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BIOGRAPHICAL REFLECTIONS IN AUREL GURGHIANU`S WORKS

Abstract: Aurel Gurghianu writer was born on May 11, 1924 in the village Iclănzel from Mures county. Too many details about his childhood and about the life of Aurel Gurghianu were not published. I have investigated many aspects of the writer's life, with the help of his wife, Mrs. Cornelia Gurghianu who gave me many details about the connections between the writer`s life and his works. The method that I used in the analysis of his creations is the diachronic method. This allowed me to observe the literary evolution of the writer and the rise from a simple philology student who has demonstrated a real value in the literature of that time. Beyond personal notes, which, incidentally, marks the originality of each literary universe, I noticed the permanence of a cultural model of earth molded from Transylvania, , and adorned with a sensitivity connected to both tumultuous enthusiasm and supporting full life, the feeling of old age, the world fall into the thirst for the absolute.

Keywords: connection, originality, cultural model, sensitivity, senescence.

In this paper I inventoried main biographical moments of Aurel Gurghianu`s creations. From the birthplace presentation to the writer's most important readings belonging to the `50, I present the large meant of literature for Aurel Gurghianu. The writer was born on May 11, 1924 in the village of Mureş county, Iclănzel, into a modest peasant family with fear of God. His father, George Gurghianu, his mother, Rozalia born Oltean, failed to ensure their five children (two girls and three boys) a carefree childhood. The poet left fatherless in his childhood and the Gurghianu family troubles began to be strengthened. The five children were beautiful raised by the mother and grandmother, two fainted women, providing them all the necessary within the possibilities. Aurel Gurghianu starts primary school in his native village after attending school for boys in Târgu-Mureş, between 1937-1940. He will graduate in 1941 in Blaj, Alba county, because in 1940 the Romanian schools of Mureş fled in Alba County, due to transition jurisdiction northwestern Transylvania. Between 1941-1944, Aurel Gurghianu will act as teacher in his native village, Iclănzel, which will deepen its special affinity for literature. In 1948 he became a student of the Faculty of Philology, University of Cluj, this is the period when Aurel Gurghianu begins publishing different literature works (1949). In the newspaper supplement named “Lupta Ardealului” begins his literarz activity, but meanwhile, works with other literary magazines of the time, including ”România literară” and „Convorbiri literare”. Aurel Gurghianu's literary debut was recorded in 1954, when he published his first public lyrics booklet entitled ”Drumuri”. From 1959 until his death is deputy editor at the literary magazine,”Steaua”, becoming newsroom colleague with A.E. Baconsky Aurel Rău and Victor Felea. Along with generation colleagues, we can say that Aurel Gurghianu led a struggle concerning the recovery of aesthetic criterion in the evaluation of literature from that period. Another landmark for which the 50s generation had a word to say, was the rehabilitation of lyricism in poetry, which at that time was ”invaded by proletcultism criteria. Therefore, Aurel Gurghianu becomes a tributary of conventional outer thematicism of that time, imposed itself as a poet of calm dreaming, a sentimental poet. This pure melancholy mood of the poet is shown in several volumes of poetry like: ’’Zilele care cântă” (1957), ”Liniştea creaţiei”(1962), ”Biografii sentimentale”(1965) or ”Strada

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vântului”(1968). The poems included in this volume are concrete proof regarding sentimentality, melancholy or dreaming that demonstrates Aurel Gurghianu. The same can not be said about the poems in volumes like ”Poarta cu săgeţi” (1972), ”Temperatura cuvintelor” (1972), ”Curenţii de seară” (1976), ,”Orele şi umbra” (1980) or ”Număraţi caii amurgului” (1982) because these poems have an oneiric touch, are focused more on expression, this time we are attending to a sentimentality censorship. For the volumes of poetry, ”Poarta cu săgeţi” (1972) and ”Temperatura cuvintelor” (1972) the poet was awarded with the Prize of the Writers' Association of Cluj, in 1973. The oniric way of Gurghianu`s poetry, we can say that it has an opening to those periods when the poet has different feelings, not positive especially: ”*Îmi amintesc - văzînd-o crescînd - / de cei ce-au căzut aici pe colinele-Ardealului/ demult (...) Desfăşuraţi tricolorul în vînt/ să-l vadă cînd se vor scula să cineze/ la masa de seară,/ la masa de seară, în inima noastră, Apoi lăsaţi-i sa-şi spună între ei:/ frumos e pămîntul pentru care-am luptat!” (Elegie la Oarba)*[1]. The lyrical syntezis of Aurel Gurghianu`s poetry it`s represented in the last two poem volumes ”Diagnosticul străzii” (1985) and ”Călăreţul din somn” (postum) which can be considerate the most important[2] of him.

Aurel Gurghianu wrote also thre essay volumes:”Terasa şi alte confesiuni” (1978), ”Carnet” (1981) and ”Anotimpurile cetăţii”. The poet realized a connection between the romanian literature and the greek literature by translating a poem volume of Kostas Varnalis greek writer. He also made another connection between the romanian and the hungarian literature by translating the poems of Létay János, a hungarian writer. Reading the criticism about Aurel Gurgianu`s poems I understanded that through his modern poems and the epic works, he will remain in the romanian literature and culture as a writer who made an opening to other cultures and natinalities like the hungarian and greek as I wrote before. I think, by this, we can prove that Aurel Gurghianu it was an open-mind writer, a modern one.

Over several decades, Aurel Gurghianu goes through several spectacular literary changes, I could say that both by the understanding of the message lyrical and poetic imagery to redefine specific to Gurghianu. The beginnings of the poet Aurel Gurghianu literature, is although shown to be fragile, we realize the emphasis of the report, lyrical "and satire.

The beginnings of the poet Aurel Gurghianu in literature, although shown to be fragile , we realize the emphasis of the ’’lyrical’’ report , and of the satire . In the first two verses plaques, wrote by Aurel Gurghianu , ’’Drumuri’’ and ”Diagnosticul străzii” we participate , through , to the rhythmic echoes motifs which are reminiscent in the lyrical works of poets like George Coşbuc, Ion Pillat or Vasile Alecsandri. The predominant theme remains nature which is treated in a conventional manner , the bucolic images appear fine conceit ,,Strada Colinelor. Case de lemn./ La şapte seara bătrînele cască./ Fumul subţire, palin însemn. Trece-un copil c-un graur în bască”(Stampa). Gradually, the lyrical discourse of Gurghianu slips into a solemn studied communication in which lyricism landscape takes shape in contemplations , presentations of the birthplace and melancholy , a sense of dread in the past tense. With the discovery of the city , uprooting caused not so pronounced in Transylvanian lyrical , from Octavian Goga to Lucian Blaga. Aurel Gurghianu instead we see , especially in his poetry after 1972 , a reverse uprooting observed by George Grigurucu , translated by alienation from rural theme . This uprooting reverse , is the promotion of urban life , the city , to the detriment of rural life which may have its roots in the writer’s childhood , a modest childhood , troubled , we could say that , perhaps, the poet remembers fondly. Maybe Aurel Gurghianu associated with the rural world the disappointments and negative experiences during childhood , which he wants to ransack . Promoting the city, the urban life , especially specific modernist writers perhaps it seems more carefree , shortcomings or disappointments. In an interview I spoke

[1] Aurel Gurghianu, *„Număraţi caii amurgului”*, Editura Cartea Românească, 1982, pag. 110
[2] Lefter Ion Bogdan, „Începuturile noii poezii”, Editura Paralela 45, Piteşti, 2005, pag.131

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with the poet's wife , she reported me especially about Aurel Gurghianu's joy of being in a city , civilization, bustle, a lot of people or even crazy. Although, quiet by nature, the lady told me that Gurghianu poet liked to relax, although it was a static person , he doesn't like traveling, somebody told that it is a slow poet as a person .

The death of his best friend and collaborator , AE Baconsky in the earthquake in 1977, it was a huge loss for the entire collective from ''Steaua''. This is the moment when Gurghianu wrote the volume''Terasa şi alte confesiuni" in 1978 which remembers to who was Baconsky . Hot thread poet remains, however , the city , a theme which the poet presented it in several volumes of poetry , in which comfort can discover the lost intimacy . However, the city does not represent a nurturing environment but rather a diffuse medium . In the city , Aurel Gurghianu builds through his poetry, a strange universe, but not aggressive . Poet uses words that begin and to civilize them, neologisms are incorporated in the language used its inception literary language of Traditionalism off though . Aurel Gurghianu often oscillates between the bizarre and banal , sometimes reaching the ludic sphere, *''Umbrela mare şi neagră,/ umbrela mică şi roză/ umblară un timp suprapuse./ Apoi umbrela roză rămase locului/ urmând a urca nişte trepte/ în timp ce umbrela neagră/ trecu de cealaltă parte-a oraşului./ Era aproape de ziuă.* (Nocturnă) . Some poems are written by Aurel Gurghianu , in ''white lines'' , others are full of expressive images of a sterile beauty or subtle enigmatic bookish references . In some lyrical creations , we can say that Aurel Gurghianu has an impaired perception of reality : *A mere de toamnă miroase cămara,/ a suc molatec,/ a foc galben mocnind in două lădiţe./ Se petrece-acolo o lucrare/ ca-ntr-un laborator/ unde s-ar mai căuta încă piatra filozofală*.(Mere). At the other extreme , the poet uses horrific images , the reality is hallucinating meet even sleep states fusion of all, evidence of harmony between man and nature , *''Un om dormind îmbrăţişează iarba/ Şi viespi de aur îl măsoară-n somn/ Un om dormind îmbrăţişează iarba/ Şi lunca şi nisipul toate dorm*. (Un om dormind) .

Gurghianu Aurel's poetic universe includes a lot of literary themes and motives, myths, phrases and philosophical theories creates a specific set of full correspondence. Aurel Gurghianu's poetic imaginary as he perceived today, has unique quality to reach any point in the center of deep revelations. Based on the popular theme of the time, which creates and covers the universe, there are direct trails that same poetic saps traveling. Aurel Gurghianu's lyrical symbolism reminds us to George Bacovia because Gurghianu through suggestion outlines made a fine impression of the poetic text. Therefore, rain, lead, wind is silent by themselves, are used for accurate perception by the reader, the poet's inner feelings.

In the volume ''Poarta cu săgeţi'', the sentimental poet uses a more conservative tone , specific to traditionalism; there are mentioned parents , ancestors , birthplace, house, the voices of parents and others. The volume of verse , ,,Orele şi umbra"(1980) lyrical sadness prevails. This sadness, tinged depressive related to the older " emotional biography " of the poet , this time presented in a specific language states denial. In Gurghianu's vocabulary are used these creations which is dominated by consonants, musicality lyrics is closed , ''Pe mâna moartei s-a aşezat un bătrân şoim de pădure/ şi-a întrebat-o de ani./Mâna moartei nu s-a mişcat/ (Şoimul o visase tânără cu o noapte înainte)./ Şoimul a adunat păsările la sfat./ Dar mâna moartei a rămas inertă.(Păsărarul). The symbol, the suggestion, the prosodic freedoms are characteristic to current literary symbolism , but Aurel Gurghianu used them for a stronger externalization of his inner feelings . Poet's feelings are often oscillatory , between real and unreal, between positive and negative, between joy and depression. Through his creations , especially after 1960 , Aurel Gurghianu explicitly reflects his detachment to semănătorist tradition , all that means rural theme and pointing to the essence modernism townhouse . Usually , the " lyrical Transylvanian ' favorite themes are the origins , identity , and the creations of George Coşbuc and Goga but Gurghianu is uproots everything means of rural ,

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identity, origin. The volume of poems entitled " Numărați caii amurgului" (1982), Victor Felea , appreciates its volume chronicles that the poet does not let her no fixed form , no shocking snags but maintain a balance between tradition and those of modernity . We can observe at Gurghianu, a subtle , ironic and witty sometimes a thoughtful and sometimes a fantast vision.

His word calls and suggests , as discussed previously , or turns into metaphor , in any case we can carry in an area of the poetic , to make us partakers of lyrical existence of real interest . In his poems, Aurel Gurghianu, used external elements which are acts of intimacy which takes special significance by " interpretation " to submit their original personality of the poet . The poet proceed like this in poems like " Întortocheatul ",''Bizarul domn de la birt" or ''Fragment citadin"; Gurghianu manages to translate the most mundane aspects and situations in a space detached from reality, an unreal space. For instance, in the poem ''Bizarul domn de la birt", the " hero " is somewhere in a fabulous space , in a reality that we can not recall in this situation, it can not participate in miracles : "La express în picioare soarbe abstras din cafea./ Prins c-un șiret îi atîrnă între degete bastonul alb./ Murmure vin - / nepăsătoare vocile se lovesc de umerii lui, / de casca neagră a capului ascuns între sare și țărm. / În adînc foiesc stele de mare și resturi. " We could say that he often makes up the detachment from the immediate reality of this reality with a kind of ludic pleasure and intuition , serious things . We often find in the work of Gurghianu, also plenty of strange characters, sometimes seemingly innocent , sometimes even demonic , which will , though , to remember that we live in a world of continually great contrasts . In the poem I quoted above, it is a blind " figure " that man who drinks coffee from an espresso . We note that we are not dealing with a simple portetizare but with his own science Aurel Gurghianu at the boundary between the real and the fantastic. I can say that the author observes people and things , but he remains just a simple collection of them ; they gaze out from the crowd , transmit , we might say , sensitivity . The Cycle entitled " Castane " is totally dedicated to his wife , who, during discussions with her , she told me that she had the privilege of being the first critic of the poet , who sat on a chair in the corner of his room reading Mrs. Gurghianu creations . He could be talking about poetry criticism for the style in which the creations read aloud, it will implement the listener specific poetic world Aurel Gurghianu . Mrs. Gurghianu told me that " poetry was any " For example , in a Sunday during a solitary promenade in Cluj , the poet sat at a cafe table where he wrote a few words on the packaging of the cigarette pack and home continue their mysterious adventure through the world of words which became poetry creations specific only to the original literary of Gurghianu . In this cycle of poems , the poet reconstructs a recent seasons , love the same style concrete notations removed if a scarce autobiographical book . In " Castane " , it is written with sensitivity , tenderly lyrics are brought to life by the freshness of feelings. The poet returns to his meditations urban pilgrim of the cycle "Amintiri" , showing solidarity with what he sees , everything that surrounds him. Becomes integral with the " lone tree " squeezed between two buildings , the stone fortress of gray stone pavement . In the poem " Solo " Aurel Gurghianu seems to be a new Bacovia , as previously mentioned , less oppressed by solitude , but with calm accents characteristic of his poetry : „Slomnești pe-o stradă mică, pustie / cînd mulți dormde-a binelea după orele zece. / Asculți foșnetul rufelor pe sfori la uscat. / O pală de vînt clatină tufele. / Eviți Opelul sumbru ca un gîndac decedat. / Te miști și nu știi dacă mirosul din curți / vine de la mărar sau de la păsări. Un cîine mârâie pe undeva.. In the volume of poems " Numărați caii amurgului " (1982), which is a book of the artist maturity, rich in lyrical substance, it is marking a new exemplary success, in the work of Aurel Gurghianu . After the book " Curenții de seară " , the poet looks a little tired in terms of its lyrical creations , because the lyrics go in the background . Lyrical alienation prose became columnist , published in the meantime, does not mean depletion sensitivity poet . Gurghianu

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also invented sensitivity and epic creations, which proves a surprising taste for adventure . We can even say that the poet's sensitivity is mascvuline. Subtitled "Notes , sketches , testimonies ," " Booklet " Aurel Gurghianu actually contains " Terrace " , namely , the diaries idea , launched first time there. We have to do , but with a systematic record of personal events but rather an entry within the unreal, leaving real space . By this means a complex of circumstances, unforeseen events , curiosities, even through the emotional and psychological state available to the author at a time. It is an indirect confession that author readings rather seeks confirmation in life, or trying to deal with a " literary model " . Here, I believe that the fact charm are his notes . Direct observations of reality are transformed into a fantastic daily, while speculation bookish have a cautionary effect , almost pedantic . Aurel Gurghianu , wanting to move the world towards moralizing and literature, makes her hallucinate , by transposing texts fantasy. A gain aesthetic is that Gurghianu not observed repeatedly reality, he changes a metamorphosed , sending her surreal , fantastic .

Most tablets wrote by Aurel Gurghianu circumscribe urban sensibility , unusual sometimes, moralistic old , but without any sense of alienation . The terrace is a public space that provides both dialogue with others, and recollection in private. It is a place of spiritual delight or confession. Its essence lies in feverishly, her privacy is not restricted to district Tuhnice interiors . I say this in the belief that Aurel Gurghianu Terrace is not just a nostalgia item but a community artist , to that special place of refuge and constant participation by confession , the lives of others . This is the spirit of lyric and epic creations of Gurghianu : from physiology allusive , with shades caricature , portrait - eulogy ; the irony of everyday habits to record major events of contemporary civilization ; the strictly literary polemics Article itself.

Therefore, epic and lyrical vision of Aurel Gurghianu is original . If its inception in world literature testimonials met Goga , Alecsandri or Blaga creations since 1970, Gurghianu prove originality transposition unreal reality in their own way ; replacing the countryside to urban areas , called " reverse uprooting " by George Grigurucu .

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