THE FIRST STEPS OF THE LITERARY CREATION

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Abstract: The present subchapter is also intended to continue some ideas converging on the Metropolitan step, one that may not have been sufficiently explored or exposed in other cases, precisely because we are dealing with the record of a multicultural personality, who looked at the Romanian intellectual phenomenon from different perspectives and who also tried to cover it with that protective, often almost paternalistic coating. Some reviewers were bothered by the fact that Valeriu Anania was a perspicacious connoisseur of the Bible and had some insightful vibrations, being unfairly accused of trying to repudiate his past by this side of sanctity at the monastic level, but the Metropolitan himself revealed in an interview with the producer Eugenia Voda that he never managed to climb the ascetic ladder, but even fits typologically in the renascentista homo universalis.

Keywords: modernism, traditionalism, hope, desire, anxiety, profession, confession, wisdom

If in the previous section of the thesis we tried to point out some aspects that had in view the thematic of Father Ananias's speech and we could raise our brows by observing the Metropolitan's personality from multiple angles, finally approaching his oratorical ideas in a multidisciplinary and interdisciplinary way, respectively not only from a theological point of view, in this subchapter we will recognize some essential steps of his creation. We will mainly follow the literary vein, trying to avoid from the outset the classic questions or signs of doubt, on which any author is assailed, especially one who preferred to fight and pollinate the literary flora like a skilful bee in its own womb – a native one, who refused to operate under the banner of exile literature, even though he would have had solid arguments to do so after his oriental or American journey. Thus the question of authenticity or cohabitation with the *Securitate* enters the realm of neutrality.

Of course, some voices made a point of proliferating such arguments – the critics themselves couldn't tame their demands, aspirations, or simply felt strongly claustrophobic, backward, if they would adopt a more compliant behaviour. Criticism has always been represented by that thoroughbred Anglais who was hard to twist despite his personality, inner reverberations and alignment with a Western world with its extreme facets. The adoption of the old-fashioned style with archaic embeddings did not enjoy the hospitality of the followers of an ever evolving world, of a universe perhaps created under the laboratory's auspices.

For those in the grip of the libertine fervour, the issue of martyrdom has become a matter easily forgotten or deplored. The future with corporatist overtones obviously sounded more promising than the present dedicated to spiritual energies or natural paradise dressed in a green, restorative aura. Our Metropolitan, however, followed his own destiny, being a full partisan of the Greek concept that is called *methodos* which means that he found further a way to find his method and his path. He did not let himself be swayed by the passions of writers or professors with different sets of values, who were totally absorbed by the culture of the country where they were to spend their lives, as was the case with Eugen Ionesco.

Caught up in the mystery of the absurd, in a meeting with the young Valeriu Anania during a French class, Ionesco proved to be outspoken about the literary attempts of the future Hierarch. The member of the French Academy had to replace Anton Holban, who was spending his last solitary moments in a hospital bed, for *two months*.[1]

[1] Valeriu Anania, *Roundabout of the glowing aspens*, Limes Publishing House, Cluj-Napoca, 2005, p. 95.

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Eugen Ionesco seemed relentless, hardly letting himself be influenced by literary attempts, and with a single change of countenance, he puts his verdict in a concise and direct way, saying that the juvenile style adopted by Anania is outdated, and that the poetic act must aspire to fresh modern values - the only values that can still bring perennial elements or impose themselves on the temporal scale in terms of novelty or the concept of avant-garde.

Ion Aurel Candrea's encyclopaedic dictionary has immediately edified the young poet in formation about the value of the old-fashioned term used mainly by Eugen Ionesco and he did not let himself be carried away by the moment or by the meaning of the discussion.

Only after going through some works with a cryptic language, as pure and specific as possible to the personalities of Gheorghe Șincai and Ion Neculce, Valeriu Anania could understand the old-fashioned literature or, why not, the ladder of values according to which the mother tongue was being used at a certain moment.

Could have been this sort of encounter with the absurd a point of alteration in Valeriu Anania's creation? Certainly, yes, you would say, because he manages to come out of his own little beehive and deconstruct the information on the occasion of each new preach. The theologian decides to explore new cognitive realms that will offer a stimulating effect to listeners or readers on a case by case basis.

The present subchapter is also intended to continue some ideas converging on the Metropolitan steps, one that may not have been sufficiently explored or exposed in other cases, precisely because we are dealing with the record of a multidimensional personality, who looked at the Romanian cultural phenomenon from different perspectives and who also tried to cover it with that protective, often almost paternal layer.

Some of the reviewers were bothered by the fact that Valeriu Anania was an insightful connoisseur of the Bible and had some piercing vibes, being unfairly accused of trying to repudiate his past by this side of sanctity at the monastic level, but the Metropolitan himself revealed in an interview with the filmmaker Eugenia Voda that he never managed to climb the ascetic ladder, but even fits typologically into the *renascentista homo universalis*.

Showing a tolerant spirit, he was able to alternate moral and aesthetic laws when he felt the need, he did not remain a partisan of a single literary or plastic direction, crossing the boundaries of philosophy or universal literature without any difficulties.

Those social circumstances or meetings with veritable figures of Romanian and European culture gave the pastorals a permanent linguistic flavour, and certain semantic clarifications such as, for example, the definitions emphasized the long work behind the Bible's diarization: "His face shone like the sun, and His garments became white as light." It is interesting to note that Metropolitan Bartholomew was among the few ministers of our Church to be accompanied during his speech by meaningful notes. Most of the exhortations have exuded naturalness and intense grounding.

The procedure of pedagogical correction is not lacking, and the call to " remember the notation" appeared on multiple occasions as an encouragement especially to the young seminarists or professors who were wandering around the Cluj Cathedral: "Please remember

the notation: it is not said: <<you were in darkness>>, but <<you were darkness>>; it is not said: <<now you are in the light>>, but <<now you are light>>."[2]

The second level of creation is overlaid on the skilful work of the translator, who manages to be faithful to the text or to the passage in question. The translator Anania brings with him objective inflections, he insists on some touches with a severe emphasize: "<<to praise someone>> is a difficult word to translate into Romanian. It corresponds to the Greek <<to doxologize>>, but even this is not easy to translate. The verb means: to bring glory to God by singing..."[3]

He does not pass over in simply mentioning important names that have come to his acquaintance and that represent the uninterrupted lifeblood of inspiration in his immanent journey as an Archbishop: "Father Gala Galaction, the well-known teacher and writer has issued an interpretation, which I believe should be noted and known. He states that the Hebrew verb, usually translated as <<to persecute>>, can be translated as <<to seek>>, which seems plausible to me, since to persecute someone is not a form of persecution, but implies an absent culprit, who must first be sought, identified, investigated and denounced..."[4]

From this sequence, so compact and evocative, emerges the experience of an artist who lived through the persecution, the ego felt cloistered by that search for the background that continually haunted him, without resistance or reprieve. At the very least, creation had remained that imaginary banishment, unaware of either Safety or Security - transposed much later even to the pulpit. Nobel Prize laureate Herta Müller endorses the real phenomenon in a single statement, brief but also present in Father Bartholomew's case: "A writer is the result of an experience." Certainly, we could not have found a more lapidary description.

By such specific collocations and of a rare expressive beauty, the definitions put forward by Metropolitan Bartholomew have outdated the late attempts of dictionaries.

The pedagogical side comes to the fore again through a mixture of emotions and repulsions: "carols – splendid offspring of our popular genius"; fasting – "the means by which the soul sheds off the rags of sins and is primed, little by little, by repentance, confession and good deeds"; waiting – "a soul waking in which anxiety, impatience, fear, hope, longing, sometimes despair, other times premature joy are mixed. ..".

The Metropolitan plunges the reader into 2000 years ago, but the world of that time is seen through different eyes, namely those of today. Another idea that resonates through the reverberations of eternity and which Herta Müller has mentioned is that sometimes destiny or in cognito life holds out another key that whispers to you: "Open the door to it!"

Valeriu Anania remains a maker and opener of spiritual doors as a handbook of the psychological power of a persuasive book, namely through the eminent idea that, "the best orator is he who can turn the ear into an eye."[5]

A question posed perhaps not always as pragmatically as necessary focuses on the details or differences that add value to each creation. Just as the difference between one book and another gives us a different way of entering or knowing a world, so an eloquent orator can keep us in that trance by means that are simple stylistically or in a particular way, but rendered in an original form. Father Ananias's pastoral creation will hardly be equalled in the pulpit by other pioneers precisely because it complies with the aphorism coming from a

[2] Pastoral Letter on the *Resurrection of Our Lord*, 2003.
[3] Pastoral Letter on the *Resurrection of Our Lord*, 1993.
[4] Pastoral Letter on the *Resurrection of Our Lord*, 2007.
[5] Robert Gaas, John Seiter, *Manipulation and Persuasion Bible*, The art of persuasion and the body language mastery on human behavior, translated in Romanian by Carmen Pădurariu, Polirom Publishing House, Iași, 2009, p. 172., *apud* Valeriu Anania, *The Unfold Book of the Kingdom – From the Nativity of Bethlehem to the Jerusalem of Resurrection*, Polirom Publishing House, Iași, 2011, p. 239.

French academic, in his full name, Georges-Louis Leclerc de Buffon (1707-1788), who has defended the style regarding the formative nature of man, that is actually, the being itself represented by a style or a perfectly true mainstream of a specific age – in other words, the man assumes the style, and the latter takes the coveted form.

If we observe carefully, each pastoral letter takes us through a pool of expressions where metaphor, analogy, antithesis, synecdoche, multiple rhetorical questions harmoniously coexist with terms of rhetorical value or with a multitude of idioms and proverbs borrowed from the "language of the old Cauldrons". Listeners or readers are waiting like flowers to receive the dew from Heaven, which breaks and heals in God like the tears that stream down the face of the Virgin Mary who saw her only Son crucified on the Cross. Waiting is an upward ascent on the steps of our Resurrection, which Metropolitan Bartholomew has made us meditate on, but also to live it, never as a fatality, but as an evolutionary process of continuous cultural and spiritual reflection.

A different feature that set him apart from other hierarchs or confessors of faith was the consistent use of figures of speech. In every step of his pastorate, such elements acquired a visible intensity. The metaphors follow a gradation process, and like a painting, they reflect an image, either visual or tangible, such as, for example, the clarity of the morning – the present painting evokes in one's mind that pure summer green with fresh rays, the blue of Voroneț, or the Mother of God – the silver staircase – in this celestial framework, the Virgin Mary is associated with both chastity and purity – the birth of the Son being the result of a miracle, and therefore silver also means the conveyance of wisdom from the ancestors. In certain texts of the Lenten season there is an analogy between the natural body and the spiritual body, which in fact reflects the shortcomings and weaknesses of the human being, not necessarily as the consequence of many sins, but rather of a constant struggle with the times and with pagan offerings that have appeared overnight. That is why the exalted Hierarch has remained duty-bound to emphasize the power of the spirit and the forging of a pure path in life, which transcends the real, the biological or the physical, namely the transcendence.

The antagonistic constructions also provide much flavour to the reading, through the lens of God's appearance at the key or turning points of humanity. When the Son of the Heavenly Father came into the world, he underwent various interpretations or metamorphoses - simply out of a desire among some scholars to make themselves better understood and to operate more autonomously. Their aspiration was so great that they wished to provide unknown evidence about the King of the Israelites following the model of Egyptologists in their search for the pyramids.

On the other hand, however, the Metropolitan also appeals to the garb of simplicity and the act of nobility in managing to be self-educated: "on the one hand, Them, that is, the Pharisees, Sadducees, scribes and priests, stuck in their own ways; on the other, Him, the One Who displeases by novelty. They, those with the names of social resonance; He, anonymous. They with genealogical tree behind them: He, a nobody. He is a self-taught man. They, of noble origin; He, which is said to be the son of a carpenter."

Last but not least, Father Anania easily handles the polysemantic process of metonymy, i.e. by using the term tear, but with a curative meaning – the tear of the one next to you. Then, his discourse includes plenty of eponyms that embody the demiurgic sacrifice or *sacrifice of martyrdom* – the *relentless canonization*.

His didactic interventions do not overshadow in one way or another the signs of doubt that naturally arise in the case of each individual, but perhaps even more, they are conceived in such a way as to empower and stimulate the knowledge of the Truth: "Why did Jesus first appear to the miraculous?" – "Why did the Resurrection take place in secret?"

– „To whom did the angels sing? And why?"

The dilemmatic series of questions is meant to seek an answer to any form of uncertainty or interference in the path or way of knowledge: "What about the Resurrection? Did it have witnesses? We ask because there are still some who ask. They say: If it had, who are they? If it had not, how exactly are we to believe?"[6] And to return to the *Demiurge's* didactic message, the *Demiurge* does not refuse to encounter neologisms and does not immerse himself in a dull or outdated style, but on the opposite, he naturally embraces expressions such as "He hid Himself" – in other words, the *Divinity* is unseen on the simple ground that both the *Nativity* and the *Resurrection* represent the going through an affective process – the events themselves were two significant turning points for humanity.

Those who miss out on this competitive stage of the encounter with Christ are the so-called "impaired in the spirit" or simply weak in spirit, for the reason that the table should always look rich and the dishes should always be salty, instead of being carried away by the brilliance of participating in what even our Catholic brotherhoods call in German, *die heilige Messe.* Therefore, the appeal or exhortation is not, come to the table, but rather attend the Mass, in other words, come to the *Divine Liturgy*.

In the same context will reappear the judgment on which is based the level of compatibility of the old preaches with the requirements imposed by the current version of the *Orthographic, Orthoepic and Morphological Dictionary* in Romanian resurfaced in a plausible way. From this point of view, Father Anania considers the level of compatibility to be more than satisfactory, given the continuous transformation of the language.

If, in the inter-war period, the Romanian spirit was nourished by a multitude of German, French and English borrowings, today the source is the world of artificial intelligence or terminology that has arrived through technological means, taking into account the potential of 3D printers for various manufacturing processes, such as the *aesthetic dental composites, plastic* or certainly any kind of dental component in the medical industry.

Not by chance, Father Anania felt the heartbeat of future generations, but also of believers, who no longer use rudimentary means of telecommunications as during the great dictatorships, for example: "Realize that nowadays the faithful are no longer as <<simple>> or <<prob>> as some think, not only in cities, but also in villages. Most of them have cell phones, cable TV, and Internet access. In terms of language, it is very clear, the world is not going backwards, but forwards..."

Metropolitan Bartholomew's favourite passages have broken the monotony.

Energy, well-seeded talent, lucidity and courage are the four elements that soothe over the text spoken by our Metropolitan, and in the broad acceptation of the philosopher and renowned Roman orator Cicero, the preacher must be constantly guided by the three fundamental objectives – *to teach, to delight, to persuade*.[7] The three principles also have an ethical and social dimension, and not only an educational or counselling dimension at the psycho-affective level. Patience and endurance complete the series of qualities and virtues, and the professor Father Jan Nicolae "carved" a portrait of His Holiness: "We discover during the speeches of this Hierarch the most curious defender of moral values, of the Christian family, one of the mentors of tangible philanthropy and ethics or social theology in the Romanian landscape after 1989."[8]

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[6] Pastoral Letter on the *Resurrection of Our Lord*, 1994.

[7] „Tria videri esse que-quae orator efficere deberet, ut doceret, ut delectaret, ut moveret...", *De Optimo Genere Oratorum*, H.M. Hubbell Publishing House, 1949, Sect. 276,6, *apud The Unfold Book of the Kingdom – From the Nativity of Bethlehem to the Jerusalem of Resurrection*, ed. cit., p. 242.

[8] Jan Nicolae, *The Watch Shepherd. The elements of the social ethics in the sermons of the Metropolitan Bartholomew Anania*, Paper at the International Symposium on the "Family, Philanthropy and the Social Ethics", Alba Iulia, May 6-8, 2011; see also Family, Philanthropy, Social Ethics, *The State-Church Partnership in Welfare*, 2nd volume, edited by Dumitru A. Vanca, Reîntregirea Publishing House, Alba Iulia, 2011, pp. 914-

With each oratorical act, Valeriu Anania offers us a little corner of his demiurgic space, as happens, for example, in the Myoritic composition, *The Stag's Song*. One could say that the title alone is a celestial juxtaposition, given the meaning or denotation attributed to the stag. Since the ancient times, the animal has not only embodied a multitude of virtues under its own crown – such as gentleness, generosity, love, fertility or spirituality – but also, and in particular, its horns. The stag it is also considered to be a mediator between the *mundane* and the *angelic* or spiritual world.

In the case of the first populations that received the tidings of Christianity, the creature resembling a deer was a symbol of humility and loyalty. Once a Roman soldier by the name of his birth name *Placidus – the Gentle*, considered a ruthless persecutor of those who professed their faith in Jesus Christ, was also a hunter. Being one day one the territory of these delicate and gentle animals, he has gazed the eyes of a deer, which he immediately cornered with his hounds.

The eyes of this gentle creature sparkled and gave off an unnatural light in the poacher's eyes – he would suddenly feel the light of the Saviour shining on him – a feeling that returned him to the flock of the upright, this time bearing the name of *Eustace*, after receiving the Holy Communion of Baptism into Christ from a presbyter in Rome.

Immediately after the episode of the hunt, the premonitory voice is said to have guided him, whispering to him: "you, though you did not know me, yet by your deeds you have honoured me. For this reason I came to you, that I might chase you to the true faith."[9]

He would not go down in history as the only crossroads where his grace and love for the Risen Christ were sorely tested. Eustatius wandered for a long time in Egypt, finding himself in the footsteps of Job after witnessing the disappearance of him and all that he held most dear – his family. Destiny decreed that some 16 years later, he would be reunited with his wife and two young children. Under Emperor Trajan, Eustatius would share his crown with the ancient nomadic peoples of Iranian origin who settled in western Asia – between the Euphrates and the Indus – but who established a powerful state in the 3rd century BC. They are also recognized in historiography as *Parthians.* During the reign of Emperor Hadrian (117-138 A.D.), those who confessed Christ and refused the other injunction to offer gifts to the gods were banished.

Among those banished was Eustatius, who was thrown into a bull-shaped furnace with his family. The episode has remained emblematic, and the three clerical institutions, the Orthodox Church, the Roman Catholic Church and the Anglican Church, solemnly commemorate the name and family of the Holy Great Martyr Eustace, together with his wife Theopistes, and his younger descendants, Agapius and T*heopistus.*[10]

The Holy Remains have reached the souls of the European faithful and can be visited at the British Museum in Great Britain, then in France, where the clerical institution in Paris also took its name, of course in a slightly Frenchized form – namely the *Saint Eustache* Cathedral as well as in the city of Bucur or on the banks of the Dâmbovița as we like to call it, in the *Iancu Vechi Mătăsari Church* – painted around 1881 in Renaissance Revival style by the former artist Gheorghe Ioanid, a disciple of the 36th Prime Minister of Romania

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965, *apud The Unfold Book of the Kingdom – From the Nativity of Bethlehem to the Jerusalem of Resurrection*, ed. cit., p. 234.

[9] Leonida et al., *Rescue of the black goat* (The state of affairs in the Pietrosului and Ineului regions from the Rodnei Mountains), in the "Carpathians Journal", No. 12, pp. 349-372, see also BCUCLUJ_FP_279437_1938_006_012.pdf .

[10] G.D. Florescu, *From the old Bucharest*: *manorial courts and inns between 1790-1791*, Bucharest, 1935, pp. 64-65.

between 1934-1937 and 1939-1940, *Gheorghe Tătărăscu* or *Tătărescu*[11], as his name was also spelled during that era.

Therefore, the stag was also mentioned in the literary works of the 20th century, not only in the medieval paintings of the time. In particular, Valeriu Anania gave birth to this song on the philosophical grounds of *life* and *death* – these two terms that are in an antinomic relationship. The admired heroic animal is also recognized as a symbol of death, but not from a biological point of view, but as the sands flowing into an hourglass, where the time is represented in fact by the past. Through the appearance of the stag's horns, the phenomenon of death has not been minimized by the *Demiurge* as a way of consuming life, emphasized in the end by the last moments of breath or simply by the last heartbeats. Throughout the entire length of the whole oratorio, the triumph of good is once again brought to the fore.

Following a huge range of harmonic or melodic shades, the actual physical plane is not concentrated on the mortuary but on the generative assumption. The individual is always striving to discover its creative potential. The background music and the text are in keeping with the story of Saint Eustace, both illustrating that the Bridegroom corners the stag, beats him to the punch, eyes him with a harsh rhythm, and then, animated by the spirit of an archer, tries to make the final touches to pin down his target or prey.

The deer's mystical, almond-shaped gaze abducts the hunter and changes his perspective on the passage into the unconscious. Tragedy at the level of conflict has been perpetuated since the Antiquity, if we take as an example the particular case of Orpheus, the paternal son of the Thracian king Oeagrus and the maternal son of the goddess Calliope.

Some living creatures were enchanted by Orpheus with a rare musical instrument called the lyre, a gift from the god Helios-Apollo. Orpheus is given permission to bring his beloved Eurydice back to the existential plan, but he is warned not to look back at her shadow. On the verge of leaving the cave, Orpheus turns back and loses communion with Eurydice, his beloved one being swallowed up in hell again. In the end, Orpheus is overcome with bitterness.

The mere opening of one's eyes was truly considered a scourge - a moment of pinning for the one who imagined that he already had the soul or even more the destiny of the other in his own hands. The plot is one identical to the myth of Medusa, where we learn that she would have been the only one of the Gorgon sisters with a tender face. A wide spectrum of poets as well as a Latin classic, Ovid glorifies her majestic hair. It seems that Poseidon - god of the sea - couldn't resist the rapture and fell irrevocably in love with Medusa in a temple of Athens. This bothered many of the gods greatly because she lost her chastity and her hair was turned into a snakes' slat.

The youngest of the Gorgon sisters became a *monster*.[12] From that moment on, any creature that couldn't resist the enchantment was turned into a pillar of stone at a glance.

But there was no end to the terror once Perseus gave Medusa's head as a gift to the blessed Athena. The heroes' patron will set aside a lock of Medusa's hair in a bronze vessel, which will later be handed over to the daughter of Cepheus, Stereopes. Although the fright had passed with Medusa's disappearance, the myth of the lock could restore that vengeful, hardened state, even after accidental eye contact. The legend of Zalmoxis, preserved in a living form in the cave of Polovragi is further represented by a veritable realm of plots and other stories of the past times that are also based on the same vein.

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[11] Nicolae Iorga, *Collected, annotated and published inscriptions from the Romanian churches*, Minerva Institute of Graphic Arts and Publishing, Bucharest, 1905-1907, pp. 350-3561.

[12] Vlad Constantin Voinea, *Medusa, the true story behind the Gorgon with a deadly look*, in the online Jorunal called "Discover it", Bucharest, 26/07/2022, see also https://www.descopera.ro/istorie/20135704-medusa-povestea-adevarata-din-spatele-gorgonei-cu-privire-ucigatoare.

Visitors will experience certain moods and emotions once they enter the famous Hall of Zalmoxis and will be overwhelmed by the beauty of the throne or by the painting made in the technique, „lampblack" 300 years ago by the monk Pahomie, as the columnist Dorin Brozbă reported when the documentary film was released in 2015. Legend has it that the god Zalmoxis lived in this cave, unlocked its eyes and caused a veritable flood on Earth.

Upon entering the renowned Hall of Zalmoxis, visitors will experience a range of emotions and moods. The striking beauty of the throne and the remarkable painting created through the "lampblack" technique, which originated 300 years ago, will undoubtedly leave a profound impression. This observation was first documented by the prominent columnist Dorin Brozbă in 2015, upon the release of the documentary film. According to the mythological accounts, the figure of Zalmoxis is said to have inhabited this cavern, opening his eyes and triggering a flood that would have had a profound impact on the geological history of our planet.

To further elucidate the enigma of the *Song,* Valeriu Anania exhibited his artistic growth and assertive personality through the painting of the Bridegroom, who encounters the stag. Indeed, the Bridegroom serves as a genuine herald and confessor of hope and faith, as observed through the eyes of the deer, which represents his constant spiritual guardian.

This guardian appears before him in the form of a revelation, embroidered upon the tapestry of a dream: "Proudly the stag sings to me in my dream,/ Proudly he says to me,/ Longing for the deer he has opened to me/ Towards the pine groves,/ To find him and listen to him/ As if it were a mystery of long ago,/ To listen to him and then sing to him/ To the ends of the earth,/ To give to the world what I have gathered/ In a thick cornfield eye./ (...) Proudly the deer sings to me in my dreams,/ He has opened to me a longing for the forest,/ To bring you his song/ Spoken in the language of man."[13]

The oneiric phenomenon prompts the Bridegroom to engage in preaching, and without delay, to achieve the fulfilment of the gestation and the inventive act. He persistently pursues the stag, drawing sustenance from this personal experience. As anticipated, *The Stag's Song* is not solely inspired by the deer, but rather by this ontological convergence of the Bridegroom and the stag.

On the other hand, the animal is perceived as a true caretaker, needs privacy and comfort. Boldness can bring consequences: "The deer watches over everything/ With eyelids forever drooping./ What an earthling to trouble him- daring,/ Like two spears his eyes light up./ They light up fiercely, his heart is pricked/ Of one who takes too long a way./ And his heart is pricked and wounded/ And in his sight only shadows grow."

The song is adjusted by the Bridegroom in spite of the experience and the fruitful act and even more than that, he overcomes his condition, the Bridegroom is himself a demiurge with great creative potential: "And if I should fly, / From the land of longing/ To the land without longing/ You shall be careful/ To fill my pit/ With the fir tree of the shepherd/ From the furrow of the sky. / And at the top of my head,/ The flower of the bride,/ The flower of the bridegroom,/ From the sky,/ The bride's star,/ The bridegroom's star,/ With its slender ray./ They will always feed on my body/ And on the sweet strings/ They will tell the world/ That at my wedding/ A star has fallen."[14]

Beyond the peculiar mystery, even though the man has died, his own creation keeps him alive, and the deer lies hidden in the thicket, where the silken wrapping of the two horns rests the soul of the Bridegroom, forever and ever. The creative hypostasis has revitalized the spirit for eternity through the melodic reiteration, "My Soul." While still living, he anticipates the time of separation from the creative body, which will remain in the memory and soul of

[13] Valeriu Anania, *The Fontaine of Tears*, Școala Ardeleană Publishing House, Cluj-Napoca, 2016, pp. 285-286.
[14] *Ibidem.*, p. 300.

future generations, that is to say, of the newlyweds, who will be inspired by the mysterious and enduring spirit: "Groom's light, / With slender ray, / Flower of the bride, / From the sky plucked, / Because at your wedding/ A star has fallen."

The appearance of the star in the final act fulfils the restorative role of peace, divine protection and harmony. The symbol of the Stag-like star conveys great power, and Valeriu Anania emphasizes this plan of the forces of heaven with those of earth, but under great divine protection.

The inhabitants of the Ancient Greece used the triangle or pyramid to symbolize the letter *Delta* – certainly the most prominent letter in the Greek alphabet. By interconnecting two triangles, or effectively *Delta,* it took on, like the *deer*, the meaning conjoining the sky deity with the telluric surface, or the eternal engagement between man and woman. The temptation is great to claim that the six-pointed hexagram belongs to the occultism, precisely because of the infusions coming from some Jewish minorities who do not accept it as a Jewish religious and national symbol.

The progression of time confirms that this symbol is also recognized in Hinduism, where it is also known as *shatkona* – i.e. it is represented by *Shiva*, the male god, illustrated by the triangle with the upward pointing section, and the female god, who is also called *Shakti,* i.e. the triangle with the downward pointing section.

The Holy Land will join the United Nations in 1948, and this symbol will increase in value precisely because Israel has imprinted it on the national flag. The six corners embody the days of creation and the virtues of God given to man – love, power, mercy, lavishness and justice. The Hexagram design appears in many Orthodox Christian Basilicas, and in some versions Jesus Christ is represented within the *Hexagram.*[15]

Once again I have felt the vein from which Valeriu Anania drew his inspiration to transpose the word „spiritually humbled". And, as the writer and Father Ioan Pintea has clearly described, the poetry of the High Hierarch stands at the confluence of the religious, believing and mystical, but the latter manages to capture the *Demiurge* and inscribe his name on the tombstone of our nation. As far as Christian poetry is concerned, Valeriu Anania symbolically receives the crown of marvels of the Romanian literature alongside prominent names such as Ioan Alexandru, Daniel Turcea, Adrian Popescu, Paul Emanuel, without mentioning Vasile Voiculescu or Tudor Arghezi, for example.

The three main steps of creation provided the necessary tone of harmony and discretion in a dignified form, carefully emphasized by the author. Even though the theme of rebellion draws its own wisdom from Arghezi or respectively the plan of Voiculescu – the technique of recovering the Romanian word, respectively its own expression, is rendered by Valeriu Anania through carols and traditional or collective memory, for example. The playwright is strongly linked to the legend of Santa Claus and, like the stag legend, he manages to reiterate the spiritual power of the old man with the white hair.

The play entitled *Carols, carols* comprises a series of expressive captions through which the two children of the old farmer Bogdan – Lenuca and Burduș have a revelation, which is marked by the arrival of Santa Claus. Thus, the theme of the dream is reintroduced, especially in Lenuca's case: "I was dreaming about you, Santa Claus!" Burduș' response has an immediate effect, "Where did you come from, Santa Claus?" and immediately places the legendary character in the role of the narrator. From this point on, the frame story is born, where the cosmic plan takes shape: "From your dreams. That's where they come from. From

[15] Teodor Danalache, *The Star of David – The Shield of David*, in the "Christian Orthodox" magazine, 14/04/2014, see also https://www.crestinortodox.ro/religiile-lumii/iudaism/steaua-david-scutul-david-124705.html.

the kingdom of colourful sleep with faces and sights. I rise from celestial dust and descend the ladder of moonbeams, knotted with the Evening stars. I come for the children in whom goodness flourishes and good deeds grow. I have for them a treasure of happiness."[16]

The birth of Jesus is closely linked to the arrival of Santa Claus on the Christmas Eve.

In fact, the playwright is weaving this picture of carol singing through the idea of the continuity of the ancestral tradition – and one of these stories tells us that it was near the Nativity of the Jesus Christ and asked Santa for shelter. On the reason that he was poor, he refused and sent her to his rich younger brother, Santa Claus. Arriving at Christmas's house, he meets Santa's wife, Mrs. Claus, and asks for shelter. Santa Claus didn't linger long, because she smelled her unfaithful orphan and sent the Holy Mother to give birth in the cow shed. Upon hearing the news, Santa Claus punished his wife and cut off her hands, and immediately the Virgin Mary performed a miracle, healed and glued her hands back on. The miracle brought Santa and this whole phenomenon of Christmas to a state of repentance and confession before God, and as a result of this act he became known in history as "the first Christian."

From a romantic point of view, he was so deeply affected that he ended up sharing his entire fortune with poor children, and that episode has remained an emblematic one, as we are all used to Santa Claus being expected at the houses every year on Christmas Eve with a sleigh pulled by reindeer. The old man with the white wigs sneaks up the chimney and tiptily puts presents under the tree for the good children. In the second scene, Christmas is the main archetypal character of Hagi Tudose, who is in a quarrel with the younger Mihăilă, precisely because he does not welcome the Christmas carol singers. Mihăilă feels compelled to get Hagi Tudose's attention and repeatedly appeals to his morals with the ancestral idea that he can buy heaven with a single penny, and thus he will know the way to eternity. He repeatedly complains that he is poor and that the date is always based on demand.

Unprecedentedly, "the poor Tudose" relents and puts the paper penny in the goat's mouth. The gesture, however, was marked by falsehood, precisely because of the genuine love of silver, he harboured within himself. The banknote was not real, and Mihailă was endowed with the archetypal wisdom of a peasant's child, confessing his faith like the traditional group of carol singers.

Through the appearance of the group of carol singers towards the end of the first scene, the playwright recreates the cosmic and magical setting, the light, the sun and the stars being just some of the *leitmotivs*, which restore hope, faith and the direct encounter with the miracle of Bethlehem: "Rise from your heavy sleep/ And see God/ As he descends beautifully/ Still on the stairs/ Of candles/ In a garment/ Down to the ground./ And on his back and on his chest/ Written is the moon/ With light/ The sun, / With rays./ And on his shoulder-blades/ Two lights are written/ And on his sleeves/ Small stars are written/ A Happy happy New Year!"[17]

The carol singers in the first scene and the horsemen in the second scene make the transition to the New Year and prepare the laying of a new door waiting to be opened.

The end of the play finds the old ploughman Bogdan uttering his last monologue before being surprised by the graceful movement of the curtain: "And beautiful are the souls that cherish such customs! (The drums are heard from faraway, first muffled, then rolling with a rush. Those standing before reveal themselves and bow...)/ the drum of St. Basil! The threshold of the New Year! Lord, thank you! Blessed be the New Year, with prosperity and peace among people!"[18]

[16] *Op. cit.*, p. 312.
[17] *Ibidem.*, p. 317.
[18] *Ibidem.,* p. 318.

According to the writer Valeriu Anania, the whole universe revolves around the notion of the *signifiable*, and nothing that happens at one point is a purely accidental act.

Father Ananias's poetry seemed to confirm this way of evasion, representing a real getaway from the stereotypes of the everyday life, which is also a sufficiently troubled one, moved by the economic cracks, but also very unfair.

This is why the idea of the world or universe bears the stamp of the *signifier*, because poetry inspires and inhales through what is called destiny and its coordinates.

Cornel Ungureanu, the literary reviewer, also affirmed a similar idea, especially the fact that "the lifeblood that Valeriu Anania draws is specific to the folk performance – borrowed from ceremonies or a multitude of religious rituals."[19]

Even the legend of the deer or the carols are inspired by rituals with a great liturgical impact. Therefore, the *signifier* potentializes the *logical*, but also the *real* plan, the two angles that reveal the congruence of the lyrics inspired by the poetry of Tudor Arghezi or Vasile Voiculescu.

Prayer is not a state of profound imagination imperatively, but it calls the ego to be constantly lived, even eternally committed toward the gates of salvation and mercy.

If it were seen beyond the threshold, then space would become eternal, organized according to the idea of the free willingness. Freedom knows no boundaries, and devoutness and love are overlapping, they are in fact two dimensions that carry you towards infinity:

"In the nights I will lift up my hands/ towards the starry world – of heavy experiences/ and in a spell of mystery the wind will stop/ under the flame of prayer the earth will rumble/ (...)/ in the nights I will raise my hands/ towards the world of stars – of heavy silence/ and the moon will rise in the cavern of the skies/ the sunset will seem like the peaks of Golgotha." In the poem entitled *Nights*, the ego is enveloped by the depths, the world has cosmic and terrestrial valences.

Prayer takes the form of an incantation in the quiet heavenly bodies.

Silence, on the other hand, in no way banishes these moments of eruption, of the elevation of the *Inner Self*, but on the contrary seems to build the path towards artistic experience, but also toward the ferric proportion of the natural realm. The twilight moment of the moon's disappearance totalizes the sense of duration, of the biological that repeats itself rhythmically. The ego allows itself to be dominated by the phases of the moon, and its movement inoculates the desire for mortality.

The moon represents the diaphalic refuge of confinement and transcendence of the blissful, melancholic soul. And with the appearance of dusk, the ego seems to be conscious of crossing or living this suspended moment. Both space and time oscillate axiologically in eternity, but also in the terrestrial nocturnal plan. The ego perceives the coming of a time and a space, but these will take the place of what already exists. The nostalgic individual is monopolized by the future and the chain of an arcane metamorphosis. The idea of the stylistic comparison between the sunset and Golgotha is nothing other than the triumph of the redeeming love. In the end, the nostalgic spirit accepts and opens itself to the long-awaited transition by the simple gesture of raising up its hands.

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