

MINISTRY OF EDUCATION
“1 DECEMBRIE 1918” UNIVERSITY OF ALBA IULIA
FACULTY OF HISTORY AND PHILOLOGY
PHILOLOGY DOCTORAL SCHOOL

PhD THESIS

Abstract

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ALBA IULIA
2021

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MIRCEA ZACIU: A MONOGRAPHIC STUDY
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CONTENTS

INTRODUCTION.....	4
From the incipient stage to the stage of self rediscovery	4
CHAPTER 1.....	13
Biographical aspects	13
CHAPTER 2.....	31
MIRCEA ZACIU – the academic scholar	31
2.1. A professor’s portrait	31
2.2. Mircea Zaciú and the issues of the Romanian education	37
CHAPTER 3.....	43
MIRCEA ZACIU – the man of letters	43
3. 1. The temptation of prose	43
3.1.1. The literary report.....	50
3. 2. Poetry preoccupations.....	52
3.3. From dramaturgy to movies	55
CHAPTER 4.....	60
MIRCEA ZACIU – the literary critic and historian	60
4. 1. The inaugural moment: The meeting with Ion Agârbiceanu	67
4.2. The activity as literary historian and critic.....	73
4. 2.1. The portretist	90
4.3.The editor and his forewords.....	93
CHAPTER 5.....	101
MIRCEA ZACIU – the memoirist	101
5.1. Mircea Zaciú – diarist	101
5.1.1. The epoch –the world, the Romanian exile	105
5.1.2. The relations with the Romanian Writers’ Union and the academic staff	110
5.1.3. Editorial and cultural interests.....	117
5.1.4. The relations with the family and friends. Entourage and social life	123
5.1.5. A psychological portret	128
5.2. Mircea Zaciú – the letter-writer.....	135
5.2.1. The correspondence Mircea Zaciú – Ion Brad	137
5.2.2. The correspondence Mircea Zaciú – Octavian Şchiâu	142
5.2.3. The correspondence Mircea Zaciú – Marian Papahagi.....	154
5.2.4. The correspondence Mircea Zaciú – Aurel Sasu	159

5.2.5. The correspondence Mircea Zăciu – Ion Pop.....	161
5.3. Mircea Zăciu – the traveler	174
CHAPTER 6.....	189
MIRCEA ZĂCIU – the coordinator of Dicționarul scriitorilor români	189
CONCLUSIONS	214
ANNEX 1	217
The series <i>Restituiri</i>, Dacia Publishing House, Cluj-Napoca.....	217
REFERENCES.....	221

Abstract

Key-words: Mircea Zaciú, monography, literary critique, literary history, correspondence, memoirs, *Dicționarul scriitorilor români*.

The PhD Thesis *Mircea Zaciú: A monographic study* is a documentary and analytical foray into all aspects of the critical personality of Mircea Zaciú, a leading figure of the University of Cluj. Considered, between 1970 and 1990, the mentor of the school of history and literary criticism of Cluj, Mircea Zaciú is part of the third generation of literary critics and historians who illustrated the University of Cluj since its founding in 1920.

The first professor to teach the history of Romanian literature at the newly established university was Bogdan Duică, belonging to a family of Braşov scholars, including his brother Ion Bogdan, illustrious Slavist from Braşov, a former active member of the Academy, creator of good school research in Slavic studies. Their sister, Catinca, had the chance to be liked by N. Iorga, who, during her visits to Transylvania in 1901 and 1902, found a way to start a new family life after breaking up in his youth with the daughter of Tassu from Junimea.

Bogdan Duică died in 1934, while he was president of the baccalaureate in Braşov, opening the succession for the leadership of the department, which, following the competition that took place, was declared the winner, not the favourite of Sextil Puşcariu and the people of Cluj, Ion Breazu, but a product of the School of Literary History in the capital, D. Popovici, supported by D. Caracostea, who was his teacher in Bucharest. Popovici, a good specialist in Enlightenment literature and Eminescu's work, died in 1952, succeeding at the chair by Ion Breazu, not before he had taken Mircea Zaciú as a trainer, since the fourth year of studies.

The son of a lawyer with high school studies in Satu Mare, Arad and Oradea, Mircea Zaciú proves to be an extremely well-read student, with numerous philological training, which proved to be auspicious for a prestigious university career. As it appears from his correspondence with Octavian Şchiau, the first years brought the department many young people, including O. Şchiau, Ion Pulbere, Ştefan Bitan Dumitru Pop, Nicolae Both etc., who joins Iosif Pervain, the only heir to the old team. Newcomers develop a casual critical spirit, subsumed by friendly competitive collegiality, concerned with the priority resolution of the housing problem or a marriage that relieves them of other worries. In this context, Mircea Zaciú aspires to become a writer and escape from Cluj to the capital, which he considered the only one capable of satisfying his aspirations and pride. He attempted in this regard, finding Monica Lazăr in the capital, who had just broken up with Eugen Todoran, but things did not go as he wanted. Returning to Cluj, he dedicated himself to writing courses and writing life to diminish the pride that characterised him.

We also discuss these elements of cultural background for shaping the environment in which his intellectual formation crystallises. We insist on separate chapters, which convince that there is a strict determination between these biographical and professional elements, bringing together appropriate biographical, didactic and scientific aspects. We intend to include in as much detail as possible each biographical and cultural episode that we can detach from the diary, from correspondence or interviews, in order to outline a portrait as close as possible to the reality of the man and the critic. All of them contributed and decisively influenced his training as a teacher and publicist, his assertion as a historian and literary critic, a demanding evaluator of the Cluj and national cultural environment.

With the installation of the communist regime, from a generation of writers and literary critics established in the interwar period, some were brutally removed, and others themselves moved away from the contemporary literary act, unable to respond to excessive political orders. Some left the country, and others came to make a pact with the devil. It was stated that Zaciú would have signed such an adhesion initially, but the documents from CNSAS were inaccessible to us for the time being, and we could not control the veracity of the news.

The path of assertion of the generation of writers and literary critics to whom he belongs was difficult and contorted, most of them, including our author, getting caught in the nets of proletkult from which the prose of the young writer was not exempted, totally or almost totally, impossible to recover. However, a specific technique of epic construction could place him in the descendants of G. Călinescu's or Petru Dumitriu's novels.

His idol was his high school friend, Titus Popovici, whose career he wanted to copy, but without success. Eager to enter the graces of the new ideologues, he did his best to maintain friendly relations with his best colleague in this field, Ion Brad, but also with the newcomer to the department, the illegal and the fighter in Spain, Zoe Bugnariu, with whom he signed specific texts regarding the socialist press in the "Studia" magazine of the University of Cluj. Moreover, when he becomes dean, he behaves like a scoundrel, expelling a series of artistically gifted young people, such as Ioan Alexandru or Radu Ulmeanu, the latter describing in great detail the "tyrannical" circumstance of Professor Zaciú.

Mircea Zaciú, who was himself hunted for his unhealthy social background, fell into the trap of this dishonest behaviour, as the communist dictatorship caught the young writer discounting Marxist-Leninist theses and bowing to the triumphant writing of mass-translated Soviet writers through Cartea Rusă Publishing House. One can detect in the critical considerations signed at this time a hesitant and feudal path to the ideology of the time, a situation from which he escaped only the total ignorance of his literary creation in the later stage. Leaving literary creation, he abandoned

the attitude that led to its removal from the literary circuit, adding to the creators of literature and its exegetes' free will in the creative act or objective and firm judgment, which previously forced him to write literature and criticism. Writers have, as is well known, never had complete freedom in the literary act.

Speaking of the proletarian period, it is worth mentioning the reckless pressure of an obtuse political regime, which intervened in a wrong way in the destiny of Romanian literature. Therefore, the autonomy of the aesthetic was manifested in rare cases, and then with approvals from the party, following tacitly accepted agreements. In this climate harmful to literature, Mircea Zăciu was forced to discover a new way of avoiding "creative freedom", strangled by the political factor, creating, for a short time, atypical literature, which is necessary and challenging for our field of research, because we tried to find sequences of creative freedom, even in the works of the so-called "literary rejection". We could say that the paradigm shift came with the discovery of the epic universe of Ion Agârbiceanu, a fact that determined him to return to the sources of the great interwar literature.

With all the negative aspects related to the background of the era in which he has to work, this historical period helped Mircea Zăciu to find himself because, since then, he understood that the creative act must have complete freedom, and proletarian literature is a dead-end he has to leave. During this period, his own reflections and principles of authentic literary literature and criticism were born, in which honesty and courage were the foundation of just critical judgments. He had the courage of a firm introspection, which led him to formulate decisions that required a total break with ideological dictatorship. The freedom of creation clearly and sincerely acquired led him on the right path.

In this paper, we try to postulate a different Mircea Zăciu, somewhat in contrast to the image consecrated by literary criticism and history, bringing in a stronger light his journalistic and epistolary activity of a particular literary value, as well as the shadow part, not subject to research due to the fog of time placed over some debut works, due to the lack of an attitude capable of objectively radiographing the mentality of the common era. Thus, we conceive the work to approach the entire creation of Mircea Zăciu, to decipher all the mechanisms of history and literary criticism, which imposed him in Romanian literature as an excellent mediator between writer, opera and reader. The synthetic, fluent and elegant style gives unity and unique value to his entire creation, resulting in a refined and erudite product obtained by attending different fields and discovering viable models.

The work aims to highlight the complex cultural personality of Mircea Zăciu, considered by us an instrument for understanding all his critical and memorial acts. It should be noted that

Mircea Zăciu shows flexibility and a creative strategy in his correspondence with each of his friends, orienting literary discussions towards their area of significant interest, the centre of analysis being populated by shared skills and concerns: either literature or theatre, painting or the music. From his confessional writings, from the correspondence with his literary disciples, who became, over time, important people of letters, we realise that, in order to identify and appreciate the performance of the esthetician and literary critic, of the man of culture in general, we must enter the genuine substance of its creative spirit, which is polemically animated by the presence of harmful factors, unable to raise the quality level of culture. The struggle with the regime's forces, with the narrowness of views, became essential for him, the effort being doubled by pleasant critical impressionism transposed into an appropriate metaphorical and spiritual garment. Demonstrating a perfect aesthetic taste, resulting from multiple readings, from various sectors of the human spirit, he discovers himself as a class humanist who is no stranger to any of the fields of the human spirit, namely art, cinema, drama, painting, the music.

In our research, we start from the fact that some established critics or others raised under the tutelage of the university professor reached the maturity of some critical opinions appreciated in the industry, wrote about the different aspects of Mircea Zăciu's literary life and cultural activity. However, an overview was still left to wait so that all these aspects would find a familiar face of approach and a coherent point of view to examine them. We necessarily resort to new sources of information, as was the case of the homage issue of the magazine "Vatra", which brought to light many aspects previously ignored. I was thus pleased to read the interpretations offered by Gelu Ionescu in his contribution: *...departe...*, Ion Pop: *Mircea Zăciu în dialog epistolar cu Marian Papahagi*; Adrian Popescu: *Iar mașina de scris se răcise*; Marta Petreu: *Mircea Zăciu, Cu dragoste*; Mircea Braga: *...Condiția (ne)schimbată a naratorului...*; Georg Aesch: *Firescul ca stil*; Ioan Mușlea: *Mircea Zăciu, într-altfel*; Irina Petraș: *Profesorul și singurățățile*; Mircea Popa: *Mircea Zăciu și exilul românesc*; Constantin Cubleşan: *Prozatorul*; Nicolae Oprea: *Formatorul (și modelul) din umbră*; Constantin M. Popa: *Un auster magistru al solitudinii angajate*; Ion Buzași: *Mircea Zăciu sau tehnica edițiilor de la „Restituiri”*; Mircea Țicudean: *Eminența cenușie*; Iulian Boldea: *Tentația confesiunii*; Marius Însurățelu: *Țara de dincolo de teritorii*. Starting from the same bibliography, we were able to consult with beneficial results the correspondence with Octavian Șchiau and Ioan Mușlea, then the one with Aurel Sasu and Ion Pop, as well as a documentary section that included testimonies from the Securitate Archive, regarding the professor.

An original document for our research, which refers to the monograph written by Mircea Zăciu, Ion Agârbiceanu, is the round table, organized by the magazine "Tribuna", with the

following participants: D. R. Popescu, Ion Vlad, Adrian Marino, Mircea Popa, Marian Papahagi, Ioan Oarcăsu, Vasile Igna, Constantin Zărnescu, Ion Lungu, Marcel Runcanu, Mircea Muthu, Valentin Tașcu, Radu Mareș, Ion Vartic, Virgil Bulat, Aurel Sasu, Ion Marcoș și Augustin Buzura. The consultation of their opinions was of great use to us in the objective judgment of the activity of the literary historian and the capture of the qualities of the Cluj critical school of literary history.

In order to maintain the ascertaining balance, we also addressed the works of Eugen Simion (*Scritori români de azi*, III), an operation that was useful for us to detect different angles of critical adequacy, to discover Zăciu's conception of criticism, including the synthetic portrait offered. . It is about emphasising the axiological examination that Zăciu's profession of critic reaches, placed each time on a diversified analytical pedestal, which does not ignore the philosophical reverberations. Secondly, the critic must have written like the writer, which shows the high aesthetic taste and creative talent. Then, the consciousness of professional dignity must be the landmark of critical activity, based on a particular morality and accompanied by honesty and courage.

The critic's role is to evade the extreme technicality and scepticism that burdens the critical act and removes both the author and the reader of literature. In other words, the exegete must convey the joy of reading and meditate on the literary text. As such, Mircea Zăciu considers that a literary critic is not critical if he does not show his love for literature, for literary fiction. A writer is a creator of values in relation to his time and conscience, which he is called to paint as accurately and as original as possible. This is also the case of Mircea Zăciu's critical analyses, animated by well-defined characterological intentions, accompanied by an adequate critical language, to eliminate the prolific or inadequate formulations insufficiently argued. Instead, intimacy in criticism is acceptable when it does not mean verbal abundance or rhetorical exhibitionism.

Rich sources of information and interpretations come from the articles written by the literary critic and historian Mircea Popa, a fine connoisseur of Mircea Zăciu's cultural activities, in which the author completes and deepens the knowledge of the cultural personality and works of his teacher, drawing the primary lines of portrait and offering numerous directions of deepening our scientific research. After sketching a global portrait in the magazine "Orizont", after analysing the series "Restituiri" from "Manuscriptum", the professor from Cluj revealed some contradictory elements of the personality of his former teacher, signalling some of them in the article *Ieremiadele lui Mircea Zăciu*, published in the magazine "Caligraf". The series of his investigations continue with Mircea Zăciu, in memoriam, from "Astra blăjeană", with the synthetic portrait from the evocative literary work *Figuri universitari clujene*, published by Grinta Publishing House (2003), then with comments on the correspondence with Octavian Șchiau and Ion Brad, for to finally dwell

on the significance of journals and revelations made in correspondence with his disciples Marian Papahagi, Aurel Sasu and Ion Pop, highlighting the role of guiding spirit in influencing the "Echinox" generation or the complex work on the *Dicționarul scriitorilor români*.

He has the merit of preserving some of the professor's courses, which he typed during a vacation, then offering them for storage to the Central University Library in Cluj. Mircea Popa, in a special article from "Manuscriptum", drew attention to the exceptional value of the collection "Restituiri" coordinated by the teacher at Dacia publishing house, his role as a guide and literary trainer, putting his mark on a whole generation of young critics, as the critical text and the prefects were supervised by the teacher and enjoyed his many suggestions and recommendations. We thus mention some of the future apprentices in literature. They submitted many texts to the thick lenses of the teacher having much to learn from these "interferences": Ion Vartic, Aurel Sasu, Marian Papahagi, Valentin Tașcu, Mircea Popa, Doina Curticăpeanu, Ion Pop, Petru Poantă, Mircea Muthu, Ion Buzăși, Constantin Hârlav, Ion Simuț, Al. Cistelecan, Virgil Podoabă, Teodor Tihan, Ion Marcoș, Ioan A. Popa, Mihai Gherman, Titus Moraru, Doina Modola Prunea, Georgeta Antonescu. The same series includes professors and researchers from outside Cluj: Diana Cristev, Lucian Drimba, Gheorghe Radu, Marin Bucur, Nicolae Florescu, Ioan Opreș, Nicolae Albu etc. At Dacia Publishing House, professor Zăciu prepared two commemorative volumes, one dedicated to Ion Agârbiceanu and another to Liviu Rebreanu, which involved another significant interpretive effort. Among those who appreciated his activity were some of the critics imposed nationally, such as Perpessicius, Nicolae Manolescu, Mircea Iorgulescu, Lucian Raicu, Al. George, Gabriel Dimiseanu, Eugen Simion, Livius Ciocârlie, Mircea Martin, Ion Vlad, Iordan Datcu, Gh. Grigurcu, Adrian Popescu and others.

Going through the rich contents of Mircea Zăciu's works, we notice that he approached the most diverse species of literary criticism: portrait, letter, pamphlet, essay, tablet, critical speech, etc., understanding from the beginning of his university and artistic career that man of culture must come with all the cultural flags in the arena to change the university and cultural agora. From an interpreter of literature, there are moments when he turned into a character, as can be seen from his memoirs, a man with many young friends and many opponents whom he criticises and is criticised. We note that all the critics, friends, relatives, former students or cultural collaborators, many in number, did not hesitate to write about the life and cultural activity of the one who marked their professional or cultural career. The analysis of the works written by Mircea Zăciu offers to anyone who crosses them with attention and good faith a kind of initiatory journey in significant sectors of literary life, following the meeting with which the offered image benefits from substantial completion. The significant effort made in *Dicționarul scriitorilor români*, through which he

wanted to fill a first-rate historiographical gap, cannot be ignored. To this critical episode, our work gave a proper space insofar as it had repercussions on an entire epoch.

The present work, *Mircea Zăciu: A monographic study*, is structured in six chapters and then in subchapters necessary to detail the most critical cases, each chapter or subchapter having the intention of exhaustive treatment of the cultural aspect researched, presented briefly below.

Chapter 1, *Biographical Aspects*, is intended to be a guiding chapter, which orders the work towards all areas of activity of Mircea Zăciu. Following the aspects of his personal life correlated with his literary attempts, from childhood and adolescence, we emphasise the predestination towards a prominent literary career. We highlight in this chapter the cultural influences that have left their mark on the intellectual and literary formation of the one that whole generations of philologists have called the Professor. Founder of a critical school in Cluj Napoca, he transcends the geographical area of Transylvania in his writings, approaching Romanian literature and universal literature alike, always inclined to comparative approaches and always eager to put back the values lost in time or ignored in the cultural mentality of contemporaries, which they deserved.

Chapter 2, entitled *Mircea Zăciu – the academic scholar*, is dedicated to the humanist teacher Mircea Zăciu, starting from the idea that in the centre of our scientific attention should not be only an accumulation of biographical data and scientific contributions of Mircea Zăciu, necessary to occupy the teaching career. However, especially the solid alchemy established between the teacher and his students. As a result, a cornerstone of an axiological judgment was installed to propel them in a literary circuit of the consciousness of professional dignity. As a result, the university professor deeply marks the generations of the Faculty of Letters, being decisively involved in the training process as a teacher and as a mentor, despite his rugged appearance, behind which hid a European spirit, communicative and caring about fate. To each, in its cultural proximity. The profession of university teacher marks Mircea Zăciu in a specific way; he structures it in the sense of the exigencies of the university career. According to the customs of the time, this professional quality had to be doubled by the literary preoccupation of the publicist. Then, confirmation in journalism meant the qualitative validation of the university function, both in front of students, readers and creators of the literary press, eager to be in the future themselves publicists, literary critics and historians, and in front of university colleagues who had clear criteria of appreciation of literary facts. In addition, being an exceptional philologist meant for Mircea Zăciu to be at the intersection of his university career with literary criticism and history. Here we benefited from the manuscript of some courses, as he conceived them at the time of teaching in the years '50 and '60.

Chapter 3, *Mircea Zăciu - the man of letters*, with the subchapters *The temptation of prose*, *Poetry preoccupations*, and *From dramaturgy to movies*, aims to insist on the author's first literary attempts in prose, and later in poetry and dramaturgy. At the centre of our analysis was his debut prose *Șobolanii* (renamed *Începutul sfârșitului*), a text the size of a micro-novel. We could not pass so easily over this critical chapter in the writer's life, paying attention to the short stories from *Bălcescu*, *Amiaza unei revoluții* and *Unde sfârșește pustiul*, with the necessary critical restraints. Analysing the volume of lyrics published posthumously, *Jucătorul de rezervă*, we found that it integrates with the notation poetry, constituting a playful, spontaneous exercise, without pretensions of publication. We found an excellent literary construction in a comparative approach to prose and poetry, but the transition from atmospheric to ideological prose dramatically diminishes their value.

Chapter 4, *Mircea Zăciu – the literary critic and historian*, analyses, in stages, the entire activity of literary critic, discovering the almost complete picture of a critical activity for which he proved fundamental qualities. We have tried to identify some "patterns", but the operation is not essentially one that leads to conclusive results, the finesse of the critic going beyond superficial thematic or stylistic similarities.

Judged globally, his activity as a teacher, critic and literary historian has influenced generations, and the analysis of the era has manifested itself through the robust and uncompromising spirit, subjective and intolerant of stupidity, dilettantism and inculturation. He wanted to correct the imperfections of the age, to see its limits, the hilarious and flat aspects. The stage of the "satanic decade", as he called it, is a stage of inculturation, of Dulea's censorship, of the Spornic - Suzana Gâdea stage, of the presence of the "apparatchiks" and the applauding nomenclaturists of the Ion Brad type, with whom he broke any friendship, of the plagiarism of Eugen Barbu, of the narrowness of views of many of the servants of Protochronism. His diary is consequently an act of national education, of a judgment of communist nostalgia and outgrowth of any kind, an act of literary revenge and revenge. As a literary critic, he manifests a sentimental attraction towards Ion Agârbiceanu, reintroduced in the literary circuit. It was an excellent opportunity to express the extra vision and critical expression through a sympathetic, good quality critique. Just as the old prose writer was a labourer of writing, a man of great ethical and moral value, so is the critic in his field as a skilful manipulator of literary taxonomy.

The meeting with Mircea Zăciu's work was for us a moment of critical reflection, meeting with a critic who loves glosses and nuances, analysing on small critical surfaces, with the apparent intention to penetrate deep, to detect the hidden aspects of the work. Mircea Zăciu approaches criticism as a subjective science, in which the valorising act goes through the impression of taste

and analytical refinement. These impressions are confirmed by the next chapter, in which his aesthetic and ethical ideas are exposed through the prism of his life observations, increasingly in line with the dominant ideas of the time. The contrasting analysis of some communist morals become the gloom of his biting, inclement writing. The allusion to *chaotic verbiage* is constituted as a conclusion to a nebulous epoch in the absence of spiritual dissociation.

Chapter 5 of our paper, under the title *Mircea Zaciuc-the memoirist*, focuses on the diary, correspondence and travel literature of Mircea Zaciuc. The six volumes of Jurnal make up a social-cultural fresco novel, which consumes the author's dissatisfied spirit, very rarely satisfied with himself and others. Mircea Zaciuc was a protestant spirit, without the art of compromise, always in conflict with the local university authorities, except Constantin Daicoviciu, whom he considered a spiritual model.

Specific to our work is that we pay due attention to these confessional writings, placing them in a central place in the author's spiritual journey. They can be read equally as texts of philosophical meditation, sociological analysis or polemical execution, and last but not least of a historical document. The painful aspects of life, such as hunger, cold, endless queues, illogical demolitions, the cult of personality, the ubiquity of the Securitate, are dominant aspects of slave life. These diary writings can be considered an accurate guide to memorial writing through the spontaneity of ideas and sincerity. It should be noted that the diarist moves away from the classical models, imposing new rules of writing, where we identify the dynamic colour and the sober poetry of the literary space. As an original aspect, we found that Mircea Zaciuc contributes to the modernisation of the angle of view regarding the journey in space and time by moving away from aesthetic, descriptive and monotonous canons by introducing epic narration and lyrical meditation. As a result, he places, in his way, the travel diary at the border of short stories and portraiture, promoting sociological or reporter significance. We appreciate that journals and correspondence were, for Mircea Zaciuc, a way of reconstructing the world around him and, especially, a way of self-definition and inner self-construction.

In Chapter 6, *Mircea Zaciuc - the Dictionary of Romanian Writers* coordinator- dwell on the odyssey of this work, which ended up being melted by the obtuseness of a politically enslaved censorship. Finished in the first version in 1978, through the joint effort of the three collaborators, Mircea Zaciuc, Marian Papahagi and Aurel Sasu, the dictionary was meant to annoy the notables, who wanted portraits as laudatory as possible. However, the sober and objective writing of all the literary protagonists of the time displeased the ideologically enslaved writers, which led to its ban. It was a moment of restoring the synchronism with the interwar period, focusing on the writers abandoned by the communist regime and, especially, on the integration in the general picture of

the detention literature - represented by Mircea Vulcănescu, Radu Gyr, Nechifor Crainic, of those considered "enemies of the people"- Vasile Băncilă, Radu Dragnea, Nichifor Crainic, as well as of the writers from exile and diaspora - Mircea Eliade, Emil Cioran, Horia Stamatu, George Ciorănescu, Ștefan Baciu, NA Herescu etc. We insist on the drama suffered by the authors of this work in a world of sufficiency and the cult of personality.

The scientific character of our thesis is outlined by the rich bibliography used, which led to the deepening of our information and considerations, contributing to the nuance and enrichment of the arguments used. We give due importance to the reference bibliography hoping that we will offer a closer image of the reality of the man of culture, Mircea Zăciu.

The conclusions we should formulate here, after living day and night with the opera and the character Mircea Zăciu, in the last three years, would fall into view, we believe, a global portrait of the man of culture Mircea Zăciu and what he meant to our culture and literature for about half a century and exercised the profession of a teacher at the Faculty of Philology in Cluj. It was his didactic exercise at the height of the university and academic tradition that Cluj Philology from the years of socialism and, then, after this moment, in the first decade after the so-called revolution had to fulfil. The answer can only be an affirmative one, because, we can say without mistake, the Cluj education found in its person a well-trained intellectual, with a solid culture, who currently frequented large portions of French and German literature, and whom he had the chance to get acquainted with the latest news directly from the source, through the lectureships he benefited from in his best years.

In a constant time trial with the projects and anxieties that overwhelmed him, he remained a critical command centre in the market economy of the moment, extremely well rated by the writing circles, through the extraordinary mobility he showed and involvement in the multipurpose cultural universe of the time. Let us remember that the project of *Dicționarul Scriitorilor Români* was, at the time of its announcement, one of the significant desiderata of the era, which our culture needed. Let us remember that he led with elegance and skill the collection "Restituiri" of Dacia Publishing House and that by publishing editions of forgotten writers or original writings, his collection did excellent services to the process of valuing literature from the interwar period and not only more chosen that the selection of titles involved an excellent knowledge of the whole mechanism, of the relationship between the public and the waiting horizon of the era. When each new title had to be specially approved by ideological and censorship commissions, Zăciu put into circulation names of hidden works or ignored writers, substantially changing the referential landscape of the time, that the articles in the dictionary are excellent quality and that they marked an essential step in integrating our literature into the European synchronous course.

The prefaces and studies offered by him are written with a lot of dedication and devotion, with a good knowledge of the era, both in terms of press information and editions or situations of archival funds. We can only talk about this report as a true professional, with firm selection and promotion criteria, which is why he was appreciated and followed with such enthusiasm by the young generation. While most Cluj universities were figures of teachers or specialists limited to the strict field of their profession, Zaciú was the only person open to dialogue with the young generation, who followed him with confidence and devotion and whom he guided in the face constantly with his advice directly or through correspondence. At one point, with the support of Rector Daicoviciu, he was able to enter the wondrous world of university elitism, which established him and made him the forefront of the generation in the Transylvanian area. Only later came the era of closure and economic stagnation, which is portrayed in the intense tones of the Journal, but here it is about the twilight stage and its withdrawal from the forefront of actions through the option to leave the country.

Judging the activity, it is appropriate, therefore, to consider the two main directions. The first is the university field, of teacher, trainer and guide of generations, and the second is writing, where his presence was also beneficial.

Thus, resuming and developing the above statements, we must conclude that its influence on the new generation was overwhelming and that its role in this context was essential. The humanist university environment on the banks of the Someş has always been in perfect symbiosis with the national and international artists, cultural world, drawing at any moment the ideational juice of its development from all the actual values of the time, without neglecting the past. The personality to whom we have dedicated this monograph has always understood the need for a cultural connection with the universal, emphasising local specificity in it.

Honorary Member of the Romanian Academy, the one who would be better known in the university environment of Cluj as a Professor with high P, his work and ideas were shared by many generations of students and colleagues, and therefore can be considered a school creator by the way he understood to support the best-endowed disciples he had. They took it as a model of university conduct and dedication to writing, becoming, in turn, recognised university trainers. In this pleiad, which benefited from his advice and competence, we can mention Marian Papahagi, Aurel Sasu, Mircea Popa, Ion Pop, Al as actual academic and cultural examples. Cistelean, Mircea Muthu, Aurel Pantea, Al. Cistelean, Ion Simuţ, Ion Vartic, Valentin Taşcu, Doina Curticăpeanu, Liviu Petrescu, etc., represent a formidable critical school. Mircea Zaciú permanently showed special care in creating a demanding atmosphere, which attracted the admiration of his colleagues and students eager to recognise his merits as a mentor and sower of ideas. Elected dean of the Faculty

of Letters at only 35 years old, the Professor was a lecturer in Romanian literature and language at the Universities of Aachen, Bonn and Cologne, which gave him contact with Romanian literature abroad, as well as quality foreign literature, with those essential creations necessary for a constructive comparative.

Such cultural interferences can be observed in his correspondence. European culture's places and emblematic literary and artistic creations are constantly revisited in memories, when they did not become the centre of stories of great soul, as in *Teritorii* he considered his best book. Exemplary for his constructive spirit can be considered the volumes of correspondence carried with Marian Papahagi, Ion Pop or Aurel Sasu, Octavian Șchiau, already known to the general public. They reveal the ideational tension put on the page, for the richness of information transmitted, for one's way of seeing the world and the national culture in general. Mircea Zăciu is without a doubt a famous character of this literature, a crucible of various alluviums, which make their place in his various and always so personal notes. Without exaggerating, we can say that he was a stylist critic, with a high and attractive expression, a true artist-writer, from the lineage of the chosen ones. With numerous book-like reminiscences, his impressionist style is an academic writing model, attractive on small spaces rather than on large surfaces. The fact that he had his columns very well appreciated in the magazines of Cluj, that he had an essential role in the discussions held within the Steering Committee of the Writers' Union make him an essential point of reference.

The area of her social and cultural concerns is much broader than we managed to draw her here, leaving it to posterity to outline her appropriate profile. Beyond the austere and sober aura, the man was much more complex and closer to those around him through his broad and benevolent humanity, in which he felt warmth and comprehensibility. *He was and remained a true legend of the Cluj Letters*. We have the impression, now at the end, that it is precisely this complexity of man, writer and teacher that has escaped us in many places, that we have not always managed to capture his charm. We are aware of her many imperfections, but our efforts have been sincere and in good faith.

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