming, which denote the feelings of inadequacy of the poetic being in a universe she feels ever more estranged from. The motif of *disease* is one of the last central ones, proof of the author experiencing a fall into the void of human decay.

The symbolical constellation disease-becoming-wound outlines the poetic outlook in a volume of timelessness which grinds and disorganizes spiritual unity.

An important part of Ana Blandiana's work is her epic. I identified two main units of this stage: short prose (1977-1982) and the one represented by the sole novel published by Ana Blandiana, *The drawer with applause* (1992).

The short prose includes the volumes *The four seasons*¹⁴ și *Projects of the past*¹⁵.

Each text revealed a mystery hidden in the space that the protagonist explores, driven by the same fascination of rediscovering the self. In *Winter. Thw butterflies chapel*, we encountered a deserted church, in whose altar the iconostasis was covered in a sea of butterflies which seemed to herald an imminent danger threatening the world with destruction. *Spring. Dear scarecrows*, depicted a cemetery, on the outskirts of a city strangled by the flattening of human individuality, a cemetery where the narrator-character discovers the heads of children rising on graves, a mystery of purity that flourishes in the thanatic realm. *Vara. Orașul topit* featured the flight from a sea overwhelmed with a vile solar light, a devastated universe, a nightmare of the individual who takes refuge in sleep as if in a regained paradise of the

¹⁴ Ana Blandiana, *Cele patru anotimpuri*, Ed. Albatros, București, 1977.

¹⁵ Ana Blandiana, *Proiecte de trecut*, Ed. Cartea Românească, București, 1982.

self. *Toamna. Amintiri din copilărie* told a story about wanderings through a labyrinth of books in a warehouse guarded by an elderly laundrywoman, a crippled Cerberus in a world which paradoxically opened a gate to the universe of childhood, the eternal new beginning.

From a mythocritical perspective, I noticed that the story in the *Drawer of Applause* highlights two essential aspects: the contradiction between aggressive exteriority and spiritual interiority and the archetype of the labyrinth. The two aspects relate to what Durand called the *Diurnal Regime of the Imaginary*. Alexandru Șerban is constantly lost, in search of peace, of personal intimacy. The spaces in which it is located - the block of flats, The Plain, the Penitentiary Colony - represent existential evidence that proves the futility of trying to find an existential meaning in a world deprived of meaning. The world that contains Alexandru Șerban has lost its coherence and humanity. The metatextual imprint of the novel appears at the end, highlighting an atrocious reality - the truth is that in such a universe, literature is not an escape route.

The third chapter of the thesis is entitled *The Literary Creation of Ana Blandiana from the perspective of critical reception*. I have formulated, in this chapter, a series of contextualizations, necessary to more precisely fix the essential lines that structure her literary production and the points of interest of our mythocritical research. I placed the Blandianian imaginary in the context of the sixties generation, then, for her last stage of creation, I related it to the context of the nineties generation.

I started radiographing Ana Blandiana's critical reception from what Hugo Friedrich called *dissonant lyrical discourse*¹⁶. I continued by emphasizing that the essence of Ana Blandiana's poetry is captured exactly and concisely by the critic Marian Papahagi, who defines the poet's lyricism through an unique formula "aspiring to unify the thoughtful dignity of ethics with the uncorrupted and rude perception of reality."¹⁷ In the same direction, Mircea A. Diaconu underlines the fact that the essential issue of Blandianian lyricism, which should interest the literary criticism is that of *the being*¹⁸.

The critics have highlighted the emergence of Ana Blandiana in a decade obviously marked by a renaissance of lyricism, after years in which the communist dogmatism had imposed a strictly discursive and non-lyrical poetry, devoid of any trace of an ideational depth.

¹⁶ Hugo Friedrich, *Structura liricii moderne*, Ed. Univers, București, 1998, p. 12.

¹⁷ Marian Papahagi, *Cumpănă și semn*, Ed. Cartea Românească, București, 1990, p. 68.

¹⁸ Mircea A. Diaconu, *Ana Blandiana, înainte și după dezmembrarea lui Orfeu*, în rev. „Limba Română”, nr. 9-10, Chișinău, 2011, p. 2: „Literary criticism has insisted on the moral debates in Ana Blandiana's lyrics; the real ground on which all its problems should be placed is one of being.”

Iulian Boldea noticed, in this sense, the defining neomodernist context for a generation that imposed on the picture of Romanian literature the *pure lyricism*, of subjective nature. Poetry will now detach itself from the pseudo-literary canon of anchoring in the reality and will find the fervor of poetic confession, of redefining the real according to the rigors of the true aesthetic landmark, the *creative fantasy*: “In the contemporary Romanian literature, the 60s are undoubtedly marked by a revival of *pure lyricism*.”¹⁹ In the picture of the critical reception of Ana Blandiana's creation, I first identified the lyrical evanescence of the debut, about which Iulian Boldea mentioned the manifest tendency of oversizing the poetic individuation, a sign of Blagian influence. Secondly, the critics pointed out the thrill of the being's frailty, in the volumes *The Vulnerable Heel* or *The Third Mystery*. Eugen Simion outlines three themes of this poetic age: *the mystifying word, the moral radicalism and the revelation of death* ²⁰. The same critic pertinently pointed out that the volume *The Vulnerable Heel* brings a visible „moral radicalization of poetry.”²¹

The dimension of *reflexivity* is seen as the dominant volume of *The Third Mystery* (1976). Along the same line, Nicolae Manolescu remarks on the internalization of Ana Blandiana's lyricism in the same volume and an increasingly feverish reception of the mysteries of life: „And if the *landscape* is exclusively the *inner, moral*, [...] authentic is the poetry of *A treia taină* insofar as it communicates the restlessness of the poet's soul confronted with the *dilemma or mystery of existence, guilt, error and death*.”²²

I then pointed out the scheme of critical valorization of the volume *October, November, December* in the key of the *euphemism of the Eros*, emphasizing, at the same time, the presence of *anagogic*²³ lyricism, which reveals the temptation of the spiritual and the mystical. I saw that another fundamental poetic motive in Ana Blandiana's artistic thinking, that of *the sleep*, was associated by the critic Lucian Raicu with that of the desire for “rest”, a leitmotif in the volume *Sleep within Sleep*. The critic finds roots of this Romanian motif in Romanian lyric poetry, going up to Mihai Eminescu and Lucian Blaga²⁴. At the level of this segment of the lyrical path signed by Ana Blandiana, the critic Laurențiu Ulici proposed a *lyrical examination of the thanatic* ²⁵.

¹⁹ Iulian Boldea – *Ana Blandiana. Revelațiile poeziei*, în rev. „Limba română”, Chișinău, nr. 7-8/ 2010, p. 1.

²⁰ *Ibid.*, p. 155.

²¹ Eugen Simion, *Scritori români de azi, IV*, Ed. Cartea Românească, București, 1989, p. 153.

²² Nicolae Manolescu, *Istoria critică a literaturii române*, Ed. Paralela 45, Pitești, 2008, p. 1048.

²³ *Eufemizarea Erosului în lirica Anei Blandiana*, analiza noastră, publicată în „Meridian critic”, nr. 1, vol. 28, „Ștefan cel Mare” University of Suceava Press, 2017, p. 364.

²⁴ Lucian Raicu, *Printre contemporani*, Ed. Cartea Românească, București, 1980, p. 124.

²⁵ Laurențiu Ulici, *Confort Procust*, Ed. Eminescu, București, 1983, p. 146.

In connection with the volume *The Cricket Eye*, I noticed the discovery of a lyric of the *phenomenalization of the ineffable*²⁶, and, regarding the next volume, *Predatory Star* (1985), I saw the discovery of significant poetic motifs, such as: *the sleep, the late, the frailty of time. The eschatological dimension* represents the new constant brought by the *Stea de pardă* cycle. The critic Eugen Negrici uses, at this level, the concept of poetry with *meaning mediation*²⁷.

The last segment of the Blandian lyrical trajectory, which includes the volumes *Achitecture of waves* (1990), *The Last Sun* (2000), *The Reflux of Meanings* (2004), *My Homeland A4* (2010) and *The Clock without hours* (2016) was praised by important critics such as Nicolae Manolescu, Gheorghe Grigurcu, Mircea A. Diaconu or Irina Petraș. I saw how Mircea A. Diaconu emphasizes “a new way of instituting the subject and thinking of the poetry” by the virtue of which “the tragic serenity leaves the place of a strong agonizing state”²⁸. Dan Cristea, in an article from *Luceafărul de dimineață* magazine, observed, first of all, the thematic continuity in the lyrics of the 2004 and 2010 volumes. Thus, I revealed that he identifies in *The Tide of the Meanings* and *My Homeland A4* older themes of the poet, such as: the writing (preoccupation with *ars poetica*), *thanatos, fugit irreparable tempus, divinity*, acute problem of the human condition.

Related to the volume *My Homeland A4*, there was also some talk of the imprint of bipolarity, faith - unbelief, angels and beasts, good and evil, sweet and bitter²⁹. In the same sense, of the dichotomous structuring of the message in this volume, Iulian Boldea emphasizes the pendulum of the lyrical ego between contingent and transcendent, each aspect being artistically illuminated by the other.

I saw that Manolescu identifies one more thematic recurrence in the ideational context of the volume *The Clock without hours*, more precisely - *the identity crisis*, and Emanuela Ilie reveals two very important *identity themes: the dismantling and the breaking*³⁰. Associated with them appears the endless *fatigue of the being*³¹, an ontological constant of the world of time fallen prey to the mundane absurdity.

²⁶ Dumitru Micu, *Blandiana, poeta, după '89*, (I), în rev. „Nord Literar”, Baia Mare, nr. 2 (93)/ feb. 2011, p. 1.

²⁷ Eugen Negrici, *Introducere în poezia contemporană*, Ed. Cartea Românească, București, 1985: „A poetry of processing the real by the producer self...”.

²⁸ Mircea A. Diaconu, *Ana Blandiana, înainte și după dezmembrarea lui Orfeu*, în rev. „Limba română”, Chișinău, nr. 9-10/2011, p.1.

²⁹ Monica Patriche, *Credința ca unica șansă, în viziunea poetei Ana Blandiana*, în rev. „Lumina”, nr. 14/ 2011.

³⁰ Emanuela Ilie, *lucr. cit.*, p. 1: „The same identity themes are extended, of course, in Ana Blandiana's most recent book of poems, *Orologiul fără ore*. The great stages of life are here recapitulated, concisely and painfully, in a writing concerned with embodying especially the (dis) making and breakin.”

³¹ *Ibid.*

Regarding her prose, the literary criticism emphasized the presence of the fantastic, a line of analysis that we set out to overcome in our thesis. Ana Blandiana's prose was situated by the Romanian exegesis between the ecstatic dimension of the fantastic and the tribulations of the autochthonous social under the crushing burden of the communist totalitarianism. Whether we are talking about Nicolae Manolescu, Mircea Zăciu, Ioan Holban or Doina Uricariu, Ana Blandiana's prose was also analyzed in terms of the formula of the narrative palimpsest.

I noticed, in the horizon of critical reception, a special place related to the dystopian parable, the creative formula of the novel *The Drawer with applause*. This vast epic creation, unique in the writer's literature, is placed among other typical forms for the creation of what the literary criticism has named the novels of the obsessive decade: the anti-utopias, allegories and parables.³²

The fourth chapter of the thesis referred to the *diurnal symbolism of Ana Blandiana's imaginary*. I identified, first of all, the elements of the *Diurnal Regime* in Ana Blandiana's lyrics. I noticed an ascending symbolic constellation, a vitalistic dynamic, full of adolescent effusion. On the line of symbolic Manichaeism, I then identified in the poet's verses a constant of the *catamorphic scheme*, as Durand called the constellations that can be included in the symbolism of the *fall*. Thus, the fall into the mundane, as a form of desecration, of ontic staining, became a leitmotif with the volume of *Vulnerable Heel*. In the conception of the French anthropologist and mythologist Gilbert Durand, the myth of the fall, which invariably accompanies any catamorphic scheme, is illustrative as “the emblem of human sins”³³. It is in this direction that Blandiana associates a redundant motif of her work (whether we are talking about poetry or prose), namely the *angelic*, the theme of decrepitude, as an obvious symbol of desecration. The game itself, with the signs of sacredness - *the mytheme of the angel's wing* - sanctifies that tendency of Ana Blandiana to create an imaginary construct somewhat utopian, obviously opposed to the dystopia in the *The Drawer with applause*. The angelic, by its very transcendent character, establishes the *distance* from the contingent, presupposes the immateriality and absence of the Logos. At the same time, the other characteristic of the *diurnal Regime* must be observed, the permanent configuration of an antithesis between the angelic sacredness and the symbolic constellation of the fall, the degradation, the staining and the suffering from which the poet constantly seeks to free himself.

In the text *Heaven or earth* (vol. *Predatory star*, 1985)³⁴, the catamorphic scheme reveals a deliberate symbolic ambiguity of the two planes of the poetic: the celestial, a suggestion of transcendence and the unlimited, the telluric, the seat of perishability and its isomorphic anxieties. Blandiana places the poetic self, as an ontic intermediary, between the two dimensions.

³² Ruxandra Cesereanu, *Dezintoxicarea creierelor*, în *Concepte și metode în cercetarea imaginarului: dezbaterile Phantasma*, coord. Corin Braga, Ed. Polirom, Iași, 2007, p. 214.

³³ Gilbert Durand, *Structurile antropologice ale imaginarului*, Ed. Univers, București, 1977, p. 140.

³⁴ Ana Blandiana, *Stea de pradă*, in vol. *Poezii*, Ed. Minerva, București, 1989: p. 173.

In the case of the catamorphic scheme, illustrative for the *diurnal regime of the imaginary*, Blandiana correlates, in her verses, the angelic and the divine archetype. I noticed this symbolic homologation taking the form of the symbolism of the descent into the Profane, or the shocking form of the haruspice ³⁵ from the image the viscera of the angel in which the poetic self waits to guess its destiny, in the poem *Heads or tails*, from the volume *My Homeland A4*.

Also, for the analysis of the verses that reveal features of the *diurnal Regime of the image*, we took into account the *constellations of the spectacular symbolism* constituted by the myth of *light*, a corollary of the whole symbolism regarding the *verticalization, the ascending constant*. First of all, I pointed out that spectacular symbolism is in isomorphism with *purity* or *white*, as constitutive mythemes. The reverie of purity gives birth to the desire to reject the creature, either at the book level or at the ontological level, given that the latter entails the *stain*, that is, the physical and moral degradation, the existential compromise. Starting from here, we could observe an antinomy of the spectacular symbols with another symbolic constellation, made up of *ash, denial, extinguished or dead fire*. From here, we concluded that the diurnal regime, in the case of Ana Blandiana's lyrics, is based on *Manichaeism purity - stain*.

I discovered an dialectics of *ascensus - descensus* type, illustrated by the symbolic constellation *aquatic - telluric - solar*, a regime of the antithesis light - dark, a contrast between exteriority, in a continuous process of dissolution and interiority that realizes the need for evasion, liberation of the mundane ballast.

The diurnal imaginary of prose is manifested, first, by the schemes of Manichaeism, characteristic of diurnal symbolism, from the story *The Theater Lesson*, where the angelic-demonic antithesis is configured or the antithesis regime on which the whole dreamlike figuration of the short story *Summer. The molten city* is built., which culminates with an absolutely unexpected perspective of the liquefaction of the whole matter.

We identified, at the level of the *dichotomous topos imaginary*, two archetypal constants, the *archetype of space modeling*, consonant with another fundamental archetype, that of *displacement*. We saw how the first archetypal model, characteristic of the topos, supports the dichotomous structure of the *diurnal regime*. Every time two worlds appear, reality, in its gray concrete, often filthy, sordid and the *miracle*, which often causes the production of the numinous effect, of which Rudolf Otto spoke ³⁶. The second archetypal model, that of *travel*, allows the use of privileged vehicles: *the tram*, in *Spring. Dear scarecrows*, *the bus*, in *Mission Impossible*, *the train*, in *The Theater Lesson* and in *The Exit* or *the van* in *The fall. Childhood memories*. Each time, the vehicle is the symbolic bridge between the two worlds, the access path of the subjective narrator to the *miracle* that redimensions the self.

Another form of antithesis in Ana Blandiana's prose concerns Sacred-Profane Manichaeism, as in the *Theater Lesson*. In fact, this prose of Ana Blandiana is built around a strange ritual of dichotomous nature

³⁵ HARUSPICIU, *haruspicii*, s.m. - (in Roma antica) A priest who was believed to be able to predict the future by examining the entrails of sacrificed animals - From lat. haruspex, - picis, fr. haruspice. (source: DEX '09)

³⁶ Rudolf Otto, *Sacred*, Ed. Dacia, Cluj-Napoca, 1996, p. 17.

through which are placed in a tensioned counterweight through a rudimentary scenography aspects of the good and evil sacrality, the angel and the devil, Manichaeian pair, symbolic illustration for the imaginary. it is constituted in the diegetic structure of the text.

The schizomorphic imaginary is the principle of structuring the text *Spring. Dear scarecrows*, customized, at the level of the epic, by the contrast between the dull urban neighborhood and the church suffocated by the innocuous buildings or the graves on which strange children's heads appear. I have noticed that these become narrative signs of what Blandiana herself calls *the entrance into the miracle*.

Other symbolic constellations relevant to the *diurnal image regime* were identified in *Winter. Butterfly Chapel - the teriomorphic constellation*, materialized in the *scheme of the soul, of the insectoid swarm*, represented by the invasion of the altarpiece of an abandoned church by a sea of butterflies, in the myth of flight, isomorphic to the previously mentioned scheme, or in prose *In the country*, where I pointed out the *symbolic ascending constellation: bird - nest - wing - ladder*.

I identified the same antithetical scheme in the story *The Exit*, published by Blandiana in a collective volume, entitled *The Book of the Senses*, a text that narrates the drama of a political convict in communist prisons, who lives, unexpectedly, the experience of freedom. The spatial and moral antinomy melted, symbolically, in the awareness that the tyrannical and absurd state does not allow the exercise of freedom. I also found this harsh revelation in the novel *Drawer with applause*, taken to an extreme point, in which even the fiction of the novel itself cannot represent a way of escape from the destructive Reality. The *mytheme of flight*, together with that of *wandering* through a labyrinth, is defining for the condition of the individual caught in an absurd equation..

Another expression of the *antithesis*, the mark of the diurnal symbolism, I illustrated in the *stymphalization of water*, an aspect considered in connection with the prose *Reportage*, from the volume *Projects of the past*. The text highlights, based on the metamorphic constant, the image of water, as a purifying agent and the infernal perspective, the element of the river that sweeps everything in its path. The reference to the image of the Biblical Flood is obvious in this case.

The last chapter of the work is *Ana Blandiana - the nocturnal symbolism of the imaginary*. The nocturnal imaginary is a realm of synthesis and euphemism. We revealed an area of creation in which catamorphism, the symbolic constellations of the fall, transform into a regime of descent and where the symbols of closure and intimacy prevail.

First, we saw that the *nocturnal poetic regime* manifests itself, by transforming the *catamorphic constellations* into schemes of *descent*, of *sliding*, of *retreat*. In these structures we recognized the *maternal archetype* (*Pietà*, vol. *The third mystery*), constellated by symbols such as the *cup* or the *swing*. On the other hand, it was possible to observe the connection of this archetype of motherhood with that of the return to the origin, to the ancestral mother of the being (*From a village*³⁷). In this direction we analyzed the isomorphism

³⁷ Ana Blandiana, *Poezii*, Ed. Minerva, București, 1989, p. 20.

of this constellation and of a mytheme like that of *rest*, with the obvious reference to the archetypal structures of of *intimacy*. Such dreams of *descent* and *intimacy* defined *redundancies* at the level of Ana Blandiana's lyricism.

Secondly, we also underlined the isomorphism of the constellation of intimacy, marked by the symbolic series: *egg - chrysalis - shell - walnut*, representative center for claustrophilic dreams, with their derivatives, *the nest* or *the room*. The scheme of intimacy revealed, in turn, the *claustromorphic complex*. I saw that this complex is associated with that of *return*, of retreat, even in one's own bowels (*Inside*³⁸).

The last archetypal scheme, which I highlighted in the symbolic affiliation of the *nocturnal regime* was the one related to the *engram of the closing*, represented by the *archetype of the house*. The scheme revealed the symbolic isomorphism *egg - chrysalis - house - tomb*. Often, in Blandiana, through thanatic euphemism, the sepulchral reverie turns into that of rest, sleep, the last withdrawal, without terrifying connotations.

The last expression of a mechanism of euphemism typical of the *nocturnal regime* I recognized, in Blandiana, beyond the euphemism of eros, in the mechanism of *thanatic euphemism*. It appears from *The Vulnerable Heel*, in its symbolic constellation including the *sliding and calming of the ego*. Death even becomes the object of poetic reverie in *October, November, December*, and the promise of androgynous fulfillment.

At the level of prose, I revealed the tendency of the *nocturnal regime* to outline *a mental space*, an expression of spatial interiority, as I discovered in *Projects of the past* or in the *Drawer with applause*. Both are an island. The notable difference is that, in *Projects of the Past*, the island is the Baragan itself, which symbolizes the spatial humanization and metamorphosis of the hostile topos in an orderly, socializing setting, while the Land from the novel *Drawer with applause* is the island between waters, which feeds only the illusion of a non-existent freedoms. In both situations, however, I superimposed over the *island mytheme* a mental construct, a symbol of evasion.

Other texts in prose capitalize on the angelic archetype, which we saw that, through *epiphany*, is integrated in the same mechanism of symbolization characteristic of the *nocturnal regime of the image*. I considered, in this regard, the texts *Impossible Mission* and *Angel's Dress*.

Another illustrative topos for the *claustromorphic nocturnal regime* is the *labyrinth*. It appeared capitalized in *Autumn. Memories from childhood* or in the *Drawer with applause*. In the first text, we also analyzed the symbolic connection between the labyrinth and symbols of intimacy correlated with mythemes such as *the cave, the cavern*. All make up an *isomorphism of initiation*, not to mention the isomorphism of *the cave - the intimate home*.

I revealed that, beyond the aesthetic encryption of reality, either through the formula of the parable or through the narrative palimpsest - if we consider prose - and also through the ambiguity of language, elliptical

³⁸ Ana Blandiana, *Stea de pradă*, în *op.cit.*, p. 167.

formulation, unusual metaphorical constructions or intellectualization of expression, ideational gnomic and solipsistic type - in the case of poetry, the mythical and archetypal foundation in the creation of Ana Blandiana is evident.

However, we we careful to go beyond the simple inventory and interpretation of the myths created by Ana Blandiana. I followed the application, in the interpretation of the poet's and prose writer's texts, of a *mythocritical grid* of analysis, going along the two important axes of the Blandian imaginary, the *diurnal* and the *nocturnal*. We had in mind a convergent perspective on Ana Blandiana's writings of different invoices, poetic or epic, an approach that allows the identification of some constants of the imaginary.

BIBLIOGRAFIE

I. CORPUSUL OPEREI

Poezia

1. *Persoana întâia plural*, E.P.L., București, 1964
2. *Călcâiul vulnerabil*, E.P.L., București, 1966
3. *A treia taină*, Editura Tineretului, București, 1969
4. *50 de poeme*, Editura Cartea Românească, București, 1970
5. *Octombrie, Noiembrie, Decembrie*, Editura Tineretului, București, 1972
6. *Poeme*, Editura Albatros, București, 1978
7. *Somnul din somn*, Editura Cartea Românească, București, 1977
8. *Ochiul de greier*, Editura Albatros, București, 1981
9. *Stea de pradă*, Editura Cartea Românească, București, 1986
10. *Poezii*, Editura Minerva, București, 1989
11. *Arhitectura valurilor*, Editura Cartea Românească, București, 1990
12. *Soarele de apoi*, Editura Du Style, București, 2000
13. *Refluxul sensurilor*, Editura Humanitas, București, 2004
14. *Centrul singurătății*, Editura Prut Internațional, Chișinău, 2004
15. *Patria mea A4*, Editura Humanitas, București, 2010
16. *Orologiul fără ore*, Editura Humanitas, București, 2016

Eseistica

1. *Cea mai frumoasă dintre lumile posibile*, Editura Cartea Românească, București, 1978
2. *Autoportret cu palimpsest*, Editura Eminescu, București, 1986
3. *O silabisire a lumii*, Editura Humanitas, București, 2006
4. *Spaima de literatură*, Editura Humanitas, București, 2010
5. *Fals tratat de manipulare*, Editura Humanitas, București, 2013
6. *Istoria ca viitor*, Editura Humanitas, București, 2017

Proza

1. *Cea mai frumoasă dintre lumile posibile*, Editura Cartea Românească, București, 1978
2. *Proiecte de trecut*, Editura Cartea Românească, București, 1982

3. *Sertarul cu aplauze*, Editura Tinerama, București, 1992
4. *Imitație de coșmar*, Editura Du Style, București, 1995
5. *Povești de dragoste la prima vedere*, Editura Humanitas, București, 2008
6. *Cele patru anotimpuri*, Editura Jurnalul Național, București, 2011
7. *Cartea simțurilor*, Editura Humanitas, București, 2015
8. *Povestiri fantastice*, Editura Humanitas, București, 2016
9. *Fratele mai mic al lecturii (fragmente despre scris și citit) în Cărțile care ne-au făcut oameni*
– editor Dan C. Mihăilescu, Editura Humanitas, București, 2017

II. Bibliografie generală

II.1. În volume

1. Antofi, Simona, Milea, Doinița, *Strategii și convenții literare. Receptări critice*, Editura Europlus, Galați, 2005.
2. Antohi, Sorin, *Utopica. Studii asupra imaginarului social*, Ed. Științifică, București, 1991.
3. Aron, Raymond, *Democrație și totalitarism*, Ed. All Educațional, București, 2001.
4. Auerbach, Erich, *Mimesis. Reprezentarea realității în literatura occidentală*, Editura Polirom, Iași, 2000
5. Ballandier, G., *Scena puterii*, Ed. Aion, Oradea, 2000.
6. Balotă, Nicolae, *Literatura franceză de la Villon la zilele noastre*, Editura Ideea Europeană, București, 2008
7. Barthes, Roland, *Mitologii*, Editura Institutul European, Iași, 1997
8. Battaglia, Salvatore, *Mitografia personajului*, Editura Univers, București, 1976
9. Boia, Lucian, *Pentru o istorie a imaginarului*, Editura Humanitas, București, 2000
10. Braga, Corin, *10 Studii de Arhetipologie*, Editura Dacia, Cluj-Napoca, 1999
11. Braga, Corin, *De la arhetip la anarhetip*, Editura Polirom, Iași, 2006
12. Braga, Corin (coord.), *Morfologia lumilor posibile: Utopie, antiutopie, science-fiction, fantasy*, Editura Tracus Arte, București, 2015
13. Braga, Corin (coord.), *Concepte și metode în cercetarea imaginarului: dezbaterile Phantasma*, Editura Polirom, Iași, 2007
14. Bruckner, Pascal, *Tentația inocenței*, Editura Nemira, București, 1999
15. Caillois, Roger, *Omul și sacrul*, Editura Nemira, București, 1997

16. Chevalier, Jean, Gheerbrant, *Dicționar de simboluri*, Editura Artemis, București, 1994
17. Clébert, Jean-Paul, *Bestiar fabulos*, Ed. Artemis-Cavallioti, București, 1995
18. Crihană, Alina, *Romanul generației '60. Imaginar mitopolitic și ficțiune parabolică. De la mitocritică la mitanaliză*, Editura Europlus, Galați, 2011
19. Culiianu, Ioan Petru, *Gnozele dualiste ale Occidentului*, Editura Nemira, București, 1995
20. Dubuisson, D., *Mitologii ale sec. XX*, Ed. Polirom, Iași, 2003
21. Durand, Gilbert, *Figuri mitice și chipuri ale operei – de la mitocritică la mitanaliză*, Editura Nemira, București, 1998
22. Durand, Gilbert, *Introducere în mitodologie*, Editura Dacia, Cluj-Napoca, 2004
23. Durand, Gilbert, *L'imagination symbolique*, Quadrige/ Presses Universitaires de France, Paris, 1964
24. Durand, Gilbert, *Structurile antropologice ale imaginarului*, Editura Univers, București, 1977
25. Eco, Umberto, *Șase plimbări în pădurea narativă*, Editura Pontica, Constanța, 1997
26. Foucault, Michel, *A supraveghea și a pedepsi. Nașterea închisorii*, Ed. Humanitas, București, 1997
27. Frye, Northorp, *Anatomia criticii*, Editura Univers, București, 1972
28. Fulcanelli, *Misterul Catedralelor*, Editura Nemira, București, 1997
29. Gennep, Arnold Van, *Riturile de trecere*, Editura Polirom, Iași, 1996
30. Gheran, Nicolae, *Între individualismul de factură romantică și cel modern. Tema alienării, a „ultimului om” și construcția personajelor principale în utopiile negative, în Morfologia lumilor posibile. Utopie, antiutopie, science-fiction, fantasy*, Corin Braga (coord.), Ed. Tracus Arte, București, 2015.
31. Girard, René, *Violența și sacrul*, Editura Nemira, București, 1995
32. Girardet, Raoul, *Mituri și mitologii politice*, Ed. Institutul European, Iași, 1997
33. Glodeanu, Gheorghe, *Orientări în proza fantastică românească*, Editura Tipo Moldova, Iași, 2014
34. Glucksmann, André, *Bucătăreasa și mâncătorul de oameni. Eseu despre raporturile dintre stat, marxism și lagărele de concentrare*, Ed. Humanitas, București, 1991
35. Glucksmann, André, *Prostia*, Ed. Humanitas, București, 1992.
36. Guénon, René, *Simboluri ale științei sacre*, Editura Humanitas, București, 1997
37. Guénon, René, *Domnia cantității și semnele vremurilor*, Editura Humanitas, București, 2008

38. Ilie, Oana – Antonia, *Patternuri de comunicare în universul distopic*, Ed. Libris, București, 2017.
39. Ionescu, Mirela Mădălina, *Utopie versus distopie*, www.academia.edu
40. Kernbach, Victor, *Mit, Mitogeneză, Mitoșferă*, Editura Casa Școalelor, București, 1995
41. Klingman, Gail, *Nunta mortului: ritual, poetică și cultură populară în Transilvania*, Editura Polirom, Iași, 1998.
42. Lossky, Vladimir, *Introducere în teologia ortodoxă*, Editura Enciclopedică, București, 1993
43. Mihăilescu, Dan C. (editor), *Cartea simțurilor*, Ed. Humanitas, București, 2015
44. Milea, Doinița, *Fantasticul ca „real ficțional”*. Grile de lectură în Strategii și convenții literare. *Recuperări critice*, Antofi, Simona, Milea, Doinița (coord.), Editura Europlus, Galați, 2005
45. Otto, Rudolf, *Sacrul*, Editura Dacia, Cluj-Napoca, 1996
46. Pavel, Toma, *Gândirea romanului*, Editura Humanitas, București, 2008.
47. Pleșu, Andrei, *Despre îngeri*, Ed. Humanitas, București, 2003
48. Ricoeur, Paul, *Metafora vie*, Editura Univers, București, 1984
49. Ruști, Doina, *Dicționar de teme și simboluri din literatura română*, Editura Univers Enciclopedic, București, 2002.
50. Scruton, Roger, *Cultura modernă pe înțelesul oamenilor inteligenți*, Editura Humanitas, București, 2011.
51. Starobinski, Jean, *Textul și interpretul*, Editura Univers, București, 1985
52. Ștefan, Olga, *Spații distopice: memorie și ruină în Morfologia lumilor posibile: Utopie, antiutopie, science-fiction, fantasy*, Corin Braga (coord.), Editura Tracus Arte, București, 2015
53. Wunenburger, Jean-Jacques, *Viața imaginilor*, Editura Cartimpex, Cluj-Napoca, 1998
54. Wunenburger, Jean-Jacques, *Imaginariile politicului*, Editura Paideia, București, 2005
55. Wunenburger, Jean-Jacques, *Utopia sau criza imaginarului*, Editura Dacia, Cluj-Napoca, 2001
56. Weischedel, Wilhelm, *Pe scara din dos a filosofiei*, Ed. Humanitas, București, 1999

II.2. În periodice

1. Boldea, Iulian, *Ana Blandiana. Revelațiile poeziei*, în rev. „Limba Română”, Chișinău, nr. 7-8/ 2010
2. Boldea, Iulian, *O patrie în A4*, în rev. „Apostrof”, Cluj-Napoca, nr. 12/ 2017
3. *Caietele Echinox*, vol. I, *Postcolonialism și Postcomunism*, Ed. Dacia, Cluj-Napoca, 2000
4. *Caietele Echinox*, vol. III, *Teoria și practica imaginii. 2. Imaginar social*, Ed. Dacia, Cluj-Napoca, 2002
5. *Caietele Echinox*, vol. V, *Geografii simbolice*, Ed. Dacia, Cluj-Napoca, 2003
6. Chirilă, Viorel, *Un lirism ancorat în drama existențială*, în rev. „Mișcarea literară”, Bistrița-Năsăud, nr. 1/ 2012
7. Chirilă, Viorel, *Ana Blandiana și neomodernismul*, în „Vatra”, Târgu Mureș, nr. 1-2/ 2015
8. Cristea, Dan, *Meditațiile lirice ale unei mari poete*, în rev. „Luceafărul”, București, nr. 8/ 2016
9. Cristea, Dan, *Fantasticul – Blandiana*, în rev. „Luceafărul”, București, nr. 2/ 2017
10. Cristea, Tudor, *Calea regală*, în rev. „Litere”, nr. 2/ 2011
11. Cristea, Tudor, *Între Orfeu și Euridice. Poezia Anei Blandiana*, în rev. „Litere”, nr. 3/ 2012
12. Diaconu, Mircea A., *Ana Blandiana, înainte și după dezmembrarea lui Orfeu*, în rev. „Limba Română”, Chișinău, nr. 9-10, 2011
13. Dimisianu, Gabriel, *Fantasticul poetic*, în rev. „România literară”, București, nr. 38/ 1978.
14. Dorian, Marguerite, *World Literature Today*, University of Oklahoma, 1980
15. Grigurcu, Gheorghe, *Aspirația Unului la Ana Blandiana*, în rev. „România literară”, București, nr. 43/ 2016.
16. Holban, Ioan, *Proza Anei Blandiana*, în rev. „Convorbiri literare”, Iași, nr. 8/ 2014
17. Ilie, Emanuela, *Ana Blandiana. „Trăim într-o rană...”*, în rev. „Convorbiri literare”, Iași, dec. 2016
18. Ivănescu, Mircea, *O stare poetică intensă*, în rev. „Transilvania”, Sibiu, nr. 11/ 1977
19. Kițu, Daniel, *The Euphemism of the Eros in Ana Blandiana's Lyrics*, în „Meridian critic”, vol. 28, Editura Universității „Ștefan cel Mare”, Suceava, 2017
20. Manolescu, Nicolae, *Clepsidra*, în rev. „România literară”, București, nr. 41/ 2016
21. Micu, Dumitru, *Blandiana, poeta după '89*, în rev. „Nord Literar”, Baia Mare, nr. 2(93); 3(94)/ 2011
22. Micu, Dumitru, *Cea mai nouă Blandiana*, în „Caiete Critice”, Fundația Națională pentru Știință și Artă, București, nr. 2/ 2011.

23. Mihăilescu, Dan, C., *Estetica neliniștii creatoare*, în rev. „Atheneu”, București, sept. 1987
24. Mureșan, Viorel, *O caligramă omagială*, în rev. „Mișcarea literară”, Bistrița-Năsăud, nr. 1/ 2012
25. Moarcăș, Georgeta, *Supraviețuiri, camuflări și persistențe în proza Anei Blandiana*, în Vatra, Târgu Mureș, nr. 1-2/ 2015
26. Patea, Viorica, *Fantastic, rememorare și subversiune: Cele patru anotimpuri*, în „Vatra”, Târgu-Mureș, 256-257/ 2015
27. Patea, Viorica, *Fantastic, rememorare și subversiune: Cele patru anotimpuri*, în rev. „Vatra”, Târgu-Mureș, nr. 256-257/ 2015.
28. Patriche, Monica, *Credința ca unica șansă, în viziunea poetei Ana Blandiana*, în rev. „Lumina”, nr. 14/ 2011.
29. Petraș, Irina, *Ana Blandiana sau despre libertatea de a trece hotarul*, în rev. „Apostrof”, București, nr. 4 (251)/ 2011.
30. Petraș, Irina, *Eroziuni secundare*, în rev. „Viața Românească”, București, nr. 9/ 2016.
31. Petraș, Irina, *Schițe pentru un portret (fragmente recuperate)*, în Vatra, Târgu-Mureș, nr. 526-527/ 2015
32. Popazu, Monica, *Oglinda totalitarismului în opera Anei Blandiana*, în „Vatra”, Târgu-Mureș, 2015
33. Popa, Dumitru Radu, *Realul, dar în formă semnificativă*, în rev. „România literară”, București, nr. 23/ 1983
34. Uricariu, Doina, *Viețile posibile ale cuvântului*, în rev. „România literară”, București, nr. 1/ 1985

III. Dicționare și istorii literare

1. Dicționarul General al Literaturii Române (A-B), Editura Univers Enciclopedic, București, 2004
2. Diaconu, Mircea A., *Biblioteca română de poezie postbelică*, Editura Universității „Ștefan cel Mare”, Suceava, 2016
3. Dim. Păcurariu coord., *Dicționarul de Literatură Română*, Editura Univers, București, 1979

4. Manolescu, Nicolae, *Istoria critică a literaturii române, 5 secole de literatură*, Editura Paralela 45, Pitești, 2008
5. Marino, Adrian, *Dicționar de idei literare*, Editura Eminescu, București, 1973.
6. Micu, Dumitru, *Scurtă istorie a literaturii române*, vol. II, Editura Iriana, București, 1995
7. Piru, Al., *Istoria literaturii române de la început până azi*, Editura Univers, București, 1981
8. Popa, Marian, *Dicționar de literatură română contemporană*, ediția a II-a, Editura Albatros, București, 1977
9. Popa, Marian, *Istoria literaturii române de azi pe mâine*, vol. II, Editura Semne, București, 2009
10. Ștefănescu, Alex, *Istoria literaturii române contemporane – 1941-2000*, Editura Mașina de scris, București, 2005
11. Zăciu, M., Papahagi, M., Sasu, Aurel, *Dicționarul Esențial al scriitorilor români*, Editura Albatros, București, 2000
12. Zăciu, M., Papahagi, M., Sasu, Aurel, *Dicționarul scriitorilor români (A-Z)*, Editura Fundației Culturale Române, București, 1995

IV. Bibliografie critică de specialitate

1. Alexandrescu, Sorin, *Privind înapoi modernitatea*, Editura Univers, București, 1998
2. Călinescu, Matei, *Cinci fețe ale modernității*, Editura Univers, București, 1995
3. Călinescu, Matei, *Conceptul modern de poezie: de la romantism la avangardă*, Editura Humanitas, București, 2017
4. Cărtărescu, Mircea, *Postmodernismul românesc*, Editura Humanitas, București, 1999
5. Cărtărescu, Mircea, *Eminescu, visul chimeric*, Editura Humanitas, București, 2011
6. Diaconu, Mircea A., *Atelierele poeziei*, Ed. Fundației Culturale „Idea Europeană”, București, 2005
7. Diaconu, Mircea A., *Fețele poeziei – Fragmente critice*, Ed. Junimea, Iași, 1999.
8. Moraru, Cornel, *Proza după al doilea război mondial, în Istoria Didactică a Literaturii Române*, Gheorghe Crăciun (coord.), Ed. Magister, Oradea, 1997
9. Friedrich, Hugo, *Structura liricii moderne*, Editura Univers, București, 1998

10. Ifrim, Nicoleta, *Identitate culturală și integritate europeană. Perspective critice asupra discursului identitar românesc în perioada postdecembristă*, Editura Muzeului Național al Literaturii Române, București, 2013
11. Terian, Andrei, *Critica de export: teorii, contexte, ideologii*, Editura Muzeului Literaturii Române, București, 2013
12. Boldea, Iulian, *Ana Blandiana (monografie)*, Editura Aula, Brașov, 2000
13. Ciobanu, Nicolae, *Feminitate și obsesie existențială în Panoramic*, Editura Cartea Românească, București, 1972
14. Cistelean, Alexandru, *Poezie și livresc*, Editura Cartea Românească, București, 1987
15. Dimisianu, Gabriel, *Ființa de cuvinte în Subiecte*, Editura Eminescu, București, 1987
16. Glodeanu, Gheorghe, *Orientări în proza fantastică românească*, Editura Tipo Moldova, Iași, 2014
17. Grigurcu, Gheorghe, *Ana Blandiana în Poeți români de azi*, Editura Cartea Românească, București, 1979
18. Grigurcu, Gheorghe, *În spatele celebrității în Catalog liric*, Editura revistei Convorbiri literare, Iași, 2010
19. Iorgulescu, Mircea, *Scriitori tineri contemporani*, Editura Eminescu, București, 1978
20. Manolescu, Nicolae, *Ana Blandiana în Literatura română postbelică (Lista lui Manolescu)*, vol. I, Poezia, Editura Aula, Brașov, 2002
21. Martin, Aurel, *Poeți contemporani*, EPL, București, 1967
22. Micu, Dumitru, *Limbaje lirice contemporane*, Editura Minerva, București, 1988
23. Mihăilescu, Dan, C., *Literatura română în postceaușism*, Editura Polirom, Iași, 2004
24. Moraru, Cornel, *Proza după al doilea război mondial*, în *Istoria Didactică a Literaturii Române*, Gheorghe Crăciun (coord.), Editura Magister, Oradea, 1997.
25. Negrici, Eugen, *Iluziile literaturii române*, Editura Cartea Românească, București, 2008
26. Negrici, Eugen, *Literatura română sub comunism*, Editura Fundației PRO, București, 2002
27. Negrici, Eugen, *Introducere în poezia contemporană*, Ed. Cartea Românească, București, 1985
28. Papahagi, Marian, *Cumpănă și semn*, Editura Cartea Românească, București, 1990
29. Petraș, Irina, *Literatura română contemporană – O panoramă*, Editura Ideea Europeană, București, 2008
30. Piru, Al., *Poezia română contemporană*, vol. II, Editura Eminescu, București, 1975

31. Poantă, Petru, *Modalități lirice contemporane*, Editura Dacia, Cluj-Napoca, 1973
32. Poantă, Petru, *Radiografii*, Editura Dacia, Cluj-Napoca, 1978
33. Raicu, Lucian, *Somnul din somn*, în *Printre contemporani*, Editura Cartea Românească, București, 1980
34. Raicu, Lucian, *Cunoaștere de sine*, în *Fragmente de nisip*, Editura Cartea Românească, București, 1984
35. Simion, Eugen, *Scriitori români de azi*, vol. IV, Editura Cartea Românească, București, 1989
36. Simion, Eugen, *Scriitori români de azi*, vol. III, Editura David Litera, Chișinău, 1998
37. Streinu, Florina Loredana, *Poezia Anei Blandiana: o analiză semantic-textuală*, Editura Muzeul Literaturii Române, București, 2015
38. Ulici, Laurențiu, *Lacrima gânditoare (Ana Blandiana) în Confort Procust*, Editura Eminescu, București, 1983
39. Ulici, Laurențiu, *Literatura română contemporană*, Editura Eminescu, București, 1995
40. Zăciu, Mircea, *Lancea lui Ahile*, Editura Cartea Românească, București, 1980

V. Studii proprii

1. <https://revistacil.files.wordpress.com/2016/02/116-134.docx>
2. <https://dexonline.ro/definitie/Stymphalides>
3. [file:///D:/Kitu%20Daniel%20\(C\)/Desktop/DOCTORAT/2016-2017/2016/LDMD4_dec.2016/Lit%2004%2075.pdf](file:///D:/Kitu%20Daniel%20(C)/Desktop/DOCTORAT/2016-2017/2016/LDMD4_dec.2016/Lit%2004%2075.pdf)
4. <file:///C:/Users/Kitu%20Daniel/Desktop/Vatra%20veche%203.%202017%20Blandiana.pdf>
5. <file:///C:/Users/Kitu%20Daniel/Desktop/FAB%20SIMPOZION%202016.pdf>
6. <file:///C:/Users/Kitu%20Daniel/Desktop/volum%20simpozion%202017.pdf>
7. http://www.meridiancritic.usv.ro/uploads/mc_1_2017/III.%20Text/16.%20Daniel%20Kitu.pdf
8. <https://www.gup.ugal.ro/ugaljournals/index.php/cil/article/download/2299/1960>
9. <http://digital-library.ulbsibiu.ro/xmlui/bitstream/handle/123456789/1988/Vatra%20veche%20-%207%20-%202018.pdf?sequence=9&isAllowed=y>

VI. Sitografie

1. www.academia.edu
2. <https://www.convorbiri-literare.ro/>
3. www.b-critic.ro
4. <http://limbaromana.md/index.php?go=articole&n=595>
5. www.literaturadeazi.ro
6. <https://luceafarul.net/>
7. <https://www.revista-apostrof.ro/>
8. <https://www.revistaneuma.ro/>
9. <https://revistavatra.org/>
10. <https://romanaliterara.com/>
11. www.semndincarte.ro
12. https://ro.orthodoxwiki.org/Pagina_principal%C4%83