

FAIRY TALE PATTERNS IN THE POETRY OF CEZAR BALTAG

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Abstract: In *Civilization and its Discontents* (1930), Freud argues that civilization was necessarily and tragically built on the suppression and sublimation of instinct. Cezar Baltag's world is one of conflicts he does not come to terms with, for which the poet finds no answers in a world of limits and limitations, hence his need to escape in his wandering for answers, in his quest for identity, into another one without limits, finality, closure. A deconstruction of the world, of reality, into fairy tales and into poems. He used fairy tales to project another world, one of psychological depth, without borders, a locus for his deep meanings to take roots, a world set free of constraints, of limits and limitations. The fertile ground of fairy tales was wisely used by Baltag in his poetry, with conscious intent, he entitled or subtitled some of his poems -pattern de basm/fairy tale pattern- taking his readers into a realm of multiple meanings.

Keywords: poetry, culture, fairy tales, myths, identity, collective imaginary

Cezar Baltag creates a lyric universe in which the mystical bonds between the material and the spiritual worlds need to be retied. The poet considers that it is necessary to follow his ancestors, to return to the roots, to folklore in order to re-create the broken bonds. The approach is rather intellectual combining ancient spells, formulas taken from children's folklore, characters taken from the Greek mythology, characters from the Judeo-Christian mythology. The solution sought is one formula of re-charming the world in order to keep the mystery of existence alive. There seem to be more ways to re-create the broken bond between heaven and earth: mythology, folklore, sensuality, spells, religion, poetry, etc.

Baltag's reliance on fairy tales is clearly seen in his volumes *Odihnă în țipăt*, *Madona din dud*, *Unicorn în oglindă*, *Dialog la mal*, as it becomes a major theme throughout his entire work, a means of internal liberation in a process of self-recognition. Depicting the rural and its realm, fairy tales become cultural documents he takes into account in his poetry. With the help of fairy tales he projected another world in his poems, one of psychological depth, the only one in which he could set himself free of all constraints, including political ones.

In an interview dating back to 1971, Cezar Baltag confessed: "M-am apropiat de folclor și pentru faptul că, în mod paradoxal, aprofundarea lui contrazice părerea comună despre simplitate." ("Another reason for which I turned to folklore is that, paradoxically, its in-depth study contradicts the common belief about simplicity.") He turns to folklore, investigating thus in the collective subconscious, using what he calls "pattern de basm" (fairy-tale pattern), creating his own fairy tales. With "pattern de basm" as a title or subtitle for some of his poems collected in the volume *Unicorn în oglindă*, he indicates from the very beginning the way the poem should be approached, as a fairy tale - which is a specific way for our people, and not only, to understand the world, its essence. Lost in the reflections of the mirror and of poetry, the poet looks for identity, for his true, inner self caught in a conflicting world, aware of its faults and also of the passage of time. He becomes a stranger in the outer world where he finds no answers to his questions, thus, he moves his quest inwards.

Rooted in fairy tales, some of his poems are a way of re-charming the world, of finding its essence; such a poem is *Fata din dafin* (*The Girl in the Bay Tree*) included in the collection *Unicorn în oglindă* (*Unicorn in the Looking Glass*):

Fata din dafin

"Ea trece ca o corabie

cu catargele evaporate

naufragiază pe o mare de camfor

de unde

nu se mai poate

întoarce

The Girl in the Bay Tree

She sails like a ship

with no masts

she sails on a sea of camphor

from where

she can no longer

return

Nervii ei sunt raze, inima ei

e un nod de lemn

împrejurul ei e o secetă

înăuntrul ei o fântână.

În fântână doarme un șarpe.

Din fruntea șarpelui curge o stea.

Her veins are sunrays, her heart

a crux of wood

around her is dryness

within her a well.

The well is nesting a snake.

The snake has a star on its head.

Ea aude cântând cocoșii

departe

în scoarța copacilor

Auzul ei e o iederă

genele ei foșnesc

ea aprinde o gură de frunze

vorbele ei sunt vrăbii:

Deschide-te, Dafine, deschide-te,

Dafine, deschide-te,

Dafine

She hears the song of roosters

far away

in the trees

Her hearing an ivy

her lashes a rustling

her mouth just leafs

her words are sparrows:

Open-up, Bay tree, open-up Bay tree, open-up,

Baytree

Dar Dafinul nu o mai aude

Bay tree hears her no more

Și ea trece ca o corabie

cu pânzele evaporate

naufraziază pe o mare de camfor

de unde

nu se mai poate

întoarce” (Baltag 1975: 35)

She sails like a ship

with no masts

she sails on a sea of camphor

from where

she can no longer

return (my translation)

The girl from the bay tree, a fairy tale character, by coming out from the bay tree and descending into the real world loses her way back to her magic world. The impossibility of return shows the rupture between the two worlds. The symbols associated with her have sacred meanings : *the ship* (corabia) – Noah’s arch, a symbol of salvation, *the rays* (razele) – light as a sign of knowledge, *the wood* (lemnul) – stands for warmth, life, *the well* (fântâna) - is a representation of wisdom, *the snake* (șarpele) – a dual symbol, able to reveal wisdom, *the roosters* (cocoșii) – stand for the passage of time, the coming of morning, warning the girl it is time for her to return to her magic world.

Another poem entitled *In illo tempore*, in the same collection of poems, is subtitled *pattern de basm (fairy-tale pattern)*:

In Illo Tempore

„Unde

timpul și numele

Într-o zi

cît alții într-un an

Și dacă văzu că nu are încotro:

–Mă duc eu, tată

Și plesni de trei ori din palme

In Illo Tempore

Where

the time and the name

One day

as others in a year

And seeing no other way:

- I will go, father

And clapped three times

<i>și se prefăcu...</i>	<i>and turned into...</i>
- <i>Să mă scoți la lumea albă...</i>	- <i>Take me out into the Sun...</i>
<i>ca vîntul ca gîndul</i>	<i>like the wind like a thought</i>
- <i>Ia te uită înapoi, frate</i>	- <i>Look behind, my brother</i>
<i>și spune-mi ce vezi...</i>	<i>tell me what you see...</i>
- <i>Doamne, dar greu somn</i>	- <i>God, deep sleep</i>
<i>am mai</i>	<i>did I</i>
<i>dormit</i>	<i>sleep</i>
<i>cu totul și cu totul de aur</i>	<i>where everything was gold</i>
<i>Iar eu am încălecat pe o șa</i>	<i>And so my story ends</i>
<i>și v-am spus” (Baltag 1975: 113)</i>	<i>as told (my translation)</i>

This poem is a fairy tale itself. The title sets the action *in illo tempore*, where everything is possible, where, without *time and name*, everything is reduced to its essence, to true knowledge. It keeps with the fairy tale frame, beginning *in illo tempore* and ending with the fairy tale formula "*Iar eu am încălecat pe o șa/ și v-am spus //*" leaving the reader to reflect upon its content and share its meanings.

Another re-working of the fairy tale is the poem *La Pod (At the Bridge)*:

<i>La pod</i>	<i>At the Bridge</i>
<i>„Tată</i>	<i>Father</i>
<i>de atâtea ori visat</i>	<i>so many times dreamt</i>
<i>de atâtea ori uitat</i>	<i>so many times forgotten</i>
<i>iar te depărtezi</i>	<i>you go away</i>

iar te apropii

you come again

Ai trecut de mine

You passed by me

rămâi în urmă

you stay behind

îți schimbi înfățișarea

you change your looks

o iei pe un drum ascuns

you go around another way

și iar

then again

îmi ieși înainte la pod

come before me at the bridge

mereu îmi ieși înainte

always before me

ca să mă sperii

to scare me

și să pot trece

so to pass

de pragul în flăcări

the treshold in flames

al basmului”

of the tales (my translation)

We have here the image of the father as the one who helps the son in his struggle of becoming. Metamorphosis and the fluidity of time and space help the hero on his way. The bridge is not only one as it appears in *Harap Alb (The White Moor)*, but different stages on the way towards true knowledge. The passage into the world of fairy tales is represented by fire, a symbol of change, of renewal.

His collection of poems entitled *Unicorn în oglindă/Unicorn in the Looking Glass* is magic. Its vision, metaphors, music, all refer to metaphysics, selfreflexivity and the process of becoming. The self, identity, become relative concepts reflected in a multitude of mirrors. A dissolving of the subject seen as centre of the world and a progression towards a relative self that knows it is a relative self, a proliferation of roles.

Trapped in a deceitful reality, which offers no answers, no meanings, the poet engages in a different search, an inner one.

His poem *De la capăt* (*From the Beginning*) included also in *Dialog la mal* (*Dialogue on the Bank*) is an *ars poetica*:

De la capăt

“Știa că are chip și nu-l mai găsea
și nu-și mai găsea nici mâinile
cu care să-l caute
Știa că are ochi
Și nu-i mai găsea
și nu-și mai găsea nici pleoapele
care să-l apere
Știa că are un drum
și nu-l mai găsea
și nu-și mai găsea nici tălpile
cu care să-l caute

From the Beginning

*He knew he has a face and he couldn't find it
and he couldn't find his hands either
to look for his face
He knew he had eyes
And he couldn't find them
he couldn't find his eyelids either
to protect him
He knew about his way
and he couldn't find it
he couldn't find his soles either
to look for it*

Atunci și-a auzit inima

înăuntrul unei fântâni

și-a coborât înăuntrul ei

și și-a recâștigat calul și spada

Ca fulgerul

într-un ulcior celest

Ca bobul de grâu care se trezește în pământ

și își reamintește dintr-o dată

de la capăt

toată povestea”

Then he heard his heart

within a well

and went down in

regained his horse and sword

A lightening pouring

from a divine pot

A grain that germinates the earth

and suddenly remembers

from the beginning

the entire story (my translation)

This poem is a Deleuzian becoming animal, that is, a body of matter and energy, where there are no specialized tissues for separate organs – in other words, a formless mass prior to symbolization. Prince Charming, the archetypal hero, is seeking for his face (recognizable form) and for his organs (eyes, hands, soles) which are being formed as a sort of materialization of his desire. He wishes them into being, he imagines them into being. His becoming mimics Creation (*A lightning pouring/from a divine pot*). The supreme form of existence is the narrative of one's own life, the territorialization of material reality into a book.

By deconstructing reality, his poems become a locus for the spiritual search of meanings, of identity, he builds his own imaginary world to resolve his conflicts and answer his questions. He uses his poetry to interpret and elucidate existence, his poems become a verbal organizing corresponding to a spiritual content: "*Cuvântul este principiul verbal suprem ce susține 'toate lumile'*" (Baltag 1996:7) ("The word is the ultimate verbal element at the basis of 'all possible worlds'") argued Cezar Baltag in *Paradoxul semnelor*, connecting it to the Bible and its „*La început a fost Cuvântul și Cuvântul era la Dumnezeu și Cuvântul era Dumnezeu.*" (At the beginning there was the Word and the Word belonged to God and the Word was God.") his search for words is also a search for God, for identity and since God resides inside us, his search is an inner one, into the depths of his being, away from the external world of representation as stated in his poem *Ocultare* from the volume *Chemarea numelui*:

"Pur? Aventura ia sfârșit

o dată

cu puritatea.

Îngerul n-așteaptă.

De nu l-ai înfruntat la prima treaptă

urci și tot urci o scară de nămol

și nu mai întâlnești nici un simbol

Pure? The adventure is over

once

with purity.

The Angel waits no more.

If not confronted at the start

you climb and climb a a stair of mud

no symbol in your way

Să fie-o ușă, poate, în ne-gând

un prag mai aspru

un zăvor mai sfânt

și dincolo de pragul ei curat

să fie chipul tău adevărat?

A door,

maybe, not in the thought

a stronger hold

a holier bolt

and beyond its treshold

might your true face be hold?

Cuvintele s-ar stinge dacă-n rugă

n-ar fi atrase de un punct de fugă,

acolo în adânc

tăcerea arde

și Dumnezeu în toate se împarte

și ca-n oglindă

dincolo de lume

El brusc își stinge ultimul lui Nume

Orbim

și facem calea înapoi

și nu mai știm că l-am ascuns în noi

The words would dissappear

if they were not connected in a prayer

deep there

the silence burning

and God is everywhere

and like in mirror

beyond the world

He suddenly silences his Name

We see no more

and back we go

forgetting we have Him in us hidden

<i>În jarul și cenușa din cuvinte mă-îngroapă, Doamne, să te pot aprind</i> (Baltag 1995:20)	<i>In burning truthful words you lost me, God, so I can speak of you</i> (my translation)
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The poet himself is a creator of worlds through words, and the poem a use of words for deeper meanings. In his process of creation he uses not only words but also their music, as seen in his volume *Madona din dud*, so much imbued with folklore, when words were sung, becoming more than just words. We can well place this volume next to Ion Barbu's *Isarlâc*, Tudor Arghezi's *Flori de mucegai* or Anton Pann's writings.

With his appeal to folklore, fairy tales, games, rhymes, musicality, the poet tries to set the balance right, to compensate for the tension created by conflicts, game-like, inviting us not to take anything for granted, but to question it, for there is always more, a plurality of meanings.

His poetry poses no finality, but a wandering for answers, a quest for true identity, no closure at all, but a continuous becoming. He has a postmodern approach of re-use and collage, of recycling elements of tradition in his poetry.

As we have seen, Cezar Baltag used fairy tales and folklore to enrich and give a distinctive flavour to his writings. Much used and abused, fairy tales remain a rich soil to be exploited.

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