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“Bogdan Petriceicu Hașdeu” State University of Cahul

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SEVERIN MARTA

**THE EXPRESSIVENESS OF GHEORGHE GRIGURCU’S
POETRY: FORMAL PRECISION AND IMAGINATIVE GRACE**

FIELD OF STUDY: 622.01. ROMANIAN LITERATURE

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The thesis was elaborated within the Doctoral School of Humanities and Education Sciences of the Moldova State University.

Scientific Supervisor:

Aliona Grati, PhD Habil. in Philology, Professor

Members of the Advisory Committee:

Diana Vrabie, PhD in Philology, Associate Professor

Victoria Fonari, PhD in Philology, Associate Professor

Diana Dementieva, PhD in Philology

Composition of the Doctoral Committee:

Chair – Acad. Mihai Cimpoi, PhD Habil., Professor, Moldova State University

Scientific Supervisor – Aliona Grati, PhD Habil. in Philology, Professor, Moldova State University

Reviewer 1 – Victoria Fonari, PhD in Philology, Associate Professor, Moldova State University

Reviewer 2 – Nicoleta Ifrim, PhD Habil. in Philology, Professor, “Dunărea de Jos” University of Galați, Romania

Reviewer 3 – Natalia Străjescu, PhD in Philology, Associate Professor, “Ion Creangă” State Pedagogical University

Scientific Secretary – Diana Dementieva, PhD in Philology, Moldova State University

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Author

Severin Marta

Doctoral advisor

Grati Aliona, PhD Habil., Professor

Doctoral Committee Chairman

Acad. Cimpoi Mihai, PhD Habil., Professor

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CONCEPTUAL FRAMEWORK OF THE THESIS

Relevance and Importance of the Research Topic. In the era of Artificial Intelligence, when creation is increasingly associated with automated procedures and digital models, a fundamental question arises: how does an artificial product differ from the creation generated by a human consciousness? If artificial intelligence can produce texts, images, or music, what relevance does human creativity still hold? Undoubtedly, what the machine lacks is the ability to feel, to experience emotion, and to transpose it into artistic language. Thus, the human mind remains, through its complexity, the primordial space of sensitivity—a place where knowledge intertwines with lived experience, and where the act of creation becomes a means of exploring consciousness.

Literature, especially poetry, cannot be reduced to a mere accumulation of data or to a formal play of language. It does not simply convey information; it creates a unique emotional and cognitive experience in which the reader is invited to take an active part. From this perspective emerges cognitive poetics, a theoretical approach that investigates how the reader perceives, processes, and emotionally responds to a poetic text. This approach provides a modern framework for understanding literature not only as an aesthetic object, but also as an inner cognitive experience—one that encourages reflection upon one's own condition. Such a perspective becomes all the more relevant when correlated with the major aesthetic transformations of Modernism, a movement that marked the beginning of the 20th century by redefining sensibility and by exploring new forms of expression. Over time, modernist poetry has proven to be a fertile ground for applying increasingly sophisticated analytical tools capable of penetrating beyond the surface of the text and deciphering the strategies through which a vision of the world is constructed. Analytical instruments—from structural readings to interdisciplinary approaches—have revealed not only expressive depth, but also original worldviews.

Literary history situates Modernism at the end of the 19th and the beginning of the 20th century. Defining the concept has generated extensive debates, since the term modern had long been associated with the current or contemporary. Only once it detached from this synonymy could Modernism be understood as a distinct aesthetic category, characterized by a desire for originality and ineffability. The modernist manifesto oscillated between two complementary tendencies: the rigor of expression, openness to formal innovation, and the complexity of the imaginary [6, pp. 89, 92, 116]. In this context, there is a growing need for new interpretative frameworks of modernist poetry—ones that move beyond purely formal or thematic analysis and capture the mechanisms through which the text generates emotion and intellectual engagement. A reading of Gheorghe Grigurcu's poetry through the lens of *cognitive poetics* responds to this need, revealing

profound meanings that combine hermetic and conceptual language with the expressiveness of imagination, disclosed through ideas, images, and creative tensions.

In light of these defining features of Modernism, Gheorghe Grigurcu's poetry stands out through an original assimilation of the aesthetic principles of the movement, adapted to his own lyrical universe. The introspective nature of his verse, reinforced by psychological and cognitive dimensions, places his poetic work within the modernist paradigm. Through an intellectualized and encrypted language, the poet challenges the initiated reader to unravel the "vital core of his thinking." Deep sensitivity, the tension of inner experiences shaped by the social climate of the epoch, the obscurity of language, an ironic gaze upon the past, revolt against reality, the exploration of unconscious zones, and the framing of natural landscapes that mirror the poet's inner states are only some of the elements which, placed under the sign of the aesthetic, define Gheorghe Grigurcu's personal vision of the world. His poetic universe outlines a reflexive and subjective lyricism, traversed by ontological nuances, which highlight the self-world relationship in an original form. This observation has guided our choice of Gheorghe Grigurcu's poetry as the object of research, as it is paradigmatic for understanding late modernist sensibility and well-suited to a reading through the lens of *cognitive poetics*. The proposed analysis seeks to show that, in the face of contemporary challenges posed by artificial intelligence, lyrical creation remains a space of living consciousness and inner experience, impossible to reduce to automated procedures.

It is often stated that "much has been said" about Gheorghe Grigurcu. This claim, however, can only be validated in the context of literary journals, as no comprehensive study focusing on his poetic activity has been dedicated to him so far. One of the aims of this thesis is therefore to highlight his poetic personality and to determine his rightful place within the development of Romanian lyricism. Gheorghe Grigurcu cultivates a poetic discourse that adheres to the formal rigor of the modernists, while proposing an effervescent poetic imaginary. The conciseness of his verse, doubled by imaginative exuberance, advocates for an aesthetics of modernity, refining and stylizing reality. Grigurcu explores an introspective poetics that invites the reader to reflect on art and existence. Consequently, *cognitive poetics* proves to be an appropriate theoretical framework for investigating his work.

The impetus for this topic also stemmed from the need to create a comprehensive synthesis of what defines and encompasses Gheorghe Grigurcu's poetry. Being the first work devoted entirely to this author has prompted us to examine multiple aspects of his creation, extending beyond poetry to include its critical and biographical dimensions. Materials that exceeded the core corpus of the thesis were included in the appendices, containing original and valuable information capable of supporting an independent monographic study. The entire research endeavor—both the main body and the appendices—highlights over 270 bibliographic

references identified in journals and periodicals dedicated to Gheorghe Grigurcu's life and work, bringing together viewpoints of notable figures concerned primarily with his critical activity and personal life, and to a lesser extent, with his poetic vocation.

Nevertheless, **the novelty of the present thesis** resides in the analysis of Grigurcu's poetry from the perspective of *cognitive poetics*—a new interdisciplinary research paradigm that brings together linguistic, psychological, and neuroscientific studies in order to provide a deeper understanding of how poetic language influences the reader's perception and thinking. Such an approach aims not only to analyse and interpret poetic imagery, but also to examine the ways in which poetic language interacts with the reader's mind, generating emotional responses that reflect universal human experiences. In Gheorghe Grigurcu's work, form and imagery support one another, forming a coherent system in which formal rigor enhances the depth of meaning. His lyrical creation, oriented towards the exploration of knowledge and the human condition, challenges the reader to reflect within an austere world. Our analytical model capitalizes on the author's creative individuality through the lens of *cognitive poetics*, in order to reveal the balance between the architecture of the text and the dynamics of the poetic vision.

The aim of this research is to highlight the manner in which Gheorghe Grigurcu's poetry combines formal rigor with the expressiveness of the imaginary, proposing an innovative analytical and interpretative framework that integrates perspectives from cognitive sciences and literary studies. This approach enables the investigation of how poetic construction and the density of imagery influence the reader's cognitive processes, perceptions, and emotional responses.

Research Objectives:

1. To contextualize Gheorghe Grigurcu's creative profile by highlighting the biographical elements that shape his distinctive lyrical voice;
2. To investigate the body of critical reception from the author's debut to the present day;
3. To define poetry from the perspective of Gheorghe Grigurcu as both poet and critic;
4. To present the author's ethical-aesthetic vision and illustrate/support it through his critical writings;
5. To identify similarities between the impressionist principles promoted in Gheorghe Grigurcu's criticism and the theoretical views of *cognitive poetics* scholars;
6. To outline the formal principles that characterize Grigurcu's lyrical creation;
7. To explore the refinement of his creative style, emphasizing how Gheorghe Grigurcu's poetry distinguishes itself through expressive subtlety and thematic depth;
8. To determine the deictic center across the stages of Gheorghe Grigurcu's poetic creation;
9. To identify sub-worlds and textual worlds within Grigurcu's lyrical texts;
10. To emphasize the role of figure/ground theory in Gheorghe Grigurcu's poetic discourse;
11. To explore the role of conceptual metaphor not only from a linguistic perspective, but also as a fundamental way of understanding the surrounding world.

Research Hypothesis: The analysis of Gheorghe Grigurcu's lyrical work through the instruments of *cognitive poetics* allows for the identification of the innovative nature of his poetic form and the richness of his imagery, revealing the balance between rigorous formal construction and imaginative complexity, which defines the poet's position within contemporary Romanian literature.

Research Methodology: In this research, the interpretative approach aligns with the concept of "criticism with method," understood as an open and democratic postmodern paradigm that implies flexibility in employing multiple analytical tools depending on the specificity of the examined text. Within this framework, *cognitive poetics* is applied as a new interdisciplinary interpretative model of poetry, addressing both aesthetic-literary and cognitive dimensions, with the aim of examining the impact of reading on the reader's mind. By integrating elements from cognitive linguistics, psychology, and cognitive semantics, *cognitive poetics* facilitates the analysis and interpretation of Gheorghe Grigurcu's poetry, highlighting formal rigor and imaginative grace through the application of its analytical instruments: deixis, figure/ground theory, sub-worlds and textual worlds, blending theory, and conceptual metaphor. Alongside *cognitive poetics*—the primary analytical perspective with its own instruments—the research also employs complementary methods such as the documentary method (for the compilation of critical articles), the chronological-descriptive method (for the systematization of poetry volumes), the biographical method (for correlating life events with lyrical writing), the structuralist method (for identifying thematic nuclei and recurring motifs), as well as archetypal/psychoanalytic and Bachelardian approaches (for interpreting the imaginary and fundamental symbols).

The reference studies that have served as methodological support belong to scholars such as: R. Tsur (the main theorist of *cognitive poetics*), P. Stockwell, J. Gavins, G. Steen, V. Evans & M. Green, A. Kwiatkowska, D. Geeraerts, G. Brône, Z. Kövecses, M. Giovanelli, M.-L. Ryan, M. Johnson, G. Lakoff, E. Semino, P. Werth, M. Turner, K. Oatley, A. Schmitt, P. Simpson, W. Empson, W. Iser, R. Wellek & A. Warren, Gh. Crăciun, Concetta Maria La Rocca, M. Freeman, G. Fauconnier, B. Bergen, J. Zinken, U. Eco, R. Ohmann, I. A. Richards, P. Ricœur, M. Dufrenne, G. Țugu, O. Fotache, P. Cornea, A. Grati, D. Dementieva, G. Tucan, D. Tucan, X. Yang, A. Buzatu, etc. Quotations from the international scholarly literature (English and French) are translated into Romanian by the author of the thesis.

Keywords: Gheorghe Grigurcu, Romanian literature, *cognitive poetics*, Modernism, literary critic, lyrical creation, critical reception, figure/ground, cognitive deixis, textual worlds, deictic/epistemic/attitudinal sub-worlds, blending, conceptual metaphor, hermeticism, self-criticism, introspection, perception, emotion.

CONTENT OF THE THESIS

Structure and length of the thesis. The structure of the thesis reflects the rigor of the research approach and the internal logic of the argumentation. The work comprises approximately 150 pages of core text and is organized into three chapters, preceded by an Introduction and followed by General Conclusions and Recommendations, Bibliography, Appendices, as well as the Statement of Responsibility and the candidate's CV. The Introduction outlines the general framework of the research, justifying the relevance and importance of the topic. It formulates the aim, objectives, and research hypothesis, correlating them with the argumentation of the scientific novelty and originality of the study. The theoretical and methodological support is also presented, while the scientific results obtained are synthesized and assessed in terms of their theoretical and applicative value.

Chapter I, *The Critical Reception of Gheorghe Grigurcu's Poetic Work: Historiographical Landmarks*, provides a synthesis of the views of numerous contemporary writers and literary critics who acknowledge the value of Grigurcu's literary personality, highlighting the distinctive features of his oeuvre. In this research, the most eloquent sources are the articles published in literary journals that contain critical perspectives on Gheorghe Grigurcu's literary activity. Among the more than 270 critical references, significant voices of Romanian literature are present, including: Ana Blandiana, Barbu Cioculescu, Mircea Moț, Lucian Raicu, Viorel Mureșan, Constantin Trandafir, Adrian Dinu Rachieru, Mircea A. Diaconu, Tudorel Urian, Cristian Livescu, Nicolae Coande, Alex. Ștefănescu, Constantin Abăluță, Traian Ștef, Ion Popescu-Brădiceni, Liana Cozea, Emanuela Ilie, Nicolae Bosbiciu, Oana Fotache, Ovidiu Pecican, Paul Aretzu, Ion Pop, etc. To these references are added the critical opinions included in the prefaces or postscripts of certain volumes authored by Gheorghe Grigurcu. References to critical views on Grigurcu's poetry are also made, given the objective of the research to highlight the thematic dominants of his poetic work, as well as his primary activity as a poet. The biographical perspective is deemed necessary for analysis and interpretation in order to achieve, subsequently, a comprehensive understanding of his lyrical creation.

Subchapter 1.1, *The Identity of Gheorghe Grigurcu: Between Literary Criticism, Poetry, and Aphorism*, proposes an analysis of the author's identity as a complex figure within Romanian literature. Gheorghe Grigurcu's identity is shaped as a polyvalent profile situated at the intersection of poetry, literary criticism, and aphorism. Although his involvement in literary criticism has been steady and consistent, critical reception has revealed that the author primarily claims his status as a poet, considering lyrical creation the core of his artistic expression. Literary criticism and aphoristic writing complement his poetic vocation, becoming instruments of intellectual exploration and of refining his aesthetic sensibility. This triadic identity grants the author a distinct

position in the Romanian literary field, as it combines the freshness of lyrical vision with the rigor of analytical thinking and the condensed strength of aphoristic reflection. His oscillation among these three literary registers generates a polysemic artistic identity, whose reception has never been reducible to a single cultural role.

The absence of monographic studies devoted exclusively to his poetic work reveals both the mobility of this identity and the difficulty of addressing it within a unified analytical framework. In this context, the present research aims to overcome the partial perspective of previous exegesis and to restore a coherent image of the author, placing particular emphasis on his poetry and relating it to modern critical instruments, among which *cognitive poetics* provides a productive foundation for an innovative reading of Grigurcu's lyrical creation.

Subchapter 1.2, *Critical Readings of the Poetic Work*, focuses on the inventory of the poetry volumes published by Gheorghe Grigurcu, as well as on the critical evaluations recorded at the time of their appearance. Identifying the dominant features highlighted by literary critics constitutes a first step in outlining the biographical imprints that contribute to shaping a complex authorial profile. To complement this immediate perspective on reception, the approach is extended through a synthesis of all articles published in literary journals dedicated to Gheorghe Grigurcu's personality on the occasion of colloquia or anniversary events. This subchapter examines the evolution of Gheorghe Grigurcu's poetic work in connection with the critical reception generated by the publication of each volume of poems. The inventory of his lyrical production, arranged in chronological order, makes it possible to observe how his poetic discourse asserted itself and was perceived at different stages of his creation. Literary reviews, introductory articles, and critiques published in major cultural journals shed light on the specificity of each volume, highlighting transformations in vision, style, and tone, as well as constants of his lyrical universe. Identifying these dominant elements in the immediate reception is a necessary step in understanding the mechanism behind the construction of the poet's public image and the way in which literary criticism gradually validated the originality and coherence of his artistic endeavor. These critical interventions, generally more nuanced, reveal the main directions of interpretation of the poet's work over time—from the emphasis on the modernity of his lyrical discourse and the subtlety of poetic expression, to the illumination of ethical, civic, and intellectual dimensions of his creation. Together, immediate and retrospective critical readings shape a complex, progressively articulated image in which the author's spiritual biography is reflected in his writing, thus facilitating the later identification of the defining elements of Gheorghe Grigurcu's distinctive poetic profile.

Subchapter 1.3, *Directions and Interpretations of the Poetry*, focuses specifically on Grigurcu's poetic activity, examining all bibliographic references addressing his poetry and poetic

vocation. Although not extremely extensive, the critical analysis of his lyrical work reveals the originality and depth of poetic meaning; for a coherent systematization, seven reception directions can be distinguished. The biographical perspective becomes one of the key elements that brings significant insights into the interpretation of the poetic writings. Testimonies of fellow writers, as well as confessions made in interviews, contribute to outlining a complete portrait of the author, in which the lyrical and critical dimensions are in permanent interdependence. At the end of the subchapter, aspects regarding the controversial reception of Grigurcu's work are discussed. Critical studies position him as a reference figure in his loyalty to the Lovinescian principles. Subjectivity in the act of interpretation highlights a fundamental capacity for observation and reveals a writer concerned with the complexity of truth. His experience in the realm of poetry, followed by his activity as a literary critic, legitimizes the author's statement that "I trust only those critics who are poets themselves."

Section 1.4, *Thematic Markers and Modernist Features*, highlights both the central motifs of his literary creation and the defining features that place him within the sphere of Modernism. His lyrics gravitate around themes such as the individual's inner crisis, the tension between the creative self and external reality, the fragility and ephemerality of human existence in the face of time, as well as reflection on the act of creation and on poetic language. Stylistically, the obscure, encrypted, deeply intellectualized language, reflexivity and self-analysis, profound sensitivity intertwined with an acute sense of reality, along with the vision of the crisis of the interiorized human being, constitute recognizable modernist markers throughout his poetic oeuvre. Taken together, these elements shape a distinct poetic vision in which refined form and conceptual density intertwine in an original artistic expression.

In Chapter II, entitled ***Cognitive poetics: An Interpretative Framework for Gheorghe Grigurcu's Poetry***, the methodological guidelines that will serve for the analysis and interpretation of Gheorghe Grigurcu's lyrical work are presented. As a relatively new school of literary criticism, *cognitive poetics* examines the interaction between the reading of a literary text and the cognitive processes that take place in the reader's mind. Thinking, perception, attention, and imagination play a valuable role in the analysis and interpretation of poetry. The emotional reactions triggered in the reader facilitate the discovery of the expressive values of poetry. The activation of the reader's cognitive faculties leads to an aesthetic experience that offers a new perspective on understanding the world. The reader thus becomes an active participant in constructing the meaning of the text.

Subchapter 2.1, *Cognitive poetics: Perspectives and General Considerations*, provides a conceptual overview of *cognitive poetics*, starting from the views of key theorists and highlighting the importance and objectives of this school of literary criticism, which promotes a harmonious

relationship between the structure and the effects of literary texts. Poetic language reveals the writer's vision of the world and the experiences lived within it, emphasizing an indissoluble connection between the body (lived experiences), the mind (cognitive processes), and literature (as a mode of expression). *Cognitive poetics* represents an interdisciplinary critical direction that integrates linguistics, cognitive psychology, and literary theory, offering an approach to the literary text based on the mental processes involved in reading. This orientation goes beyond the merely aesthetic interpretation of poetry and values the text as a form of knowledge and reconstruction of human experience. Poetic language is thus regarded as an expression of a profound relationship between body, mind, and world, since lived experiences shape poetic imagery and the way the reader relates to it. Consequently, reading becomes a complex act in which cognitive and affective dimensions intersect, and literary meaning is generated through the interaction between the text and the reader's consciousness.

The perspective of *cognitive poetics* assigns the reader an active role in meaning-making, considering them a co-creator of the poetic universe. Instead of passive reception, this theory emphasizes the mental processes, emotions, and representations triggered by reading, demonstrating that meaning is not fixed but dynamic, context-dependent, and shaped by the reader's cognitive and affective background. Thus, *cognitive poetics* offers an analytical framework well suited to the study of Gheorghe Grigurcu's poetry, as it enables the simultaneous examination of the formal construction of the text and its effects on the reader. This method highlights the complexity of the poetic act, in which the rigor of expression and the subtlety of imagination complement each other, generating a profound and transformative literary experience.

Subchapter 2.2, *The Concept of the Reader: From Tradition to Cognitive poetics*, emphasizes the role that *cognitive poetics* assigns to the reader. Literary creation no longer belongs solely to its author, but also to the reader. In earlier hermeneutic and aesthetic models, the reader was generally given a secondary role, aimed at deciphering the meaning established by the author or the text. *Cognitive poetics* changes this paradigm, considering reading an interactive process in which the reader actively contributes to meaning-making by mobilizing their lived experiences, affective memory, imaginative capacity, and cognitive mechanisms. From the perspective of *cognitive poetics*, literary creation becomes the result of an implicit collaboration between author, text, and reader, with meaning emerging from the dynamic relationship among them. The reader is viewed as a co-creator of the fictional universe, as they actualize the semantic potential of the text according to their own cognitive and affective structure. This perspective amplifies the importance of individual experience in interpretation and reveals the fluid, open, and multiple nature of literary meaning. In the context of analysing Gheorghe Grigurcu's poetry, the concept of the reader acquires particular relevance, as his lyricism requires a deeply engaged reader, capable

of decoding the subtle interconnections between image, emotion, and reflection, thus transforming reading into an act of knowledge and creative co-participation.

In Subchapter 2.3, *The Instruments of Cognitive poetics: Definitions and Applicability*, an inventory is provided of the *cognitive poetics* tools that will serve as the basis for the analysis of lyrical texts in Chapter III. The following instruments are defined, illustrated, and conceptualized:

- **cognitive deixis** – an instrument that facilitates the reader’s spatial and temporal anchoring within the world of the text;
- **textual worlds** – an instrument that examines how a fictional world is constructed in the reader’s mind, parallel to the real one. The answer to the question *What appears in our mind when we read a poem or a literary text?* demonstrates the connection established in our mind between what we read and what we feel;
- **figure and ground** – a theory according to which the reader’s mind selects certain elements as salient (figures) from a literary text, placing less important ones in the background. This process facilitates the decoding of textual meaning and combines the objectivity of linguistics with the subjectivity of literary interpretation, determining the structures relevant for the literary effect;
- **blending** – a theory showing that the fusion of different conceptual structures generates an emergent space rich in meaning;
- **conceptual (or cognitive) metaphor** – a theory maintaining that every concept arising within the cognitive system participates in shaping one’s experience and that thinking itself is metaphorical. Linguists Lakoff and Johnson demonstrate that all metaphors found in literary texts have correspondences in colloquial language. To explain complex, abstract experiences, anchoring in concrete imagery is necessary. Conceptual metaphor facilitates the identification of the mechanisms poets use to construct new meanings, stimulating emotional and intellectual responses in the reader.

Subchapter 2.4, *Gheorghe Grigurcu’s Critical Principles: Affinities with Cognitive poetics*, highlights the main convergences between Gheorghe Grigurcu’s literary criticism and the theoretical views of *cognitive poetics*. Although his critical approach does not fully align with the principles of *cognitive poetics*, several key elements associated with it can be identified in his work, such as: the reflection of the impression a text makes upon the human mind, the construction of a figurative language that creates an alternative reality, the presence of emotion within the critical act, the valorization of context, the importance attributed to the reader, and the generation of an aesthetic experience. The subchapter underscores the impressionist principles in Grigurcu’s criticism, the distinctive features of his critical discourse, and the author’s literary credo, concluding with several considerations on contemporary poetry as “judged” by the critic.

Another relevant aspect is the **ethical dimension** of Grigurcu's criticism, rooted in the Lovinescian tradition, according to which the critical act is conditioned by intellectual sincerity, aesthetic responsibility, and moral integrity. This ethical stance does not contradict but rather complements the vision of *cognitive poetics*, which regards reading as a transformative experience involving the reader's mind, sensibility, and moral consciousness. By combining aesthetic and ethical criteria, Grigurcu proposes a model of literary evaluation in which inner truth, authenticity of expression, and intensity of lived experience become decisive for the value of a literary work. Through a critical lens that is both analytical and sensitive to lyrical vibration, Grigurcu advocates for a living, authentic poetry that challenges both the intellect and the sensibility of the reader, thereby approaching the ideal of *cognitive poetics*: literature as a mode of knowing and exploring human consciousness.

Chapter III, *Gheorghe Grigurcu's Poetry: An Exercise of Poetics and Freedom of Imagination*, constitutes the applicative part of the research and employs the instruments of *cognitive poetics* in the analysis of Gheorghe Grigurcu's lyrical work. The investigation is structured along two complementary directions: on the one hand, the examination of the formal aspects of poetry, focusing on the organization of the lyrical discourse, expressive structures, and meaning-configuring strategies; on the other, the exploration of the dimension of poetic imagination, with emphasis on the cognitive and affective mechanisms that support the expressiveness and originality of the imaginary. The analysis aims to identify the defining features of Grigurcu's lyricism and the way in which these activate specific cognitive processes in the reader's consciousness, in order to highlight the impact of his poetry on the reader—an essential instance in shaping meaning and in the dynamics of literary reception.

Subchapter 3.1, *Gheorghe Grigurcu's Poetry – Formal Rigor*, examines formal rigor as a defining element of Grigurcu's poetics, emphasizing the ways in which it structures the lyrical discourse and contributes to the individualization of his style. Departing from traditional prosodic patterns does not entail abandoning order or aesthetic discipline, but rather reorganizing poetic material into flexible forms adapted to modern sensibilities. Rigor thus becomes an expression of controlled freedom, oriented towards achieving clarity of expression and enhanced semantic intensity. Through verbal economy, careful selection of imagery, and a preference for concentrated expressive formulations, Grigurcu's poetry uses form as a means of amplifying meaning rather than as a limitation on imagination. From this perspective, the modernity of his lyrical discourse is reflected in the harmony between formal construction and subjective emotional resonance, resulting in a sober, precise, and profound lyricism in which expressiveness is attained through refinement rather than ornamental exuberance.

Section 3.1.1, *The Deictic Center of Poetic Structure: A Perspective on Gheorghe Grigurcu's Poetry*, analyzes the function of the deictic center in structuring Grigurcu's poetry, with the aim of demonstrating how it contributes to the internal cohesion of the lyrical discourse and to the shaping of the enunciative perspective. The deictic center constitutes the orientational nucleus of the text—the point from which spatial, temporal, and personal relations are organized, determining the reader's positioning in relation to the poetic voice. In Grigurcu's lyrical work, deixis operates not only as a formal orientation device but also as a **cognitive mechanism** through which meaning is constructed, as it sets the perceptual and affective framework within which the poetic experience unfolds. Correlated with formal rigor, the deictic center helps maintain textual coherence, reducing imagistic dispersion and strengthening the link between the poetic self's perspective and the reader's mode of reception. Through precise use of person, tense, and spatial markers, the discourse gains clarity and direction, guiding the reader toward an inner space that is ordered yet affectively charged. In this sense, deixis becomes an instrument through which the poetic voice is articulated, the proximity between self and world is shaped, and reading acquires the character of a controlled immersion into a poetic consciousness that blends lucidity with emotional vibration.

Section 3.1.2, *Compositional Deixis in Gheorghe Grigurcu's Work*, is devoted to the analysis of compositional deixis in Grigurcu's poetry, with emphasis on how formal elements and paratextual components—particularly the titles of volumes and poems—contribute to the generation of meaning and guide reading. Compositional deixis functions as a system of reference points that structures the reader's interpretive path, facilitating access to the lyrical universe and influencing how the reader perceives, decodes, and reconfigures poetic reality. Titles, through their semantic density and suggestive potential, create an initial horizon of expectations, indicating the thematic direction, emotional tone, or cognitive perspective of the text. In Grigurcu's lyricism, paratext is not a simple “pre-word,” but a trigger for a multi-layered process of signification, inviting the reader to reconstruct the subtle relationship between poetic intention, expressive form, and the inner resonance of images. Compositional deixis thus becomes an instrument for articulating the coherence of the poem, enabling potential meanings to be activated according to the reader's perspective, who participates actively in the configuration of the textual world. Viewed from this angle, Grigurcu's poetry demonstrates that the unity of the poem does not stem from formal rigidity but from a balance between linguistic economy, paratextual symbolism, and interpretative freedom generated through the dialogue between text and the reader's consciousness.

Subchapter 3.1.3, *Figure and Ground: A Cognitive poetics Perspective*, applies the cognitive tool of “Figure and Ground” in order to highlight the way in which the reader constructs

meaning in a poem by distinguishing and correlating the dominant elements of the text (figures) with its secondary ones (background). In Gheorghe Grigurcu's poetic creation, the figure represents the semantic and imagistic nucleus of the poem—the element that captures attention and triggers the interpretative process—while the background constitutes the subtle, often diffuse context that supports and amplifies the perception of meaning. This dynamic relationship between the visible and the insinuated, between the explicit and the latent, activates a cognitive mechanism through which the reader is prompted to decipher not only the poetic image itself, but also its mental and affective resonance. Figure and ground do not operate exclusively on a visual level, but function simultaneously in cognitive and aesthetic registers, influencing emotions, attention, and the configuration of semantic relations within the text. In Grigurcu's poetry, the figure does not annul the background, nor does the background remain inert; rather, each redefines its role through reciprocal interaction, turning reading into a continuous process of refocusing. Thus, poetic ambiguity becomes a stimulus for interpretation, inviting the reader to navigate the multiple layers of meaning within the poem and to take an active part in the construction of the lyrical universe, in accordance with the principles of *cognitive poetics*.

Subchapter 3.1.4, *The Ambivalence of Conceptual Metaphor: Between Rigor and Imaginative Freedom*, examines the ambivalence of conceptual metaphor in Gheorghe Grigurcu's poetry, highlighting its role not merely as a stylistic ornament but as a fundamental cognitive instrument in the construction of meaning. From the perspective of *cognitive poetics*, conceptual metaphor is not a decorative figure of speech, but the expression of deep mental structures through which individuals understand and interpret their experience of the world. Grigurcu's poetry offers fertile ground for analysing these mechanisms, as it employs metaphors with high semantic density that translate abstract processes, inner states, and essential concepts into images open to multiple interpretations. Metaphor thus becomes a mediating device between the concrete and the abstract, between sensory experience and reflective introspection, marking a subtle relationship between formal rigor and imaginative freedom.

Identifying and interpreting conceptual metaphors in Gheorghe Grigurcu's poetry reveals how they activate complex cognitive processes, encouraging the reader to participate in meaning-making in a personal and creative way. Metaphor induces a continual negotiation between what is suggested and what is interpreted, enabling a free circulation between the logical and affective planes of the lyrical discourse. The balance between the controlled structure of poetic expression and the imaginative impetus permeating the verse results in an intense aesthetic experience that requires both cognitive and emotional involvement from the reader. In this framework, conceptual metaphor becomes a privileged space in which rigor and freedom do not exclude but rather

enhance each other, granting poetry a distinct hermeneutic depth and a capacity to reveal new modes of perception and understanding of the world.

Subchapter 3.2, *The Imaginary of Gheorghe Grigurcu's Poetry. Perceptual Deixis in Poetic Construction*, examines Grigurcu's poetic imaginary through the lens of perceptual deixis, showing how the lyrical instance shapes the reader's experience through an affective-cognitive orientation of poetic perspectives. Perceptual deixis goes beyond the referential function of traditional deixis, becoming an instrument of immersion into the inner world of the poetic self. By selecting linguistic markers that indicate perception, attention, and the intensity of lived experience, the lyrical discourse invites the reader to activate their own sensory and affective experiences, stimulating deep participation in the construction of meaning. Poetic images do not impose themselves through external description, but are gradually revealed through the filter of a subjective perception engaging the reader's memory, introspection, and senses. In this sense, the imaginary becomes a space of encounter between the poet's consciousness and that of the reader, generating an interactive reading in which meaning emerges from the convergence of the experiences suggested by the text and those re-lived by the reader. Perceptual deixis thus lends coherence and intensity to Gheorghe Grigurcu's poetic imaginary, transforming the poem into an act of sensitive and reflective communication, in which the reader becomes both receiver and co-creator of the poetic universe.

Division 3.2.1, *Spatial and Temporal Deixis – The Cognitive Chronotope*, investigates how spatial and temporal deixis shapes the cognitive chronotope in Grigurcu's poetry, determining the reader's orientation within the lyrical universe. From the perspective of *cognitive poetics*, space and time are not merely external coordinates of poetic discourse, but become mentalized, internalized elements that influence the mechanisms of textual reception and interpretation. In Grigurcu's lyricism, spatial and temporal markers are often condensed, allusive, or fragmentary, requiring the reader to undertake an imaginative reconstruction of the poetic setting. This process activates memory, intuition, and the reader's capacity for synthesis, transforming the chronotope into an experience perceived more affectively than descriptively. Through subtle juxtapositions, shifts of perspective, and overlaps between inner and outer time, Grigurcu's poetry creates a fluid geography and temporality that engage the reader in an act of co-creating poetic space and time.

In Gheorghe Grigurcu's lyrical universe, space and time exist in an organic relationship, forming a cognitive chronotope that shapes both interpretation and the aesthetic experience of the text. Spatiality is often minimized, abstracted, or reduced to symbolic landmarks, while temporality may appear suspended, circular, or fragmented, reflecting the inner rhythm of the poetic self. These strategies allow the reader to perceive the poem as a mental stage in which external reality is transfigured through the filter of poetic consciousness. Spatio-temporal deixis

not only orients the reader, but induces a perceptual state, inviting them to experience simultaneously presence and absence, continuity and rupture of time, proximity and distance of space. Through this subtle configuration of the chronotope, Gheorghe Grigurcu's poetry acquires reflexive depth and a meditative dimension, encouraging the reader to engage not only in decoding meaning, but also in affectively experiencing a temporality and spatiality marked by interiority and contemplation.

Subchapter 3.2.2, *Gheorghe Grigurcu's Poetry through the Lens of Blending Theory*, applies conceptual blending theory to Grigurcu's poetry in order to highlight how the reader constructs meaning through the creative fusion of concepts originating from different semantic domains. From the perspective of *cognitive poetics*, blending is a mental process through which the mind combines elements from multiple mental spaces to generate a new configuration of meaning—one that would be impossible to anticipate if these domains were analysed separately. Grigurcu's poetry favours such cognitive fusions through unexpected metaphorical juxtapositions, surprising imagery, and abstract associations that require an active hermeneutic effort from the reader. Meaning is therefore not offered directly, but emerges gradually through the activation of the reader's imaginative and conceptual resources, as they are invited to integrate, reinterpret, and reformulate within their own horizon of understanding the meanings suggested by the text.

The analysis of Gheorghe Grigurcu's lyrical work through the tool of conceptual blending reveals the poet's capacity to generate emergent poetic structures, in which the result of interpretation exceeds the sum of its initial components. His poetic imaginary frequently creates interferences between sensory, intellectual, and metaphysical planes, producing "blended spaces" in which the reader reconfigures poetic reality in a personal manner. This process of mental composition stimulates both affective perception and cognitive reflection, transforming reading into a nuanced and profound experience of knowledge. Through the application of blending theory, poetry becomes a laboratory of creative thinking, where emergent meanings acquire aesthetic and hermeneutic value, in full consonance with the ideal of *cognitive poetics*: transforming the act of reading into a space for exploring the complexity of human consciousness.

Subchapter 3.2.3, *Textual Worlds and Sub-worlds in Gheorghe Grigurcu's Poetry*, draws on textual world theory to illustrate how Grigurcu's poetry constructs multi-layered conceptual universes that involve the reader in an active process of exploring and actualizing meanings. From the perspective of *cognitive poetics*, the poetic text functions as a mental projection space in which the reality suggested by language is articulated into "possible worlds", configured through lexical choices, imagery, focalization, and discursive tone. These textual worlds exist in a relationship of interdependence with the reader's reality, as the latter mobilizes their own cognitive, affective, and

cultural models to interpret the poem. Reading thus becomes an act of traversing and reconstructing these universes, in constant relation to personal experience.

Sub-worlds, as internal structures of textual worlds, play an essential role in nuancing meaning and enhancing the aesthetic experience. They represent specific semantic zones—associated with certain images, ideas, states, or perceptual mechanisms—that complement the architecture of the poetic universe and allow the reader to experience multiple levels of signification. In Gheorghe Grigurcu's poetry, sub-worlds are formed through the accumulation of suggestive details, recurrent symbols, and the tension between the visible and the latent, generating spaces of reflection and reverie in which the reader may enter, dwell, and interpret. Thus, textual world and sub-world theory illustrates Grigurcu's ability to create a subtle dialogue between the level of the text and the reader's consciousness, turning reading into a cognitive and deeply affective process.

Section 3.2.3.1, *Deictic, Epistemic and Attitudinal Sub-worlds*, focuses on the linguistic components that contribute to the formation of textual worlds. Deictic sub-worlds anchor the lyrical text spatially, temporally, and personally, exploring the way in which I/Here/Now generate meaning and reveal the writer's subjective perspective as well as the reader's affective involvement. Epistemic sub-worlds highlight the degree of knowledge, certainty, or uncertainty of the lyrical self and explore how these are expressed in the poetic text, reflecting the cognitive and emotional processes involved in constructing meaning for the reader. Attitudinal sub-worlds encompass aspects related to the poet's attitudes and emotions toward particular situations or moments in the text. The convergence of these sub-worlds gives rise to a nuanced and profound textual world that stimulates readers to reflect on their own worldview.

In Section 3.2.3.2, *The Textual World of the Art of Poetry*, the focus is placed on the process of poetic creation, emphasizing how cognitive processes are engaged in the understanding of lyrical creation. The investigation from the perspective of *cognitive poetics* transcends the written verse, exploring the ways in which the reader becomes actively involved in generating meanings and understanding the lyrical text. Poetry must not be perceived solely as a verbal art form, but also as a process of active thinking in which the reader forms meanings from poetic symbols and imagination generates mental representations. In this textual world, the poem becomes both an object and an instrument of knowledge, and the poetic act is represented as a dynamic mental process that brings together artistic intention, existential experience, and the imaginative resources of the creative self. The reader is thus placed in an active position, invited to participate in the construction of meaning by activating their own cognitive and affective processes. Imagination functions as the central mechanism of this process, generating mental representations that allow the reader to move beyond the surface of the text and experience poetry as a form of creative

thinking. In this way, Gheorghe Grigurcu's poetics becomes a meeting ground between creation and interpretation, where poetry is perceived not only as an aesthetic product, but also as an act of reflective and participatory knowledge.

Section 3.2.3.3, *The Textual World of Love*, focuses on the way in which the reader constructs mental representations of love. Grigurcu's love poetry transcends the simple expression of feeling, stimulating the reader's cognitive mechanisms through stylistic devices and symbolic elements, inviting them to decipher the inherent tension of this thematic sphere. Stylistic figures, expressive ambiguity, and metaphorical nuances create a polymorphic semantic field in which meanings emerge gradually, depending on the reader's affective availability and personal experience. The reader is thus invited to construct their own mental representations of love, mobilizing emotional memory, personal beliefs, and imaginative resources. Love becomes, in this framework, a territory of sensitive knowledge in which poetry functions as a catalyst for introspection, for confrontation with vulnerability, and for the aspiration toward fulfillment. In Grigurcu's lyrical universe, the intrinsic tension of love is transfigured into poetic experience, and the reader is invited not only to contemplate, but to participate in the revelation of meaning, transforming reading into an act of profound emotional and cognitive understanding.

Division 3.2.3.4, *The Textual World of Inadaptability and Autobiographical Memory*, analyses how the "textual world of inadaptability" is constructed in Gheorghe Grigurcu's poetry through the use of autobiographical memory, transformed into a key instrument for shaping lyrical meaning. In this register, autobiographism is not reduced to the mere evocation of biographical episodes, but becomes a process of poetic transfiguration of memories, traumas, and inner tensions, which acquire symbolic consistency and artistic expressiveness. His poetry reveals heightened sensitivity to experiences marked by marginalization, fragility, inadaptability, and painful interiorization, which are converted into poetic images with strong affective and cognitive impact. The reader is invited to decipher the layers of memory embedded in the text, to identify the symbols and metaphors that reproject events, states, or existential struggles, reconnecting them to their own experiential background. Thus, autobiographical memory becomes a link between the poet's inner world and the reader's consciousness, generating a hermeneutic space in which inadaptability is transformed into shared knowledge, introspection, and reflection. Through this poetic transmutation, Grigurcu grants aesthetic vulnerability a cognitive dimension, and reading becomes an act of affective solidarity and understanding of the human condition.

Section 3.2.3.5, *The Textual World of Nature*, examines the way in which Gheorghe Grigurcu's poetry constructs the "textual world of nature" as a privileged space of mediation between the inner universe of the poetic self and the reader's experience. Nature is not represented as a mere external backdrop or decorative element, but becomes a symbolic and cognitive medium

through which universal themes such as life, death, time, and the fragility of existence are filtered. The natural imaginary revealed in Grigurcu's lyrical creation carries a reflective charge that activates the reader's mental processes, inviting them to perceive in the elements of nature deep correspondences with their own experiences, memories, and existential questions. Vegetal imagery, atmospheric phenomena, the cyclical rhythm of seasons, and telluric images become cognitive and affective landmarks through which the reader projects and reconstructs meaning. Thus, nature functions as a space of dialogue between the text and the reader's consciousness, stimulating reflection and introspection, and fostering the emergence of mental representations that transcend simple description. In this way, the textual world of nature contributes to shaping a hermeneutic horizon in which the reader is challenged not merely to observe, but to feel, to think, and to participate actively in revealing the deeper meanings embedded in the poetic text.

Section 3.2.3.6, *The Textual World of Faith/Religion*, highlights how the religious dimension becomes an essential reference point in shaping poetic meaning and reflecting on the human condition. Faith, as a core element of Grigurcu's poetic thought, is not treated as a dogmatic component, but as an inner impulse toward spiritual quest, dialogue with transcendence, and questioning the human place in the universe. Religious symbols and images of the sacred are integrated into a lyrical discourse marked by sobriety, introspection, and metaphysical tension, opening for the reader a space of meditation on values, identity, and the meaning of existence. Through these markers of the sacred, the poem becomes a space of encounter between poetic inquiry and spiritual turmoil, inviting the reader to reflect on their own beliefs, doubts, and revelations. In this context, poetry becomes a hermeneutic act in which the reader is called to reassess their relationship with the transcendent, transforming the reading experience into one of self-understanding and reconnection with the spiritual dimension of being.

The thesis is accompanied by a series of appendices that complement the main analysis and offer a broader framework for understanding Gheorghe Grigurcu's work. These include, first of all, biographical data and a chronological list of the volumes published, configuring a set of monographic information meant to contextualize the research undertaken in the thesis. Although the present study focuses exclusively on the poetic creation, the biographical aspects could not be ignored, and are therefore placed in the appendices for reasons of space. Also included are testimonies and life experiences of the author, which leave their imprint on his lyrical texts and contribute to outlining a complex profile of the writer. The appendices also contain detailed analyses of certain sections of the thesis that were relocated there so as not to overburden the main body of the work. Overall, the appendices constitute an essential complementary instrument designed to complete and support the central exegetical endeavour.

Gheorghe Grigurcu's poetry is inscribed within Romanian late Modernism, distinguishing itself through formal rigor, reflective depth, and thematic complexity that foreground introspection, identity crisis, and the intellectual dimension of the poetic act. His lyrical discourse cultivates an aesthetics of tension between lucidity and vulnerability, in which beauty is reconfigured through contact with ugliness, dissonance, and existential melancholy. In this poetic space, rigorous form does not limit expressiveness, but enhances it, directing language toward concision, semantic density, and controlled hermeticism, accessible especially to an initiated reader. The dominant themes—time as a dissolving and revealing entity, love experienced between aspiration and alienation, memory as an inner museum of pain and identity, nature and the sacred as cognitive and affective reference points—are articulated within a paradoxical lyrical universe where order and crisis coexist. Poetry thus becomes a territory of knowledge and reflection, a space of confession and self-exploration, in which the reader is invited to participate actively in deciphering meaning and in experiencing the aesthetic act.

A *cognitive-poetic* reading of Gheorghe Grigurcu shows that his poetry constructs meaning by activating the reader's mental and emotional processes, turning reading into an act of co-creation. Concepts such as cognitive deixis, figure-ground theory, conceptual blending, and textual world theory reveal a poetic universe that must be mentally reconstructed, engaging memory, imagination, empathy, and reflection. Metaphor functions as a tool of knowledge, generating new semantic spaces through unexpected associations—concrete with abstract, natural with spiritual, sensory with metaphysical. The thematic worlds of love, nature, inadaptability, poetic art, and faith shape a symbolic map of human interiority, where lived experience becomes material for cognitive and spiritual insight. Grigurcu's poetry thus goes beyond traditional lyricism, becoming a laboratory of meaning in which identity, memory, suffering, eros, and transcendence are reinterpreted, and the reader is invited to experience the poem cognitively, aesthetically, and existentially.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

G. Grigurcu's writings have benefited from extensive and favorable critical reception, reflected in articles and reviews signed by major figures of Romanian literature. From his poetic debut onward, both his personality and his oeuvre have aroused interest—on the lyrical as well as on the critical plane. Although he claims the primacy of his poetic vocation, his work as a literary critic—also sustained by professional engagements—has asserted itself with undeniable authority, partly eclipsing his role as a poet.

G. Grigurcu's oeuvre is distinguished by remarkable internal coherence, in which analytical acuity intertwines organically with poetic sensitivity. As a critic, he maintains constant attention to expressive nuance and to the authenticity of the literary act, conferring depth and interpretative finesse upon his writing. At the same time, the poet Grigurcu projects his lyrical universe into a domain of reflection and subtlety, maintaining thematic and stylistic continuity between his two personae.

Critics emphasize the expressiveness, concision, rigor, and aesthetic force of G. Grigurcu's poetry, along with its civic spirit and stylistic refinement. Marian Popa highlights the poet's originality through a suggestive comparison with the rare and tough elements in Mendeleev's table. In the absence of dedicated monographs, this research has relied on numerous articles published in major literary journals (*România literară*, *Familia*, *Vatra*, *Steaua*, *Observator cultural*, *Contemporanul*, *Acolada*). Distinguished critics and writers—among them Virgil Ierunca, Ana Blandiana, Nicolae Manolescu, Ion Pop, Alex. Ștefănescu, Al. Cistelean, and Marian Popa—have contributed to shaping his literary profile.

Chapter I brought to light the complexity of G. Grigurcu's double vocation—as poet and literary critic—emphasizing both the sensitivity, originality, and depth of his lyrical creation and the lucidity, polemical edge, and ethical stance present in his critical endeavor. Although this duality has generated divergent opinions, a balanced analysis allows for a clear understanding of his personality and value within the landscape of contemporary Romanian literature. Equally, the ways in which the two facets of his creation complement each other were underscored: the poetry draws upon the critic's analytical spirit, whereas the criticism is nourished by the poet's sensibility. In this way, G. Grigurcu builds a bridge between lyrical introspection and rational rigor, defining a personal style recognizable by the fineness of observation and clarity of expression. Through the consistency of his reflections and fidelity to authentic values, he becomes a benchmark of intellectual integrity, inscribed in the tradition of the great critical minds that shaped the evolution of postwar Romanian literature.

Chapter II emphasizes the interdisciplinary character of *cognitive poetics*, which brings together linguistics and cognitive psychology to analyze literature in direct relation to the reader's

experience. This approach redefines reading as an active process in which the reader becomes a co-creator of meaning—alongside author and text—through the perceptions, emotions, and cognitive processes involved. Instruments such as cognitive deixis, textual world theories, figure and ground, blending, and conceptual metaphor provide a unified analytical framework that explains how the reader becomes mentally and emotionally anchored in the literary universe, transforming reading into an immersive and reflective experience. Literary meaning thus emerges dynamically from the interaction between textuality and the reader's consciousness, within a continuous affective and cognitive dialogue.

The impressionist criticism practiced by G. Grigurcu—centered on subjectivity, emotion, and expressiveness—intersects with the principles of *cognitive poetics* by reaffirming the reader's active role. In addition, G. Grigurcu develops an ethical criticism—honest and engaged—in which aesthetic judgment is inseparable from moral uprightness. His critical style balances empathy with lucidity, while irony becomes an instrument of evaluative distance and intellectual authenticity. Through his activity, G. Grigurcu offers a critical model that combines the aesthetic and the ethical dimensions, advocating for an authentic, uncompromising literature. Thus, reading—both in the vision of *cognitive poetics* and in Grigurcu's critical practice—becomes an act of profound knowledge of the text and of the self.

Chapter III demonstrates that G. Grigurcu's poetry belongs to Romanian late Modernism, notable for its formal rigor, profound reflexivity, and intellectualized, hermetic discourse addressed to an initiated reader. His lyricism capitalizes on introspection, cognitive abstraction, and psychological analysis, configuring an “aesthetics of crisis” in which beauty is reconceptualized through the integration of ugliness, dissonance, and alienation. In this poetic universe, suffering, marginality, self-awareness, and inner tension are rendered through a cryptic language where severe form intensifies expressiveness.

The titles of Grigurcu's volumes act as semantic anchors, while stylistic devices—especially metaphor and the “togglng” technique—disrupt linear time and create a circular, melancholic temporality tied to identity crisis. Textual world theory highlights a fragmentary yet coherent poetics where deictic, epistemic, and attitudinal levels involve the reader as an active co-participant. Conceptual blending fuses natural with spiritual and sensory with abstract, prompting cognitive mapping and interpretation.

Conceptual metaphor is understood as a fundamental cognitive mechanism rather than a mere ornament, and poetic imagery reconfigures elements of the external and internal world into an emergent space rich in meanings. This becomes one of the essential keys to accessing G. Grigurcu's lyrical universe, as it allows us to understand how the poet converts lived experience into inner knowledge and aesthetic expression. Analysis of the source–target relationship

highlights the subtlety of poetic transfiguration, showing how the abstract becomes intelligible through its anchoring in the concrete, in corporeality, and in affective memory.

The central themes of his lyricism—time, love, memory, religiosity, and the human relationship with nature—are approached through paradoxes, archetypal symbols, and everyday details, in a subtle balance between concrete and abstract, between suffering and contemplation. Love is experienced ambivalently, as desire and isolation, with the absence of the feminine prototype intensifying melancholy and erotic tension. Nature acquires an essential symbolic function, transfigured into an affective and cognitive space that reflects the confrontation between the ephemeral and the eternal. The religious dimension, profound and non-dogmatic, is articulated around the idea of suffering as purification, spiritual quest, and hope, while God appears as light and love; poetry becomes a ritual space of confession.

G. Grigurcu's poetry creates a tense, polyphonic space where fragile experience, lucid introspection, and the search for meaning intersect. Written in a condensed, allusive language, it favors suggestion and ambiguity over transparency, demanding an active and reflective reader. Themes such as time as dissolution, suffering, love as absence, and nature as sign and silence are explored through paradox and identity crisis. Eschewing certainties, Grigurcu opens paths of fertile ambiguity that question language, knowledge, and being. Through its formal austerity and conceptual depth, his poetry becomes an initiatory space of resonance between thought and emotion, inviting self-exploration.

The complexity of G. Grigurcu's oeuvre has required extending the research beyond strictly poetic analysis. Consequently, the material included in the Appendices—which could not be fully subsumed under the perspective of *cognitive poetics*—has taken shape as an autonomous study with monographic value, completing the overall image of his creation.

The recommendations formulated as a result of this research focus on capitalizing on and further developing the proposed theoretical framework along the following directions:

- the publication of a monograph that coherently and systematically reflects the theoretical and applicative dimension of interpretation from the perspective of *cognitive poetics*;
- the inclusion, within university programmes in the humanities, of a course dedicated to *cognitive poetics*, with the aim of familiarising students with this interdisciplinary approach;
- the development of bachelor's, master's and doctoral theses based on the methodology advanced in this research, thus providing an innovative and relevant analytical framework;
- extending the *cognitive poetics* toolkit to other literary paradigms (e.g., Symbolism, Postmodernism) and genres (epic, drama) to test its versatility at university level;
- expanding the Appendix material into a separate monograph to fully valorise the analyses beyond the scope of *cognitive poetics*.

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ADNOTARE

Severin Marta: Poezia lui Gheorghe Grigurcu: rigoarea formală și grația imaginativă

Teză de doctorat în filologie la specialitatea 622.01 – Literatura română, Chișinău, 2025

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografie din 176 surse, anexe, 150 pagini de text de bază, declarația de asumare a răspunderii, CV-ul autoarei.

Cuvinte-cheie: Gheorghe Grigurcu, literatura română, poetica cognitivă, modernism, critic literar, creație lirică, receptare critică, figură/ fundal, deixis cognitiv, lumi textuale, sub-lumi deictice, epistemice, atitudinale, blending, metafora conceptuală, ermetism, autocritică, introspecție, percepție, emoție.

Scopul lucrării constă în evidențierea modului în care poezia lui Gheorghe Grigurcu îmbină rigoarea formală și complexitatea imaginarului, propunând o grilă de analiză și interpretare inovatoare, ce integrează perspective din domeniul literaturii și din științele cognitive, facilitând astfel investigarea felului în care construcția poetică și densitatea imaginației influențează procesele cognitive, percepțiile și emoțiile cititorului.

Obiectivele cercetării: contextualizarea profilului creator al lui Gheorghe Grigurcu, prin evidențierea elementelor biografice care conturează o voce lirică distinctă; investigarea dosarului de receptare critică de la debutul scriitorului până în prezent; definirea poeziei din perspectiva poetului și criticului Gheorghe Grigurcu; prezentarea viziunii etico-estetice a autorului, precum și exemplificarea în scrierile critice; identificarea similarităților între principiile impresioniste promovate în critica lui Gheorghe Grigurcu și viziunea teoreticienilor poeziei cognitive; enumerarea principiilor formale în creația lirică a lui Grigurcu; explorarea rafinamentului creator, evidențiind modul în care poezia lui Grigurcu se distinge prin finețe expresivă și profunzime tematică; stabilirea centrului deictic în etapele creației lirice a lui Gheorghe Grigurcu; identificarea sub-lumilor și lumilor textuale în textele lirice; evidențierea rolului teoriei figură/fundal în discursul poetic al lui Grigurcu; explorarea rolului metaforei conceptuale nu doar din perspectivă lingvistică, ci și ca mod fundamental de a înțelege lumea înconjurătoare.

Noutatea și originalitatea științifică rezidă în analiza poeziei din perspectiva poeziei cognitive – ca nouă paradigmă de cercetare interdisciplinară, ce reunește studiile psihologiei, lingvisticii și neuroștiinței, cu scopul de a evidenția interacțiunea dintre rigoarea formală și bogăția imaginarului în construcția sensului poetic, oferind o înțelegere temeinică a modului în care limbajul poetic influențează percepția și gândirea cititorului. O astfel de abordare are ca obiectiv nu doar analiza și interpretarea imaginilor poetice din poezia lui Grigurcu, ci și investigarea modului în care limbajul său poetic interacționează cu mintea cititorului, generându-i acestuia reacții emoționale ce reflectă experiențe umane universale.

Rezultatele științifice obținute constau în realizarea primei sinteze cuprinzătoare dedicată creației lirice a lui Gheorghe Grigurcu, prin analiza nucleelor tematice și a coordonatelor monografice, interpretate din perspectiva poeziei cognitive, în vederea evidențierii echilibrului dintre construcția formală riguroasă și grația imaginativă ce definesc poziția acestuia în sfera literaturii române.

Semnificația teoretică și valoarea aplicativă a tezei. Cercetarea analizează creația lirică semnată de Gheorghe Grigurcu prin lentila poeziei cognitive, evidențiind rolul proceselor mentale implicate în construcția și receptarea textului. Folosind instrumente precum *deixisul cognitiv*, *figura/fundalul*, *lumi textuale*, *blendingul* și *metafora conceptuală*, cercetarea propune un model util și aplicabil cercetătorilor, criticilor literari și cadrelor didactice interesate de investigarea interdisciplinară și de înțelegerea aprofundată a convergenței dintre claritatea formală și bogăția expresivă.

Implementarea rezultatelor științifice. Rezultatele obținute în urma demersului științific au fost reflectate în 9 articole apărute în revistele științifice de profil umanist și comunicări în cadrul a 13 conferințe științifice internaționale și naționale, precum și în activități de cercetare în cadrul Proiectelor de Stat: *Cultura promovării imaginii orașelor din R. Moldova prin intermediul artei și mitopoeticii*, ICI, USM 2022-2023 și *Cultură și politică în contextul schimbărilor regimurilor politice: de la Basarabia românească la Republica Moldova*, Institutul de cercetare al USM: Institutul de Istorie – 2023 – în curs.

ANNOTATION

Severin Marta: Gheorghe Grigurcu's Poetry: Formal Rigour and Imaginative Grace

Doctoral thesis in Philology, specialty 622.01 – Romanian Literature, Chişinău, 2025

Thesis structure: introduction, three chapters, general conclusions and recommendations, bibliography of 176 sources, appendices, 150 pages of main text, declaration of responsibility, author's CV.

Keywords: Gheorghe Grigurcu, Romanian literature, *cognitive poetics*, modernism, literary critic, lyrical creation, critical reception, figure/ground, cognitive deixis, textual worlds, deictic, epistemic and attitudinal sub-worlds, blending, conceptual metaphor, hermeticism, self-criticism, introspection, perception, emotion.

The aim of the work is to highlight the way in which Gheorghe Grigurcu's poetry combines formal rigour and the complexity of imagination, proposing an innovative analytical and interpretative framework that integrates perspectives from cognitive sciences and literary studies. This facilitates the investigation of how poetic construction and imaginative density influence the reader's cognitive processes, perceptions, and emotions.

Research objectives: contextualizing the creative profile of Gheorghe Grigurcu by highlighting the biographical elements that shape a distinct lyrical voice; to investigate the dossier of critical reception from the writer's debut to the present; to define poetry from the dual perspective of Gheorghe Grigurcu as poet and critic; to present the author's ethical-aesthetic vision, illustrated in his critical writings; to identify similarities between the impressionistic principles promoted in Grigurcu's criticism and the views of *cognitive poetics* theorists; enumerating the formal principles in Grigurcu's lyrical creation; exploring the refinement of his poetry, showing how it stands out through expressive subtlety and thematic depth; establishing the deictic center in the stages of his lyrical creation; identifying sub-worlds and textual worlds in lyrical texts; highlighting the role of figure/ground theory in Grigurcu's poetic discourse; exploring the role of conceptual metaphor not only from a linguistic perspective, but also as a fundamental way of understanding the surrounding world.

The scientific novelty and originality lie in analyzing poetry from the perspective of *cognitive poetics* – as a new interdisciplinary paradigm that unites psychology, linguistics, and neuroscience. The aim is to reveal the interaction between formal rigour and imaginative richness in constructing poetic meaning, offering a solid understanding of how poetic language shapes the reader's perception and thought. This approach seeks not only to analyze and interpret poetic imagery in Grigurcu's work, but also to investigate how his poetic language interacts with the reader's mind, generating emotional reactions that reflect universal human experiences.

The scientific results consist in achieving a comprehensive synthesis of Gheorghe Grigurcu's lyrical creation, through the analysis of thematic nuclei and monographic coordinates, interpreted from the perspective of *cognitive poetics*, in order to highlight the balance between rigorous formal construction and imaginative grace that define his position within Romanian literature.

The theoretical significance and practical value of the thesis. The research analyzes Gheorghe Grigurcu's poetic work through the lens of *cognitive poetics*, highlighting the role of mental processes involved in the construction and reception of the text. Using tools such as cognitive deixis, figure/ground, textual worlds, blending, and conceptual metaphor, the thesis proposes a model that is useful and applicable to researchers, literary critics, and teachers interested in interdisciplinary investigation and in-depth understanding of the convergence between formal clarity and expressive richness.

Implementation of scientific results. The results obtained from the scientific approach were reflected in 9 articles published in humanities journals and communications at 13 international and national scientific conferences, as well as in research activities within the framework of State Projects: Culture of promoting the image of cities in the Republic of Moldova through Art and Mythopoetics (ICI, USM 2022–2023) and Culture and politics in the context of political regime changes: from Romanian Bessarabia to the Republic of Moldova, USM Research Institute: Institute of History, 2023 – ongoing.

АННОТАЦИЯ

Северин Марта: *Поэзия Георге Григурку: формальная строгость и воображаемая грация*

Кандидатская диссертация по филологии по специальности

622.01 - Румынская литература, Кишинёв, 2025

Структура диссертации: введение, три главы, общие выводы и рекомендации, библиография из 176 источника, приложения, 150 страниц основного текста, декларация об ответственности, автобиография автора.

Ключевые слова: Георге Григурку, румынская литература, когнитивная поэтика, модернизм, литературный критик, лирическое творчество, критическое восприятие, фигура/фон, когнитивный дейксис, текстовые миры, дейктические, эпистемические и аттитюдные суб-мира, блендинг, концептуальная метафора, герметизм, автокритика, интроспекция, восприятие, эмоция.

Цель работы заключается в выявлении того, каким образом поэзия Георге Григурку сочетает формальную строгость и сложность воображения, предлагая инновационную схему анализа и интерпретации, которая интегрирует перспективы когнитивных наук и литературоведения, облегчая исследование того, как поэтическая конструкция и плотность воображения влияют на когнитивные процессы, восприятие и эмоции читателя.

Задачи исследования: контекстуализация творческого профиля Георге Григурку через выявление биографических элементов, формирующих его уникальный лирический голос; исследование досье критической рецепции от дебюта писателя до настоящего времени; определение поэзии с точки зрения поэта и критика Георге Григурку; представление этико-эстетического мировоззрения автора и его примеров в критических трудах; выявление сходств между импрессионистскими принципами, продвигаемыми в критике Григурку, и взглядами теоретиков когнитивной поэтики; перечисление формальных принципов в его поэтическом творчестве; исследование утонченности его творчества, демонстрирующее, как поэзия Григурку отличается выразительной изысканностью и тематической глубиной; определение дейктического центра в этапах его лирического творчества; выявление суб-миров и текстовых миров в поэтических текстах; акцентирование роли теории фигуры/фона в поэтическом дискурсе Григурку; исследование роли концептуальной метафоры не только в лингвистическом аспекте, но и как фундаментального способа понимания окружающего мира.

Научная новизна и оригинальность заключаются в анализе поэзии с позиции когнитивной поэтики – новой междисциплинарной парадигмы, объединяющей психологию, лингвистику и нейронауку. Цель – выявить взаимодействие формальной строгости и богатства воображения в создании поэтического смысла и предложить глубокое понимание того, как поэтический язык влияет на восприятие и мышление читателя. Такой подход предполагает не только анализ и интерпретацию поэтических образов, но и исследование того, как язык Григурку взаимодействует с сознанием читателя, вызывая эмоциональные реакции, отражающие универсальный человеческий опыт.

Полученные научные результаты заключаются в создании всеобъемлющего синтеза лирического творчества Георге Григурку, через анализ тематических ядер и монографических координат, интерпретированных в свете когнитивной поэтики, с целью выявления баланса между строгой формальной конструкцией и воображаемой грацией, определяющими его место в румынской литературе.

Теоретическая значимость и практическая ценность диссертации. Исследование рассматривает поэтическое творчество Георге Григурку сквозь призму когнитивной поэтики, выявляя роль ментальных процессов в создании и восприятии текста. Используя такие инструменты, как когнитивный дейксис, фигура/фон, текстовые миры, блендинг и концептуальная метафора, работа предлагает модель, полезную исследователям, литературным критикам и преподавателям, заинтересованным в междисциплинарных подходах и углубленном понимании взаимосвязи между формальной ясностью и выразительным богатством.

Внедрение научных результатов. Итоги исследования отражены в 9 статьях, опубликованных в научных гуманитарных журналах, в 13 докладах на международных и национальных конференциях, а также в исследовательской деятельности в рамках государственных проектов: Культура продвижения образа городов Республики Молдова через искусство и мифопоэтику (ICI, USM 2022–2023) и Культура и политика в контексте смены политических режимов: от румынской Бессарабии до Республики Молдова (Институт исследований при USM: Институт истории, 2023 – в процессе).

SEVERIN MARTA

**THE EXPRESSIVENESS OF GHEORGHE GRIGURCU'S
POETRY: FORMAL RIGOR AND IMAGINATIVE GRACE**

SPECIALIZATION: 622.01 – ROMANIAN LITERATURE

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