

IOSUD – DUNĂREA DE JOS” UNIVERSITY FROM GALAȚI

Doctoral School of Social and Human Sciences



DOCTORAL THESIS

Summary

MAGDA ISANOS' WRITING – THEMATIC AND MONOGRAPHIC LANDMARKS

Doctoral student,

COZMA ALINA-LILIANA (BLĂNARIU-COZMA)

Scientific coordinator,

UNIV. PROF. DR. HABIL. NICOLETA IFRIM

Series U 2: Philology – Romanian no. 39

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Doctoral student,

COZMA ALINA-LILIANA (BLĂNARIU-COZMA)

President,

Univ. prof. dr. Eugenia-Simona ANTOFI

”Dunărea de Jos” University from Galați

Scientific coordinator,

Univ. prof. dr. habil. Nicoleta IFRIM

”Dunărea de Jos” University from Galați

Scientific reviewer,

Univ. prof. dr. Vasile SPIRIDON

”Vasile Alecsandri” University from Bacău

Univ. prof. dr. habil. Aliona GRATI

State University from Moldova, Republic of Moldova

Univ. lecturer dr. Iuliana-Petronela BARNA

”Dunărea de Jos” University from Galați

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Magda Isanos' Writing – Thematic and Monographic Landmarks

Summary

Key-words: *Magda Isanos, modernism, biography, author, war, death, lyric, epic, dramatic, fantastic, empiricism, exegesis, suggestion, psychoanalysis, crucible, symbol, sensitivity.*

Literature is, first of all, a projection of the creator's vision, of their way of thinking, camouflaging their conceptions behind lyrical, epic, dramatic masks, as the case may be: “Poetry, like prose (...) represents in first and foremost a certain way of thinking and knowing.”¹. Magda Isanos is primarily a poetess, but the few writings belonging to the epic genre and the only dramatic text lead us, at least, to try to place her in both the narrative and the theatrical space, although the thesis is primarily focused on the analysis of her lyrical texts, which occupies a large part of the work. Both her poetic conception, the typology of the characters she creates, and the themes she approaches reveal, in addition to captivating fictional universes, a part of the author's personality and the socio-cultural context in which she lived. We do not confuse the creator of a work with fictional instances, we do not overlap them, but neither can we exclude, in a large work of this type, the author from the imaginary beings she creates, because, after all, the starting point of any artistic creation represents reality. Sharing the opinion of Radu Vancu, who states “I never believed in the separation between the <<biographical self>> and the <<artistic self>>”², we believe that there is a connection between the biographical self of Magda Isanos and the artistic one, mirrored in the entity of the lyrical self, whose justification we will present along with the description and explanation of the critical methods used.

Following the specialized research, the analytical approach of the thesis starts from the opinion of the critic Eugen Simion, according to which “in one form or another, the author returns in the text, that between the man who writes and the man who lives there is not really an insurmountable abyss, that the brilliance of the work does not cure us of the desire to know something of the author who wrote it.”³. We believe, therefore, that the reader who

¹ Aleksandr Afanasievici Potebnea, *Note asupra teoriei literaturii [Notes on the Theory of Literature]*, Editura Univers, București, 1983, p. 97 *apud* Viktor B. Șklovski, *Școala formală și structuralismul. Arta ca procedeu [Formal Schooling and Structuralism. Art as a Process]*, în Oana Fotache, Anca Băicoianu, *Teoria literaturii – Orientări în teoria și critica literară contemporană [Theory of Literature – Orientations in Contemporary Literary Theory and Criticism]*, Editura Universității din București, București, 2005, p. 365.

² Radu Vancu, *Biografism, Confesiune, individualitate. Poezia între psihocritică și sociopoetică*, în *Transilvania [Biography, Confession, Individuation. Poetry between Psychocriticism and Sociopoetics, in Transylvania]* 3/ 2014, disponibil la adresa https://grants.ulbsibiu.ro/wsa/data/III.6_Vancu_Transilvania_3_2014.pdf (articol accesat în data de 11.10.2023).

³ Eugen Simion, *Cuvânt înainte la Întoarcerea autorului [Foreword at Return of the Author]*, Editura Minerva, 1993, București p. 1.

enters the lyrical universe of Magda Isanos (and not only) certainly wonders why thanatos is transposed in numerous pages signed by her, considering the young age of the creator, because, then, the lecturer to note a resignation of the poetic self in the face of death, an "unnatural" acceptance of the natural. Thus, he turns to the biography of the author, being able to make different connections between her creations and the plan of empirical existence. Not to understand that the thesis approaches the author's work in a reductionist manner according to her life, because literature does not represent a puzzle in which the pieces cut from reality can be perfectly placed, but that it is aimed at understanding how destiny influenced her poetic perspective and the way in which literary art facilitated strategies of self-definition of the Self; it is taken into account that, while writing, the creator penetrates more and more into himself, Eugen Simion highlighting "the relationship between the work and the creator who <<discovers>> himself as he writes"⁴. Thus, "the life of a creator (not necessarily the biography of the "superficial self" that Proust speaks of) is interesting in itself as an adventure of the spirit, as a chronology of an exceptional destiny."⁵, the reader wanting to understand the fictionally camouflaged evocation of certain beings, certain events, the motivation of the desire of the lyric court to (re)integrate into the universe through the poetic space. Literary creation does not belong only to its author, but, once the first page of the book is opened and the first word is read, also to the lecturer, who becomes a co-participant in the act of creation, thanks to the meanings he gives to the texts, in the absence of a reader it is impossible to discuss about an aesthetically valuable literary work. Once captivated by the textual content, "the work provokes in us, I repeat, the curiosity to know something about the destiny that lies behind it"⁶, the quoted statement being sustainable if one considers, for example, the justification of the type of speech in the volume *Cântarea munților* [*Song of the Mountains*]. Not knowing anything about the poet Magda Isanos, the reader wonders, after reading the mentioned volume of poems, where so much love for people and so much thirst for truth, for peace, both united under the urge to fight, pours out. Making a short journey into the author's biography, he discovers that the poetess experienced the drama of the Second World War, being forced to stay away from her husband, being forced to emigrate, knowing the sufferings of those around her, hearing the subjects that they discuss when they meet, against the background of the whole outlined context giving rise to, for example,

⁴ *Ibidem*, p. 3.

⁵ *Ibidem*, p. 4.

⁶ *Ibidem*.

messianic poetry and, given the situation, the question arises: “how deep, how real, how plausible is the separation between the two <<selves>> of the author?”⁷.

The present research is intended to be an investigation of the poetic universe of Magda Isanos in order to establish whether and to what extent the biographical insinuates itself among the lines written by the author, the lecturer exploring the content of all the texts signed by Magda Isanos and progressively moving from the comprehensive reception to the applied textual interpretation.

Literature, especially poetry, is born from emotion, a characteristic state of the poet, which he later transposes into his creations, keeping the verticality of the emotion's flame or changing its trajectory, depending on its (re)discovery at the time of creation. In other words, “the soul life of the poet is generally defined by hyperemotionality, in the psychological and even clinical sense of the word”⁸. The poet becomes a magician detached from the immediate reality, which the creator transfigures: “the poet represents a consciousness endowed in truth with powers of knowledge and identification with external, cosmic and psycho-social reality”⁹. One cannot disregard reporting the creation of an author to the emotions and feelings experienced after the reception of his own reality, since poetic creation represents, from our point of view, the creative metamorphosis of an immediate existential reality: “adherence to external realities and self-knowledge are, in ordinary people, often blurred, shadowed. The ordinary man does not reach a closeness and a knowledge of the original realities, from which he has detached himself. Everyday life absorbs him and automatism limit him. He has lost, for the most part, the deep spiritual contact with the world. However, the poet, a vibrating being, restores contact with universal life through his whole personality; the poet's feeling becomes an antenna, a means of capturing the deep areas of the world, by establishing correspondences and analogies between reality and one's own self. Compared to the rest of his peers, the poet represents a plus-consciousness. The poet is, for his peers, a forerunner, both through knowledge and call to action.”¹⁰. Knowing that her death is close, Magda Isanos seeks to decipher the hidden nature of things, the poetess being preoccupied, in her reality, with literature, writing even with her last strength, until close to the final moment, which enhances her features as an artist who goes beyond the boundaries of known reality, succeeding, in the end, to reveal the essence of things to the reader. By referring to the

⁷ *Ibidem*, p. 5.

⁸ Ion Biberi, *Poet și poezie [Poet and Poem]*, în *Poeți și critici despre poezie [Poets and Criticisms about Poetry]*, Ediție îngrijită și prefațată de Adriana Mitescu, 1972, București, p. 167.

⁹ *Ibidem*.

¹⁰ *Ibidem*, p. 168.

personal biography, the very knowledge that time is not on her side and that the sand in the hourglass of her life is rapidly draining leads Magda Isanos to want to understand the world at all its levels, then exposing it in poetry. Certainly, if the poetess had not been aware of her existential path, most of her writings would have focused on another theme, and the verses she created would no longer have been answers to deep questions.

Thus, Magda Isanos becomes “a visionary, who brought us, to the other people, a premonition from a world for us partly closed, from an area of permanent reality, where the notion of temporal succession is abolished”¹¹. Consequently, the creator is “also a representative of the culture in which he appeared, of the social life in which he was formed.”¹².

Having as a reference element the poetic work, without however disregarding the epic literary texts and the one intended for staging, in which waves of Magda Isanos’ personality can still be felt, ideas of the author transposed in the lines of the characters, “no one can deny that among all literary genres, lyric poetry is the most subjective, i.e. in it the feeling appears more directly”¹³. Therefore, “a lyrical work is, above all, the manifestation, in the sensitive form of language, of a *meaning* glimpsed and elaborated in the unknown that opens up in the interiorization of the creative self.”¹⁴. In other words, the lyrical text becomes, perhaps, the text of the self that communicates and is communicated. Liviu Rusu believes that “the perfect artist is the one in whose soul the voice of the original self, i.e. of the depths, managed to overwhelm the voice of the derived self, i.e. of the superficial layers.”¹⁵. However, in poetry, the biographical self exists in reduced proportions, because the poet, although he has his own vision on some things, transforms it into the artistic space, voluntarily or not. In other words, traces of her style and personality can be felt in the poetry of Magda Isanos, but she does not reveal herself, in the poetry, of her whole self, but only scatters fragments of her mentality among the words, because the purpose of her poetry and of her entire creation is not to x-ray reality exactly, but to start from certain elements of reality, which she adorns with artistic clothes, giving the lecturer the opportunity to “undress” the words of their form, in order to be able to know the proposed meanings and to even to re-systematize. One can observe, for example, the recurrence of thanatos in most of the poetess’ verses, in front of it, the artistic self at first displaying a fearful attitude, in order to later accept its presence with serenity, and

¹¹ *Ibidem*, p. 169.

¹² *Ibidem*.

¹³ Liviu Rusu, *Estetica poeziei lirice [The Aesthetics of Lyric Poetry]*, Editura pentru Literatură, București, 1969, p. 88.

¹⁴ *Ibidem*, p. 90.

¹⁵ *Ibidem*, p. 91.

even find a meaning of the phenomenon of death: metempsychosis. Magda Isanos therefore starts her creative endeavour from a theme that obsesses her in her own reality, death, but in none of her poems is perceptible, for example, a poetic self that voluntarily gives up life as the poetess had threatened, at least twice. This is just an example that justifies the fact that the current research approach does not opt for the idea of overlapping the work with empirical biography, being interested, from the biographical space, only in certain distinct moral features of the author and certain major events that explain the approach to various themes, the adoption of a certain type of writing, the creation of bizarre characters or a lyrical self as revealed by the texts of Magda Isanos. It should be emphasized, therefore, that “lyrical poetry is par excellence a poetry of the self, in which the poetic and not the empirical self must dominate, the feeling of a universal character, emerged from the great depths, and of not individual character, emerged from superficial impressions.”¹⁶.

It can be understood that, starting from the fear caused by the awareness of the ineluctable phenomenon, the artist Magda Isanos overcomes these emotions, managing to blur them through her creations and offering, above all, an existential model, never knowing when the moment of “separation from the world ”arrives“. Retreating to her “island”, the poetess does not remain limited to the superficial level of experiences, but climbs the next steps of knowledge, arriving to find the origin of the human being and what happens to her proving that “a lyrical poet is not really the one who delights in the elucidation of his sentimental states, but he who succeeds in crossing beyond these states into a purer and more unitary world, where he finds the accent with the pulsation of the objective world among impersonal accents.”¹⁷. The poetess opts for the symbolic identification centred around the vegetal elements, the mineral elements, with the sentient beings, remembering, in the universe of the poem, what was before she was born as a human and what will be after the disappearance of her human body, revealing to others in which face to seek her gaze, in which sunbeam to find her smile, in which flower to enjoy her scent. Magda Isanos becomes proof of the idea that “the true lyrical poet is the one who overcomes the subjectivity of his individual beginnings and discovers in the substrate of the original self the essence of things, identifying with them”¹⁸, highlighting, nevertheless, the fact that “it would be an exaggeration if from the above the conclusion was drawn that anything from the world of the derived ego, i.e. from individual subjectivity, has nothing to do with lyric poetry. A complete

¹⁶ *Ibidem*, p. 97.

¹⁷ *Ibidem*, p. 98.

¹⁸ *Ibidem*, p. 99.

exclusion of it is impossible. The primary requirement, however, is that this subjectivity is not always dominant and is not reproduced for its own sake.”¹⁹. The highlighting of the mysterious connection between creation and creator is highlighted by Liviu Rusu, according to whom “spiritual creation does not emerge from nothing, but is conditioned by the very thing that binds us more closely to our telluric existence. Which means that the derived self has its importance, provided that it does not substitute the original self, but constitutes a ferment for the desire to discover it.”²⁰. The exegete reinforces the idea that the biographical self represents the spark that ignites the flame of creation, not the flame itself, the light having to shoot out from the midst of artistic ideas, not from reality itself, because to transcribe reality in the form in which everyone experiences it is nowhere near to be an artist.

Lyrical poetry implies a high degree of subjectivity, a clear reflection of the creative self, because “lyrical living is an excess of the soul, it is the existence of the soul obsessed with its own overflow. Epic or dramatic living has tentacles towards the outside world as well and thus constitutes another technique of soothing.”²¹; the poet “is forced to descend into the world of pure essences, whose meaning he tries to glimpse and clarify through the harmony of the verses. The moment he ceases this effort, he ceases to be a poet.”²², the more he descends into the abyss of things, the more he submits to the artistic process and moves away from the biographical reality, but without eliminating it, because “the writer's self can never be completely separated from the surrounding reality”²³.

Although the opinions of the exegetes are divided into two categories, some considering that the artistic product must be completely distanced from its creator, others being of the opinion that in any creation there is a heartbeat of the one who wrote it, living eternally through his writing, the present approach of analysis adopts a middle position: “a critic like Charles Mauron shows us that Mallarmé's deep self secretly pulses in each of his texts, however impersonal and hermetic.”²⁴. Ștefan Augustin Doinaș separates the biographical self from the artistic self, presenting the importance of both, even explaining the etymology of the word “personal” and referring to the personal pronoun “I”: “Personally, I consider lyricism as a typical confessional modality, being a first-person utterance, whether this person calls himself by the personal pronoun *I*, or hides behind a character (which, after

¹⁹ *Ibidem*.

²⁰ *Ibidem*, p. 100.

²¹ *Ibidem*, p. 101.

²² *Ibidem*, p. 102.

²³ Ștefan Augustin Doinaș, *Măștile adevărului poetic [The masks of poetic truth]*, Editura Cartea Românească, București, 1992. p. 50.

²⁴ *Ibidem*, p. 52.

all, can be a thing: a tree, for example, in Trakl). Let it be said in passing, in Latin the word *persona* means, first of all, *actor's mask*. The separation between the author and his character is always relative, precisely because - at the level of the writer in general - autobiography becomes a simple world of signs, with which any poet can play as he pleases, once he respects the rules of his art.”²⁵. Following this motivation, the same author declares that he does not believe that there is "lyrism in which the tendency of the author's self-exhibition is not manifested, in one way or another.”²⁶, opinion assumed in the present thesis, the biographical self-hiding under the mask of literary instances: “even when we meet, for example, a type of *poésie pure* - as Valéry himself theorized and practiced it – there is not in any way an abolition of the self, but only the disguise of a personal in a universal self”²⁷. Magda Isanos often escapes from the brutal reality, redefining the literary space as a compensatory one: “When, actually, he wants to escape from the net of the immediate reality, the poet fatally falls into the net of an entire universe of symbols: they appear, in his place, on the stage of the lyrical poem, they express it indirectly, precisely through the gestures with which they pretend to suppress it.”²⁸.

The critical approach aims to identify recurring themes in the work of Magda Isanos in order to define the thematic isomorphisms, which will then be legitimized through the biographical filter. The present research aims to offer a reading grid that combines selected tools from the area of thematic criticism and psychocriticism, with the sociology of literature and with hermeneutics, a personalized grid through which the lecturer can discover the expressive values of the thematic content, the approach being structured along a monographic red thread. The tools of psychocriticism are used selectively, considering that "for Mauron, in 1941, the most current problem was that of <<the relationship between art and life, that is, as a whole, between spiritual values and temporal realities>>; the problem that <<is reflected as in a concave mirror>> in the <<aesthetics of Mallarmé>>”²⁹. Answering the question "what does psychocriticism seek?", literary critic Ioana Crețulescu provides additional clarifications, stating: “Psychocriticism seeks to discern, in creation, the part of *the unconscious sources* (so the sources, but not the manifested biographical ones, but the latent

²⁵ *Ibidem*, p. 54.

²⁶ *Ibidem*.

²⁷ *Ibidem*, p. 55.

²⁸ *Ibidem*.

²⁹ Ioana Crețulescu, *Critica psihanalitică [Psychoanalytic criticism]*, în Silviu Iosifescu, *Analiză și interpretare – orientări în critica literară contemporană [Analysis and Interpretation – Guidelines in Contemporary Literary Criticism]*, Editura Științifică, București, 1972, p. 264.

ones, hidden behind the others)”³⁰. Following the steps of the critical method, literary texts were superimposed, “as in Galton's photographs, so as to highlight the haunting structural features”³¹, then the redundant themes were cut out, later the addressed themes were decoded, by referring to the content of each writing and pointing out similarities between the texts that obsessively project the same theme, so that, in the end, the interpretation is validated through the biographical filter, emphasizing however that “the priority is definitely the work, not life.”³² Supporters of psychoanalytic criticism believe that “the work is seen, however, as a product of a (conscious or unconscious) psyche that the language of creation reveals, not establishes it! Hence, the idea of <<biographical verification>>, which should, if not confirm the interpretation, be <<at least compatible with it>>”³³. The “personal myth” (in the lineage of Charles Mauron) is sketched, by noting the “obsessive metaphors” that cross the work of Magda Isanos. The critical approach elaborated in this way superimposes strategies of thematic criticism which aims to discover and analyse the themes with which the writer operates in the literary process, while “psychoanalysis thus becomes a tool of <<unmasking>> in the etymological sense”³⁴.

Moreover, the elements of the sociology of literature are valued in the sense in which Ion Vasile Șerban states: “Art is born and exists in a close causal relationship with social life, explicitly with the economic and political structure of society.”³⁵. We have in mind, for example, all the poems included in the volume *Cântarea munților [Song of the Mountains]*, poems in which the suffering of people who mourn their lost relatives on the battle front is “chanted”, poems in which the flag becomes a symbol of victory, but also of many lost lives, of courage, and red no longer represents the colour of passion or poppy flowers, but the colour of the huge mass of blood that terrifies. Certainly, this volume would not have been born if the poetess did not literally feel the echoes of the Second World War, realizing the gravity of the facts, given her age. Thus, “the work is understood and explained through the particular features of its genesis. The research begins by describing this extrinsic territory, following its representation and metamorphosis in the poetic text, both in terms of content and form.”³⁶ The hermeneutic approach becomes imperatively necessary for the one who receives the work, because the text becomes, as Alexandru Tudorică states, “the one through

³⁰ *Ibidem*.

³¹ *Ibidem*.

³² *Ibidem*.

³³ *Ibidem*, p. 267.

³⁴ *Ibidem*, p. 285.

³⁵ Ion Vasile Șerban, *Critica sociologică [Sociological Criticism]*, în Silviu Iosifescu, *op. cit.*, p. 328.

³⁶ *Ibidem*, p. 337.

which the reader makes direct contact with the work. At the level of language, the deep, unconscious obsessions of the author are also emerging, as a psychoanalytical critique tries to uncover them.”³⁷.

In this context, this thesis analyses the author's work, focusing in particular on the haunting themes that justify the aesthetic option of Magda Isanos, treating the artistic creations through a personalized grid of interpretation, in an attempt to outline the author's poetic profile and the characteristics of the fictional universe created by it.

The analytical approach capitalizes on a complex corpus of texts belonging to Magda Isanos, organized according to the literary genre in which they fall, totalling 232 lyrical texts, 10 short prose (the eleventh text, *Naiada [Naiad]*, which her friend mentions in a publication, was not subjected to literary analysis, as its content was not found in any of the currently existing sources), 11 journalistic articles and a dramatic text. We mention, apart from the texts analysed in this thesis, the fact that the author translated, together with her husband, Eusebiu Camilar, *Minunata călătorie a lui Nastratin Hogeia [The wonderful journey of Nastratin Hogeia]* by Leonid Soloviov, from Russian into Romanian.

It should be emphasized that, at the present moment, there is no monographic study that includes thematic interpretative levels of the work, with the necessary elaboration of an exhaustive “reading file”. The monographic studies consulted are *Magda Isanos – Drumul spre Eleusis [The Road to Eleusis]*, signed by Horia Bădescu, the two biographical novels *În căutarea Magdei Isanos și Cosânzenii [Searching for Magda Isanos and Cosânzeana]*, belonging to Elisabeta Isanos, the author's daughter, as well as the website also created by her, available at www.isanos.ro, *Magda Isanos – destinul unei mari poezii [The Destiny of a Great Poem]* by George Sanda, *Magda Isanos – Stylistic readings*, book of whose author is Lidia Carmen Pircă and *Magda Isanos – Scrieri [Writings]* by Aliona Grati. The second last title aims at the expressiveness of the language of Magda Isanos' poetry, following the artistic procedures used at the phonemic, lexical-semantic, morphosyntactic and stylistic level, while the other works propose a reconstruction of the author's biographical path, also discovering the letters she had sent to her relatives, these being exploited in the present thesis. The mentioned works represented a first step in getting to know the biography of Magda Isanos, first of all, then the poetess and prose writer, the thematic analysis being carried out tangentially, with references to certain eloquent titles, without any of the previously mentioned exegetes being concerned with the thematic approach of all lyrical, epic or

³⁷Alexandru Tudorică, *Analiza de text: tradiție și inovație în perspectiva noilor direcții critice [Text Analysis: Tradition and Innovation in New Critical Direction]*, în Silviu Iosifescu, *op. cit.*, p. 408.

dramatic texts. In order to facilitate the decoding of the imaginary of Magda Isanos' work, the thesis proposes two chapters prior to the analytical approach, focused on the socio-cultural context and ideas of the period, respectively the critical reception of her writings, which facilitated the reconstruction of the portrait of the poetess and writer Magda Isanos.

Consequently, this doctoral thesis is structured in three significant parts: the contextual anchoring in the era of creation, the chronologically ordered critical reception and the thematic approach of the literary imaginary.

The first chapter, entitled *Literary directions and trends in the writing of Magda Isanos. Thematic interferences and creative models*, places the author in the movement of ideas of the socio-literary and cultural context of her era, interwar modernism, describing the characteristics of the said movement, but also the interference of related literary directions noticeable in her writing (romanticism, symbolism, expressionism, parnassianism, hermeticism, messianism). In addition, the thesis will carry out a comparative analysis between Magda Isanos' type of writing and that belonging to other poets from the same socio-cultural context. The assumed models or influences on the work of Magda Isanos will be identified, because, although the author stands out for her originality, “<<Talent alone cannot make a writer.>>”, says Emerson in his essay on Goethe in *Representative Men* (1850). And he also adds: “<<There must be a man behind a book, a personality who by birth and quality can guarantee the written things.>>”³⁸ In addition, Al. Philippide adds that “in literature, absolute originality does not exist, cannot exist (as it does not exist anywhere else). No writer escapes from influences. Originality consists in the total assimilation of borrowings, in their modification by adding a personal ferment.”³⁹ Having as models Charles Baudelaire, Mallarmé, Paul Valéry and other representative poets of European literature, Magda Isanos is one of the poetesses who capitalizes on their poetic approach, being, above all, a perfect (self) critic. The poetess pleads for a poetry of metamorphosis, a poetry that sometimes shocks, sometimes comforts, sometimes whips, but is always loaded with sensitivity. She handles her words like a true puppeteer, guiding them as she pleases and sprinkling in them various modern elements.

Oscillating, like Baudelaire, between opposite literary themes, between antagonistic emotions, capitalizing, even to a small extent, *the aesthetics of the ugly*, borrowing various colours from immediate reality, to which she assigns various meanings, Magda Isanos creates

³⁸ Al. Philippide, *Personalitate și influență în literatură*, în *Scritorul și arta lui* [*Personality and Influence in Literature in The Writer and His Art*], Editura pentru Literatură, București, 1968, p.260.

³⁹ *Ibidem*.

an authentic poem. The poetess adopts Mallarmé's conception and thus manages not to load her lyrical creation with too many artifices. The modern techniques used by Magda Isanos target both the content and the form of the verses, with the verses being arranged either in uneven stanzas or taking the form of the "poem". He often uses the technique of enjambement, the theory of synaesthesia, suggestion, allusion, symbol as a key to deciphering the poetic message, capitalizing on the literary techniques promoted by the modernists.

Magda Isanos' poetry is generally modern, but represents a melting pot of romantic, mioritic, symbolist, Arghesian, expressionist, parnassian, hermetic, messianist echoes, because the poetess enlivens nature, and the poetic self projected by Magda Isanos wants to reintegrate into it, creatively configuring his image. Dispersion in oneiric space and cosmogonic fusion are attributes that characterize Magda Isanos' poetry. Reading the poems of Magda Isanos, the lecturer remembers the struggle for the truth, for the national ideal and the call to war in the spirit of justice, features that give the poetry a social character, carrying reverberations from the Eminescian verses.

Both the metaphysical temptation, doubled by turning to the "inner self" of the being, as well as the use of artistic procedures that involve the redundant use of certain vocabulary, just to create musical effects, allow Magda Isanos to be placed next to the poet George Bacovia whose favourite song is the autumn's cry, joining the other models assumed by the author. The popularity of the poetic universe with non-speaking beings in which the poet projects strong emotions, only to reveal to the lecturer the laws according to which the entire universe functions, nature understood in its entirety constituting an existential model for the human being by approaching God and His descent in the midst of verses and of the people themselves, as well as the concern for the creative process or, in other words, the fusion between modernism and traditionalism represent the thematic traces left by Tudor Arghezi that the poetess Magda Isanos walks on. Following the Blagian model, the poetess harnesses the magic, mystery and creates many verses under the auspices of light which, in a unique way, acquire a double meaning, increasing the originality of Magda Isanos' poetic style. The aforementioned attributes are joined by panism and pantheism, concepts borrowed from the poet from whom the creator chose to acquire her expressionist vision. In several of the numerous poetic texts, the poetess gives life to mythological beings, camouflaging Orphically the fabulous in the profane, just as Ion Barbu does. The mineral elements around which the poetic self from the lyrical space of Magda Isanos is symbolically identified and the desire to return to the uncreated represent the point of intersection of the fictional universes outlined by Magda Isanos and Ion Barbu. Although Magda Isanos' poems are influenced by so many

established poets belonging to universal literature and Romanian literature, the literary critic Aliona Grati claims that “Magda Isanos' favourite model is, unquestionably, Mihai Eminescu. She adopts Eminescianism not only at the level of theme and motif, but also at the level of poetics, mood, language, etc. (...) Magda Isanos' imagery reveals a mythopoet(h)ical culture specific to true creators of virtual worlds. She finds her guidelines in the Eminescian poetics, but undergoes essential changes under the influence of the interwar modern poets Macedonski, Bacovia, Arghezi, Blaga and Ion Barbu. Taking over and assimilating the ways of building poetic universes from the great forerunners, she establishes a world of her own and populates it like the *Great Creator*”⁴⁰).

The poetess believes that her purpose on earth is to save the world, and the only means by which she can do this is art. This mission does not remain only at the level of the desire, but acquires a mandatory character, both the messianic lyric that the poetess promotes, and the encouragement addressed to colleagues from the same guild representing a testimony in this sense. Magda Isanos approaches themes similar to those of the one who noticed her and had an input in her evolutionary path, Mihai Codreanu, both illustrating the treacherous faces of Kronos, thanatos, as well as the theme of history, all legitimizing the socio-literary context that the two of them cross. In the feminine poetic space, there are noticeable similarities between the poetic content of Magda Isanos and that of Maria Banuș, Alice Călugăru, Otilia Cazimir and Ilena Mălăncioiu, but the aspects due to which the work signed by Magda Isanos differs from that of the other poetesses determine the exegetes to place her at the head of the feminine lyric.

The second chapter, named *Magda Isanos' Writing in the "Mirrors" of Criticism - a Diachrony of Reception* manages the critical perspectives presented in chronological order, structured in two parts, before 1989 and after 1989, up to the present moment, each exegetical opinion being accompanied by applied comments. Without pretending that the present research is exhaustive, the thesis will reproduce all the critical references accessible at the moment, strictly selecting the sequences that aim at the content of the artistic creations and the style of the poetess / prose writer Magda Isanos, specifying that their separation into two categories is only related to temporal landmarks, the exegetes expressing similar opinions, there being no contradictory judgments.

Regarding the writings of Magda Isanos, laudatory critical opinions are expressed even from the time when she was flirting with literature, some of her poems appearing in the

⁴⁰ Aliona Grati, *Magda Isanos – Scrieri [Writings], Magda Isanos – Scrieri*, ediție, studiu introductiv, repere cronologice, note și comentarii, referințe bibliografice de Aliona Grati, Editura Știința, Chișinău, 2016, p. 10.

literary magazine of the school where she studies, as well as in other famous publications, making her debut at the age of 16.

An upsurge of exegetical articles is published after the appearance of the only volume published before, in 1943, but especially after the death of the poetess and after the printing of the other volumes, which reveal to the literary public that the author performed in all three literary genres, creating poetry, a dramatic text which she signs as co-author and some prose texts, which are joined by periodicals. The fact that much of her work is represented by her option for poetry leads exegetes to be concerned about it, but there are also some critical voices, few indeed, who are convinced that if time had been kind to Magda Isanos, the poetess would have excelled both in the space of prose and in the theatre, the sketches remaining in the form of manuscripts and published after her death, as well as the reviews and chronicles written while she was a student, announcing her creative potential.

The poetess enjoyed critical appreciation even during her lifetime, her work being received by Mihai Codreanu, Mihail Sadoveanu, Otilia Cazimir and other famous contemporary names. Her way of writing charmed Profira Sadoveanu who, after reading a single poem of Magda Isanos, was impressed and decided to publish an article in 1937 in *Dimineața* [*Morning*] magazine. At only 21 years old, Magda Isanos enjoys notoriety, her name beginning to make history in the literary space of the time.

It is noteworthy that, due to the social-historical context she is crossing, the poetess being born in the midst of the World War, leading her bitter life in the interwar period and dying out during the fires of the Second World War, just before to enjoy the peace that she creatively transfigured in the numerous verses, the number of chronicles from the author's debut until 1944 is very small. The names of some of the publications consulted, which host critical articles, due to which the name of Magda Isanos is removed from anonymity, are withheld: *Vremea*, [*The Weather*], *Universul literar*, [*The Literary Universe*], *Revista Fundațiilor Regale*, [*The Royal Foundations Magazine*], *Gazeta Transilvaniei*, [*The Transylvanian Gazette*], *Universul*, [*The Universe*], *Țara*, [*The Country*], *Scânteia*, [*The Spark*], *Contemporanul*, [*The Contemporary*], *Viața Românească*, [*The Romanian Life*], *Tribuna*, [*The Tribune*], *Iașul literar*, [*The Literary Iași*], *Flacăra Iașului*, [*The Iași Flame*], *Steaua*, [*The Star*], *Luceafărul*, [*The Evening Star*], *Femeia*, [*The Woman*], *Ateneu*, [*Athenaeum*], *Cronica*, [*Chronicle*], *Amfiteatru*, [*Amphitheatre*], *România literară*, [*Literary Romania*], *Orizonturi*, [*Horizons*], *Manuscriptum*, *Foaia noastră*, [*Our sheet*], *Flacăra*, [*The Flame*], *Orizont*, [*Horizon*], *Axis Libri*, *Transilvania*, [*Transylvania*], *Argeș*, *Vatra* [*The Hearth*] etc. Among those who sign the articles regarding the work of Magda Isanos can

be mentioned Traian Chelariu, Ovidiu Papadima, Mircea Pavelescu, Pompiliu Constantinescu, Ion Şugariu, Aurel Marin, Horia Niţulescu, Al. Popovici, Petru Necula, Ştefan Augustin Doinaş, Petroveanu M., Veronica Gorgos, George Ivaşcu, Maria Banuş, Eugen Luca, Adrian Păunescu, Doina Graur, Geo Bogza, Paul Georgescu, Radu Popescu, Aurel Martin, Camil Baltazar, Simion Bărbulescu, Mircea Al. Popa, Victor Crăciun, Maria Platon, Margareta Feraru, Ion B. Victor, Victor Felea, Aura Pană, Gheorghe Drăgan, L. Rugină, G.G. Ursu, Nae Antonescu, Gh. Petruş, Horia Bădescu, Constantin Ciopraga, Dumitru Mureşan, Vasile Badiu, Romeo Melinte, Valeriu Drumeş, Dan Mănuacă, Alex. Ştefănescu, Nicolae Băciuş, Irina Petraş, Constantin Abăluţă, George Sanda, Ion Simuş, Theodor Codreanu, Aliona Grati, Lidia Carmen Pircă, Adrian Rachieru, Răzvan Voncu, Elisabeta Isanos.

Following the applied hermeneutic approach, the exegetes unanimously emphasize the originality of the artistic creation signed by Magda Isanos which emerges from the sensitivity found in the verses, a natural, normal sensitivity, without being excessively loaded, neither at the semantic level, nor at the level of form. In addition, analysts appreciate the way the author approaches the theme of death, with Magda Isanos projecting textual voices that provide an explanation for this inevitable phenomenon: death is necessary so that the being can reintegrate into the cycle of the universe and be born in another form. Without ignoring the echoes from the creations signed by Eminescu, Botta, Blaga, Arghezi, Barbu, literary criticism claims that Magda Isanos created poetry above all, tearing pieces of her soul and everything that surrounds her, artistically configuring them in - a sensitive poem, in which her heart, the heart of nature, the hearts of the crippled and the sick people and the hearts of the non-speakers beat, managing to transfigure into poems, a play and a few epic texts, a whole life that she hadn't been blessed with, but which she lived more intensely than others with whom time was more generous.

The third chapter deals with *Thematic Structures and Meanings in the Writing of Magda Isanos. A Monographic Vision* and includes several sub-chapters that address, in the economy of the thesis, the way in which personal destiny left its mark on the creation of Magda Isanos, placing the man and the poet in the mirror. When the relationship between the author and his work is discussed, the specialists are divided into two categories, some of whom are of the opinion that the author must be completely delimited from his own creation, while others consider that the author makes his presence felt, to some extent, in the product of his creation. We believe that we should not delimit the creation from its creator in a reductionist way, since his vision is also strongly influenced by the way he lived his life, by

the socio-historical context, by interpersonal relations. Therefore, the present approach proposes a short biographical excursion, precisely to observe the way in which the war and its consequences left their mark on the work of Magda Isanos, to notice how deeply she felt the physical suffering, even from an early age, creatively transposing all the experiences in her writings. In her literary universe, certain toponyms start from spatial indices that existed in her reality (for example, the garden of the house), as well as the human figures evoked (grandfather, grandmother, mother).

Overlapping the literary self with the authorial one, it is found that the judicial vocation in the social poetry has its origin in the legal field in which the author practiced, being a lawyer and aiming to defend only the truth, but also in her way of being, the close ones characterizing her as a firm and bold nature. The passion for writing, but especially creativity, are gifts that the poetess inherited, showing them to her family since she was a child, standing out through impetuous speeches and relevant arguments used.

The woman Magda Isanos is described by those who knew her as having an unbridled thirst for life, loving everything that surrounds her: people, non-speakers, nature with everything it hosts, and all this perspective of hers is illustrated in everything she writes, even from the moment she makes her debut, the lecturer easily noticing that the biography has an important role in the textual construction.

The significant part of this chapter is the thematic analysis of the texts, with the highlighting of haunting themes and signifying networks, some of the themes being also highlighted in the short prose and in the single dramatic text. It is notable that death becomes an obsession in the life and work of Magda Isanos, this literary theme occupying approximately three quarters of her creation. This is associated with the theme of time, the poetess touching all three fundamental periods, i.e. childhood, youth, old age, seen through her own eyes or through the prism of others. Motherly love prompts her to dedicate a few verses to her child, and the love of the lover becomes an imperative in order to outline all the emotions felt after experiencing this feeling: disappointment, joy, ecstasy, melancholy. She does not forget that she is an integral part of nature and, therefore, in some of her texts she illustrates nature, at the vegetal, mineral level, being concerned with understanding the hidden speech of small living things. The poetess is aware of the grace she received, of her creative power, and her texts are not only the product of talent, but also of sacrifice, which she presents in the poems that have become poetic arts, urging the creators to express the truth in a sublime way. She is attentive to her fellows and decides to forget her own pain,

only to feel that of others and to be able to reproduce it in social poetry, which is a significant part of her entire creation.

Using metempsychotic strategies, both in the lyrical and in the epic space, being attracted by the fantastic and the fabulous, but remaining anchored in history and contemporary reality (whose social dynamics she describes in poems sometimes loaded with ideologizing stereotypes), Magda Isanos seeks to escape into literature to defeat death, to overcome lies and cruelty, so that her verses become evidence of resurrection, of rebirth, to be food for the poor, a cradle for those afflicted, truth for those who want to return in History. Literature becomes, at least through epic texts, the space for remembering the events of school and student life, a diary page, the dreamland where the possible gives way to the impossible. Magda Isanos remains a brave voice not only in the lyrical space, camouflaging herself behind the chameleon masks of her poetic self or dramatic characters, but even in journalism, signing her articles with dignity in which she harshly criticizes those who twist the truth.

By using the previously mentioned critical methods, the thematic interferences existing in Magda Isanos' work can be found through which the author's obsessions can be translated, which passed unconsciously and even consciously in her fictional universe and which also serve to faithfully outline the creative profile of the author, configuring her "personal myth". Her great obsession, which also becomes the central theme of the poetic space created by her, is death, which can only be treated in relation to life. However, what prompts Magda Isanos to outline this theme in her writings, is the awareness of the fact that she will soon be gone, due to the medical conditions she suffers from: "She dies at the age of 28, overwhelmed by the pressure of a relentless diseases and the madness of the massacre that seemed endless. Crippled, gifted with great sensitivity, she calmly declines her tragic destiny."⁴¹ Literature represents, for her, a compensatory space, the place where she escapes, where she can pour out her turmoil that grinds her down, finding in the poetic universe answers to questions that the common man would have never known: "As if wanting to win the favour of a merciless fate, the poetess concluded a fiduciary pact with song and life through her verses."⁴² The very art of creation is a solution to defeat death and conquer eternity, and the poetess is aware of this when she asserts, camouflaging herself behind the lyrical self: "Zburați, cântece, zburați departe,/ scuturați-mă de pământ și moarte" [*"Fly,*

⁴¹ Felicia Șimon, *Magda Isanos, din miez de prim război, în amurg de al doilea mondial!* [Magda Isanos, from the Heart of the First War, to the Twilight of the Second World War!], în *Cuvântul liber*, Anul 26, nr. 74, 16 aprilie 2014, p. 7.

⁴² Gabriela Ursachi, *Noiembrie* [November], în *România literară*, nr. 49, Anul 33, 13 decembrie 2000, p. 10.

songs, fly away, / shake me from earth and death”] (*Acuma cântecul s-a sfârșit [Now the song is over]*). Thanks to the creative grace she possesses, Magda Isanos has the ability to understand the murmur of the waters, the rustling of the leaves, the speech of the silent ones, the silence of the stones, being sure that she is related to them and that, after the physical disappearance of her human being, she will be born under another form, continuing to see what is happening. Exegetes note that “the poetess feels solidarity with the vegetal world, in which the outburst of energies is more evident, which draws its strength from the earth, this symbol of eternal life that she will later appropriate.”⁴³ The literature that Magda Isanos creates does not x-ray the life she lives, but the haunting ideas that the entire creation crosses have their origin in the reality of their own existence. Through her own literature, the poetess becomes aware of the fact that thanatos ultimately facilitates her encounter with herself, an idea highlighted, among others, by Horia Bădescu: “death is the one that facilitates her reunion with her true substance.”⁴⁴ The analyst also states that “death is nothing more than the necessary condition for the continuation of this dream of the matter. As long as one image is not extinguished, another cannot take shape. It precedes that sweet sleep in which the seeds of future compositions are baked”⁴⁵, and the option of the poetess to integrate, after death, into the vegetal space is justified as follows: “Magda Isanos settles in the world of plants because they, more than the animal element, give her the illusion of eternity. Their exuberant infinity, the succession during the existence of the same specimen, of apparent deaths and revivals, the possibility of encompassing the species in a wider concept that preserves their essential quality of being even beyond a cycle, inoculates to the poetess the faith in the temporal durability of the vegetal element. On the other hand, its genesis happens in the bosom of the earth, in a space meant to welcome people to the limits of existence, in a space where the dissolution of their material being takes place. The herbs will be the ones that will give rise into the terrestrial light to the human element turned into the primordial substances, into matter, in other words becoming matter itself capable of manifesting itself in new finite forms, but remaining itself in the temporal and spatial eternity of the principle.”⁴⁶; the exegete notes that “passing from one form to another is the condition of eternity and the vegetal element ensures this circuit.”⁴⁷ The sensitivity that emerges from Magda Isanos' lyrics is the

⁴³ Horia Bădescu, *Magda Isanos – Drumul spre Eleusis [The Road to Eleusis]*, Editura Albatros, București, 1975, p. 12.

⁴⁴ *Ibidem*, p. 67.

⁴⁵ *Ibidem*, p. 69.

⁴⁶ *Ibidem*, pp. 103-104.

⁴⁷ *Ibidem*, p.104.

same feeling that characterizes the author, in reality, according to the accounts of those who knew her.

The entire life of Magda Isanos is under the sign of war, it becoming an obsessive element both literally and figuratively, because her entire journey was a continuous struggle with the atrocity, with the socio-historical hostility of contemporary times. On a creative level, it is found, by applying the proposed personalized grid, that the posthumous *Cântarea munților* [*Song of the Mountains*] volume contains a set of poems in which the poetic self prays for peace and waits for “Year One”, of the metempsychotic rebirth: “In some poems, the poetess exposes the exploitation of the masses, the legionary terror, the anti-Soviet war, the fascism; she urges the people to unite and fight for the revolution. In others, she sings of the time when all mankind will be freed from misery, when peace will be enthroned. Most of her poems give off Magda Isanos' love for oppressed people, her desire to see them freed from their shackles.”⁴⁸ The text *Prin el am cunoscut norodul...[Through him I met the people..]* is just a legitimizing example of the function of the lyrical mask that camouflages the author's creative profile, which outlines the rural universe of Bucovina in times of war and famine, the correspondent of this topos being in reality Udești, the native village of her husband, Eusebiu Camilar. The poems included in this volume would not have been written if the author had not been forced to remain alone, because Eusebiu Camilar was a fighter, if he had not endured poverty, although not such acute poverty as others, considering the family from which he comes from, if he hadn't noticed sad looks in the women's eyes, asking for help or tears flowing because of the loss of loved ones on the battlefield, all of which were caused by the war: “her husband, Eusebiu Camilar, deployed, was fighting on the Western front, while she was struggling hard for a living, with a heart condition and deprived of means, having also a child to feed.”⁴⁹ The war is the main generating factor of the dramatic text *Focurile* [*Fires*], written in collaboration with her husband, behind the characters there are individuals whose pain Magda Isanos has known, in their speeches summarizing all the suffering experienced by herself and observed in others, because a great quality that distinguishes the author from many colleagues of her generation is the fact that she abandons

⁴⁸ *Din arhivele cenzurii – Magda Isanos* [*From the censorship archives – Magda Isanos*], fără autor, în *Contemporanul* [*The Contemporary*], Anul 11, nr. 43, 8 noiembrie 2001, p. 10, disponibil la adresa https://adt.arcanum.com/ro/view/Contemporanul_2001_06-12/?pg=290&layout=s (article consulted on 18.01.2024)

⁴⁹ Șerban Cioculescu, *G. Călinescu și contemporanii săi*, în *România literară* [*G. Călinescu and His Contemporaries*, in *Literary Romania*], Anul 20, nr. 47, 19 noiembrie 1987, p. 7, disponibil la adresa https://adt.arcanum.com/ro/view/RomaniaLiterara_1987_10-12/?query=MAGDA+ISANOS&pg=174&layout=s (articol consulted on 18.01.2024)

herself, forgets her own pain, focusing on understanding the turmoil of others, being willing to pay, even with the price of her life, the long-awaited “peace”.

Subjecting the entire work of Magda Isanos to a critical analysis, the lecturer discovers three sides of her, her literary personality acquiring three creative poses: on the one hand, a considerable number of poems reveal an extremely sensitive, natural poetess, the verses being characterized by frankness and expressing the ineffable, highlighting “that fraternity in immortality with the vegetal. In a much more serious tone, the poetess will talk about things and their meaning. (...) She will talk about them in order to find herself; she will talk to herself in order to discover them. With pain and terror and then with dramatic wisdom she will understand their place in life as in death.”⁵⁰ There are poems that, although they are written in a simple, intelligible language, carry the reader on the wings of fantasy through unsuspected lands, sometimes metempsychotically recalibrated. On the other hand, the reader gets to know a poetess and a writer thirsty for truth and justice, certainly also due to the profession she has, because “aware of the true cause of evil, of the real culprits, she denounces in an allegory, in a versified fairy tale, the exploitation that ruins the country and its people. (...) Watching herself in pain, the poetess does not forget to watch neither the pain of the people nor their hopes.”⁵¹ The writer is deeply anchored in the historical reality of her times, becoming a voice through her social poetry (though tributary to the ideologizing formulas of the period), but also through her journalistic activity. Finally, a third side of it takes shape in the narrative imaginary of the short prose. The reader discovers bizarre characters this time, and death appears prominently in the epic texts or, rather, shocks with its appearances. Death is noted to be a recurring, haunting theme. Whether the souls of dead children entered felt dolls, or whether death is represented by a male entity, Adam, who has the power to metamorphose according to the phases of a calendar day, ultimately representing a psychopomp being, whether Toto tries to cheat death by embalming his son's body, Magda Isanos spectacularly highlights the idea that death is chameleon-like and that no one can elude it. The originality of the poetess and the appreciation from the exegetes result from the fact that, although she approaches a markedly deadly theme, the author treats it with serenity, sometimes from a mioritic perspective, finding in such darkness the light to open her thoughts: “The soul of light with which she takes in possession the universe reveals its purity to her.”⁵² The poetry that centres around this theme has no melancholic notes, is not

⁵⁰ Horia Bădescu, *op. cit.*, p. 20.

⁵¹ *Ibidem*, p. 18.

⁵² *Ibidem*, p. 13.

depressing, suffering, but represents a model of living the life as if the next moment could be the last, of understanding the meaning of things through **creation**, her poetry being, “each time, refreshing to the soul, like the psalms of the new season that reawaken in the feeling of each of the fellows the spirit of renewal.”⁵³

Joining the picture of interwar literature, the work of Magda Isanos is of a modernist nature, not so much by the form it displays, but by the content expressed and by the literary techniques used by the author. Although the author creates texts belonging to all three literary genres, and her appetite for lyricism is felt in narrative and dramatic speeches, as lyrical elements are inserted, her mark is easily recognized. In all Magda Isanos’ writings one can observe the love for people, the desire to do justice, to be able to enjoy peace, the sensitivity, as well as the inclination towards the fantastic and the fabulous, the desire to understand the cosmogonic laws. In her poetry, sensibility takes on natural forms, without the lyrical speech being opulent, artificially charged, while the short prose keeps the reader in suspense, especially through the end of the narratives, because it consists of “compositions displaying young Magda's predisposition towards fantasy and mystical subjects, with strange, lonely characters, with scenes from the environment of a small town”⁵⁴, while the co-authored dramatic text transfigures a real historical event. She did not discover her taste for drama in her adulthood, if it can be said that way, considering that it dies out at a young age, but she has known it since she was a student, appearing many times on stage and playing various roles of characters from famous plays. The author's style is unmistakable, and the authenticity of her writings leads exegetes to consider that she defines a singular image of the interwar feminine lyric, which must be rediscovered today through a re-reading exercise: “The originality of her poetry consists in the specific figuration of the imaginary, dictated by the lyrical states of being torn between the serious problems of existence and the need for a place of peace, between the fear of imminent death and the joy of participating in the Totality by dissolving into nature.”⁵⁵ The innovative contribution of this thesis consists in the fact that absolutely all the texts signed by Magda Isanos have been subjected to critical analysis, each creation enjoying a distinct approach, there being no other dedicated study that analyses her writings in detail until this moment. Opting for a thematic approach, superimposing the creations and observing recurring elements that interfere, they were subjected to the

⁵³ Mihai Caba, *O poetă-n neuitare, Magda Isanos, în Limba română [A poetess not to be forgotten, Magda Isanos, in Romanian language]*, Anul 30, nr. 2-3, 2020, disponibil la adresa <https://limbaromana.md/index.php?go=articole&n=3854> (article consulted on 19.01.2024)

⁵⁴ *Ibidem*, p. 33.

⁵⁵ *Ibidem*, p. 12.

hermeneutic approach according to the illustrated theme. Prior to this step of the research, the literary context of the author's training was established, identifying the tutelary literary models or those with which Magda Isanos' sensibility resonated. In addition, in a diachronic approach, how the work of Magda Isanos was received by literary critics was followed. All the critical perspectives stated starting from 1936, just four years after the author's debut, and continuing up to the present moment, have been inventoried, emphasizing the fact that there is no claim for the present study to be considered exhaustive, there certainly are other critical references that could not be accessed. Both following the consultation of the numerous critical opinions and the analysis of the corpus of texts, it can be stated that Magda Isanos represents an unmistakable voice in the interwar Romanian literary space, constituting a creative model for her successors, her work still generating emotion today and exposing a special type of creative sensibility, as evidenced by the numerous exegetical articles aimed at the reception of her literary work, as well as the "Eusebiu Camilar - Magda Isanos" Literary Festival, which has been held every year, since 1996, in Udești, the native village of Eusebiu Camilar, evoking the images of the two literary figures and making their literary masterpieces known to the public, challenging the participants to interpret the textual content⁵⁶.

The originality of this doctoral thesis results from the application of a personalized reading grid, which reveals to the readers numerous meanings and connotations of the texts, pointing out the biographical correspondences and covering absolutely all the texts signed by Magda Isanos, the work also being enriched with extensive critical references.

⁵⁶ From the year 2022, the mentioned event is called „Rezonanțe Udeștene” [”Udești Resonances”] Literature Festival-contest and it aims to promote the image of Magda Isanos and Eusebiu Camilar, as well as other personalities who have their origins in Udești or whose existential path can be associated with the mentioned topos, according to the information noted by Daniela Micuțariu in the article *”Udești Resonances” The Literature Festival-contest*, XXVIth Edition, Wednesday, at the Library from Bucovina available at <https://www.monitorulsv.ro/Ultima-ora-local/2022-06-27/Festivalul-concurs-de-literatura-Rezonante-Udestene-editia-a-XXVI-a-miercuri-la-Biblioteca-Bucovinei> (articol consultat în data de 24.01.2024)

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