# *THE IMAGISTIC SUPPORT OF SINCERITY IN GEO BOGZA'S POETRY*

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***Abstract:*** *Geo Bogza, a representative poet of the Romanian avant-garde, contributed to the reneval of the Romanian poetry by lyrics full of complex meanings and symbols. The contemporary poet makes his mark like a rebel against the traditional ideas since the firt phase of the rebellions creation. In the ostentation and moralizing period the poet of creative exasperation proves to be a craftsman in the overlap of legendary and historical vital plan.*

***Keywords:*** *effects, imagery concept, words, exasperation, dream*

*Ioana Maria*, a simple love story, with many romantic walks in the streets, turns into a solemn, magnificent story. It is a poem that has "the vigor, realism and energy of Mayakovsky's poems" (Constantinescu, Cadran, nr. 3:1939).

*Ioana Maria* is the poem of youth that the poet relives and remembers, a poem of longing, of love and unfulfilled destiny. The poem is built around the core symbol of the ship. With the help of calendar reportage, the poet turns from the wet February evening when the love story begins to a spring morning, bitter and sad. *Ioana Maria* is a poem of remembrance, of reliving, of absence and separation, of removal, of unfulfilled longing and love.

"*Ioana Maria* we were only two ships / that meet in the morning / and on top of the fleeting waves / see and greet each other." (*Ioana Maria* XVII)

*Ioana Maria* is the seductive heroine who embodies both life joy and despair. In addition to this, there is the obsession of unrepeated things:

"Ioana Maria there are happenings / Taking place in the world once / And that morning autumn / when you were holding two roses / and we were climbing the stairs of the city / will never happen again." (*Ioana Maria* XVI)

Speech does not have the scale of the gesturing of the previous volumes retaining only the solemn side. The crucial event between the two heroes is carried out on a February evening: "It was an evening of February / the beginning of a fantastic story [...] / when I went for the first time alongside you" (*Ioana Maria* II)

Resembling the first poems, *Ioana Maria* is a poem of youth tormented by despair. As in the menacing phase, the poet still felt the sublime taste of nights filled with insomnia: "Ioana Maria,... those nights were nights / when I wanted the city with all the people / sleeping between its walls to blow"(*Ioana Maria* IV)

On bitter nights thinking about the beauty of his beloved made him feel again "as seventeen" and stay awake till "dawn". One poetic image that emerges throughout the poem is "the red flower" that Ioana Maria holds in her hand. Augmenting femininity, beauty and tenderness of the female character, both the red flower, the lilac and the rose, considered symbols of love, are to be found alongside Ioana Maria throughout the entire poem, such as the couple in love traverses the city:

"Often with a flower in hand" (Ioana Maria IX)

"And that flower in her hand was red" (Ioana Maria II)

"And you were holding a large bouquet of roses (Ioana Maria V)

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"And you were holding a rose" (Ioana Maria VII)

The flowers that Ioana Maria had in her hand at the beginning of this story of love symbolize happiness, love and eternity. The two young lovers wanted a strong steady relationship. This beautiful love story continues one May morning, when the grass receives those "two convalescent lovers" who stood quietly by the lake. Shrouded by the scents of rose petals that she had in her hand, Ioana Maria looked thoughtfully:

"It was a spring morning / you looked in front of you thoughtfully / and ate one after another the rose petals. (Ioana Maria VII)

In terms of symbology, the rose petals "express the beauty and they signal the achievement of perfection, the flawless perfection, the cup of life, the soul, the heart, the love [...] the heavenly Salvation [...] the image of the soul. It is a symbol of resurrection and immortality [...] of regeneration and initiation [...] of love, especially love that gives, pure love" (Chevalier,J Gherbrant,A: 1994:176) . In the sacred texts, the rose was most of the times associated with green and in the Golden Ass by Apuleius, it was the flower of goddess Isis.

The poet describes in a journalistic manner, the natural environment where moments of tenderness consume between the two young people: the city is full of darkness and has wide quiet streets with statues, poor forests on the outskirts, the lake and the sea filled with ships. Contrary to serene and quiet love, the natural setting was dreary, tired and wet:

"The city, that night, was gloomy" (Ioana Maria II)

"The city was then covered with snow / streets were white and soft" (Ioana Maria III)

"Ioana Maria there are murky mornings / when something bad must have happened in the world / tired and dirty clouds covering the sky / and the birds passing through wet "(Ioana Maria V)

The forests on the outskirts, the lake, the grass, the harbor, the streets, are constituents of the landscape:

"Forests on the outskirts / where we used to walk sometimes" (Ioana Maria VIII)

We sat quietly on the lake bank "in tall and tender grass" (Ioana Maria VI)

"And stood on the steps of the port" (Ioana Maria XVI)

The idea “the poet subtly implies and which constitutes the lyricism underpinning this poem is the uniqueness of moments:"(Pop.I, Steaua nr 1:1968).

"She will never be again / the rain pouring down the forest[...]

And the day I told you …shall never repeat again[...] (Ioana Maria XVI)

The innocent love story between the two young people takes a magnificent solemn size. The honest beloved one, who is seventeen, Ioana Maria, is seen as a *mysterious star*:

"It is an unknown and alone star / not seen by all people / I solely in the whole world / know that it is your star" (Ioana Maria X) or she is compared to a *ship* taking him overseas:

"You were beautiful Ioana Maria / Like a ship brought by wind from remote unknown islands" (Ioana Maria XII)

Even the usual scenery seems fantastic to the lovers. Beyond the hill that they never walked on was another realm of life:

"They were poor forests as on the outskirts / but my longing for you was great / and we saw them fantastic."(Ioana Maria VIII)



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Geo Bogza chose the ‘hill’ as an element separating ordinary daily life from life ennobled with pure love. The hill with its gently-sloping lines marks the beginning of this emergency and a distinction between the sacred beyond our world and the profane world. With the coming of autumn, the evenings became the saddest evenings of the world. Sadness and melancholy given by long heavy autumn rain foretell the separation for a long time.

The name "Ioana Maria", used 50 times throughout the poem, generates a powerful repetitive effect, Ioana Maria embodies the ideal of beauty, tenderness and feminine elegance:

Everything that happens with the character "Ioana Maria" is unique, unrepeatable, and this impression is reinforced by the expression "once" and the adverb "never":

Solemnity is necessary and it reaches a peak by using the noun "grandeur" and the verbs "wake up" and "rising". Throughout the poem it is presented the cyclical nature where the girl integrates. The love story begins in a wet evening in February ("Ioana Maria is a wet February evening", Ioana Maria II), continues into a spring morning in May, and ends in an autumn evening:

"It was a spring morning" (Ioana Maria VII)

"the tall tender grass / at the beginning of March (Ioana Maria VI)

"That fall, Ioana Maria, / I knew the saddest evenings of the world." (Ioana Maria XIII)

A strong syllogistic effect is achieved by using the adjective "pale" in its proper sense, as well as alluding to the mood:

The fleeting happiness is suggested by the noun "boat". The beauty of the lovers’ meetings lasted just a bitter and sad moment, "Ioana Maria we were only two ships / who meet one morning [...] (Ioana Maria XVII)

*Ioana Maria* cycle consists of seventeen poems grouped under three subheadings: *Ioana Maria is an old boat* (I, II, III, IV, V); *The forests on the outskirts* (VI, VII, VIII, IX, X, XI), and *The seas take us far away* (XII, XIII, XIV, XV, XVI, XVII). The volume consists of 473 nouns ( 37% of the total number of words in the poem), 262 verbs (representing a rate of 37%), a total of 185 pronouns (representing a rate of 15%), a number of 13 numbers (representing a 1% ), 133 adjectives (representing 10%), 25 temporal indices (representing a rate of 2%), 11 spatial indices (representing a rate of 1%), a total of 36 modal indices (representing a rate 3%). (see Annex no.3)

The poet uses mostly verbs in the first person singular in the past tense. The first person singular pronoun that accompanies verbs emphasizes the involvement of self in this love story.

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