EXPRESSIVE MEANS OF ACHIEVING FLORAL AVATAR IN DIMITRIE ANGHEL'S POETRY

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Abstract: *Dimitrie Anghel is remarkable in Romanian symbolism for his special approach of the flower universe, especially for his frequent identification with the floral element considered to be the avatar of the poetic. The escape in the garden – as a space of withdrawal in ideality – is achieved through dream, in a symbolic way, abundant in expressive images. A representation of an identity discourse, the dream suggests the space of human being originating retrieval through continuous metamorphoses, a space of the human souls' transmigration.*

Keywords*: symbol, flower, imaginary.*

In his diversity, the symbolist poetry's theme expresses a nonconformist and an inadequate attitude, an incompatibility with a prosaic, mercantile and philistine world. The symbolist poets reveal the *spleen*, the solitude the neurosis sustained by a full props specific to Symbolism, which fades the immediate support of these states arising from the poets' objection of the world.

The loneliness motif descends from Romanticism and is enriched with the melancholy of silence, with undecided and uncertain gestures, with heavy sadness especially in Dimitrie Anghel's poetry in which we can see his refuge in the garden.

Love, as a literary theme, is not framed in the context of nature by the symbolists, although the poets will find a connection in communicating their feelings through their predilection for fragrances and music. The intimate side of love poetry is underlined by the presence of the objects in the literary works of Al. Macedonski and then cultivated by D. Anghel, N. Davidescu, Ion Pillat, Ion Minulescu. It appears here the chamber, the paintings, the buffets and the library.

A well known floral universe we can see in D. Anghel's volume: "In the Garden" ("În grădină"), where the flowers remind us of the dead, of the love constancy, and the garden is an idealistic refuge of man's frustrated consciousness. Named by Mihai Moșandrei "the gardener of our spirituality flowers" (M. Moșandrei, 1938: 8), Dimitrie Anghel is framed in the autochthonous Symbolism (Lucia Bote Marino, 1966: 329).

Dimitrie Anghel is remarkable in Romanian Symbolism context through his special approach of the flower universe. He considers the chosen flowers' garden as a space of withdrawal in ideality and he frequently identifies himself with the floral element which he transforms in an avatar – interpreted exclusively as a metamorphosis, devoid of any negative connotation. D. Anghel's imaginary is symbolically, conventionally and analogous represented through the reality transfiguration after the poet's terror in front of the constraining reality and the common concreteness.

The escape is achieved by means of flowers' fragrance using the poet's emotional memory (as M. Proust does) which explain his predilection for the world of flowers in a page of prose in "The Story of the Troubled" – "Povestea celor necăjiți" (Iulian Boldea, 2011: 19):

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> Eu mi-alesesem lumea florilor, căci în lumea lor mi-am petrecut copilăria. Mi-aduceam aminte de grădina minunată unde am trăit, de murmurul sonor al șipotului, de freamătul arborilor, de toată risipa de petale de o împrăștie necurmat vântul. Imi aminteam simpatiile pe care le aveam pentru unele flori și antipatiile nejudecate pentru altele. Pentru mine miresmele erau gândurile lor tainice, felul lor de a vorbi, și eu aș putea ghici pe întuneric, noapte, când e mai puternic mirosul lor, ce floare anume mi-l trimite, și mai târziu toate amintirile acestea s-au redeșteptat și m-au chinuit, și asemuirea strălucirii lor am căutat-o în cuvinte, în alcătuirea minunată a petalelor ce formează o roză, ori un crin, am căutat s-o redau în strofe. (D. Anghel, 1989: 97).

The poet is so close to nature that he frequently identifies himself with its elements – usually with the aristocratic spirit of the white lily and, at a certain point, with the oak through an allegory – "The Oak and the Mistletoe" ("Stejarul și vâscul"), dedicated to a critic. The oak is the symbol of steadfastness and persistence over time, of power, of masculinity, of immortality and it was dedicated to Hera in ancient times; the Dryads were oak nymphs. The oak's heavy wood was compared to incorruptibility. Associated to the potential to live long, it symbolizes power and eternal life.

However, the floral avatar motif is significant in a text whose title is intriguing and seems to anticipate it: "Metamorphosis" ("Metamorfoză"), a poetry from the volume named "Fantasies" ("Fantazii", 1909) and also in the poetry named "In the Garden" ("În grădină") from the homonymous volume (1905). Instead, in the "Death of Narcissus" ("Moartea lui Narcis") the poet finds his human avatar.

I, now, submit "Metamorphosis" ("Metamorfoză") for analysis (Anghel, 1989: 51). In this text, the imaginary transposition is achieved by an impersonal verb used to imply the detachment desire "Și *se făcea* că fără voie trăiam acum o viață nouă" (p. 51). A modal phrase – "fără voie" is added to this in order to emphasize the irresistible force of floral narcosis, followed by apocope – "făr' de veste".

The dream motif involves the escape from the real space, the refuge in a permitted, deliberate way by placing, in the first verse, the verb in mai-mult-ca-perfect "lăsasem să m-adoarmă crinii..." (p. 51) – assuming some causative idea for what is to come through the intervention of the olfactory: "seară dulce" in which the lily's fragrance emphasizes its narcotic power.

The parallel, imaginary universe fancied by the poet in which everything is possible is represented by a nominal group "o viață nouă". We easily identify here the floral avatar by the chosen flower – that is superior and aristocratic. It is a symbol of purity, perfection, mercy and majesty in most cultures; the lily, once symbolized light and male principle, it is the flower of glory and death also. The flower description focuses on an interesting visual contrasting image: the pure, superlative white – emphasised at a morphematic level by tmesis: "atât de alb eram subt lună" – "abia scriam o umbră" (p. 51), promoting, at the same time, the desire to be eternal according to the *scripta manent* dictum and the inability to detach from the previous life's calling – writing.

The dream begins in the first verse with the expression of desire ("voind") and it is enhanced by repeating a verb in gerund in the beginning of the second stanza: "Visând trăiam cu ei acuma" (p. 51) – suggesting the anchoring in the present moment and the inclusion in the vegetable kingdom through the comparison: "și eu un crin ca dânșii". We identify the lily's preciousness in the final verse of the first quatrain which contains both an epithet and a metaphor: "Îmi întindeam voios potirul să prind o lacrimă de rouă" (p. 51).

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In the dark, calm atmosphere, under the guardianship star of the night and reverie ("subt lună"), playfulness comes through a personified epithet: "m-alinta șăgalnic vântul" (p. 51), and also the reconciliation with itself: "tihnă se făcuse-n mine și caldă inima și bună" (p. 51).

The metamorphoses idea is reiterated – "sub altă formă, să-mpodobesc și eu pământul" (p. 51) – as an aesthetification, utility, attractiveness way, forgetting the overwhelming feeling of rejection, of loneliness, of futility.

The temporal coordination, by reference to context, is achieved by a relative adverb, "when", introducing the following indication: "o mână pală […]/ S-a-ntins vrăjmașă să mă frângă" (p. 52). Instinctively, such an inferior human being: "the pale hand" ("mână pală") – in visual contrast with its shadow ("umbra sa") – descends above the lily (representing a part of the whole – "grămadă") anticipating the thanatic: "Ca subt imboldul unei forțe necunoscute și fatale,/ S-a-ntins vrăjmașă să mă frângă". The mild extinction ("Muream tihnit de-a doua oară în liniștea odăii tale", p. 52) is achieved in a favourable and comfortable environment ("cu fața calmă între perne", p. 52) in which the poet had taken refuge – his lover's chamber. As in dream and as in reality, the soul's extinction involves the detachment of flesh/body and its subsequent materialization in "another perfect and eternal form" – "altă formă desăvârșită și eternă" (p. 52) preserving the notable essence at a lexical-semantic level by synecdoche.

The superior man is searching for the perfect form to identify to until merger and which form to reflect his essence of his aspiring to the transcendent - "Eu ca o pulbere de aur m-am ridicat ușor subt lună" (p. 52). The identification is often made by explicit comparisons and metaphors. The reiteration of the process, of the agony is achieved through the repetition of the indicative verb – "muream" ("I was dying") – thet gives a durative note reflecting the manner of experiencing, of feeling the agony. We can easily observe the abundance of the indicative verbs in the first person singular in each verse of the first two stanzas – they constitute the poetic marks.

The semantic context of the stylistic figures, especially of the comparisons and personifications, includes specific elements of Dimitrie Anghel's Symbolism: nature ("m-alinta șăgalnic *vântul*", "alb ca o *zăpadă*"), the vegetal element ("Eram și eu un *crin* ca dânșii"), the human element ("făcându-ți *brațele* cunună"), the abstract element ("*Muream* tihnit", "*mișcându-și* umbra.../*Ca subt imboldul unei forțe*"), the intertwining of the human and the vegetal elements until identification ("*Eu* ca *o pulbere de aur*").

The common element of the comparisons that have vegetal elements imply the idea of *purity* by colour (the adjective *alb – white*, the noun *zăpadă – snow* – which emphasize by contrast the night's chromatic) to which the human being embodied in lily is associated to. In comparisons the noun is predominant and it is also part of another stylistic figure, which is a metaphor: "Eu |crinul| ca *o pulbere de aur*".

There are obvious, at the prosody level, the equal measure of the syllables – 18 syllables, the cross rhyme and the iambic rhythm. The phonological level has the apocope – "făr' de veste" and the paronomasia – "fatale – tale" (p. 52), alongside of the usual flow that gives the poetry an elegiac tone.

In an extensive analysis of Dimitrie Anghl's style, G. Călinescu wrote down:

> Simbolist, în fond, Dimitrie Anghel este mai autentic decât alții, cu toate acele contrasturi și amestecuri ce constituie o personalitate. […] Pentru că Anghel și-a intitulat o culegere de versuri Fantazii, a rămas un fel de clișeu critic că poetul este fantezist. Fantazia lui Anghel e fabulosul alegoric, însă din ea a derivat și un imagism. (G. Călinescu, 2003: 608, 610).

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Thus, the dream represents the immersion in the continuous metamorphoses space, a souls' transmigration space, a metempsychosis space, but, especially a space of human being retrieval of originary self. The returning to real space through ritual extinction of the lily requires openness to new metamorphoses but it also has the significance of trauma because of the ideality and originating painful rupture. The anchoring in the past, in the archetypal times, is performed by Dimitrie Anghel using the symbols with mythological reference: Vestals, Hera, Oedipus, Narcissus, Midas etc.

Through connections (*correspondances*) the author manages to fully express the relation between the poetic – representing the micro and the world – as a macrocosmic universe which are interpreted by symbols at the receptiveness level.

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