ORIGINAL ASPECTS IN THE MINULESCIAN LYRICAL DISCOURSE

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Abstract: *The Minulescian poetic discourse is structured like a mosaic, each element is well individualized bearing the influences belonging to poet`s own experiences or the influences of his approach to the universal literature. The poetic originality also manifests itself in the lyrical discourse through the elements of expressiveness that give birth to a work completely distinct from the works of his other contemporaries, to a reinvented symbolism.*

Keywords: *lyrical discourse, influences, originality.*

Minulescu's poetry volumes were accepted in the epoch as an effect of adopting foreign knowledge, an adaptation in our realm of the modern ideas of the European symbolist lyric: "The idea that was to be found everywhere, including in the school manual, is that Minulescu achieved an autochthonization of symbolism, enriching the nature of Romanian poetry with a new landscape and the landscape of symbolic poetry with a corner of indigenous nature " (Dimitriu, 1984: 255)

Minulescu himself often recognized the influence certain poets had upon him, such as Maeterlink, Verlaine, or Laforgue; there is an adaptation of a foreign model that Ion Minulescu has autochthonized, a European formula modeled according to a Romanian pattern, and this modeling has been long awaited because the Romanian poetry requires a refreshment, and by refreshment it is to be observed the originality of Minulescu's adaptation to the Europen influences.

However, it should be noted that Minulescu does not remain in the sphere of imitations, neither the foreign symbolist imitations, nor the Eminescu's imititation, so he creates a new movement with a different view of the past and an ingenious approach to the future. Foreign poets capture his creative attention only to the extent that they express the revolt against aesthetic dogma and the reorientation towards a more personal lyric.

The inspiration from foreign literature has a fixed logic, treating its sources of poetic orientation as true precursors. Minulescu manages to give a new breath to the Romanian lyrical creation in the process of change and adaptation.

Still, his lyrical creation take a different way from the rules of French symbolism, and keeps a considerable distance from the autochthonzing imposed by the spirit of the epoch, thus singling out and his volumes becoming a thrilling adventure full of innovation.

Regarding the detachment from the norms of traditional poetry, Minulescu takes as a model the writings of Baudelaire, Rimbaud, or Verlaine, because he finds in them the craving renunciation of romantic clichés, either from pașoptism or from Eminescu. Minulescu himself supports this with the confession made in the second issue of the Revista Celorlalți: "I am inclined to tomorrow's art, which I do not know yet, but I am sure it will be

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a further step in the evolution of art. The art of yesterday, for me, has only the value of ancient coins from the museums."

Minulescu's poetry does not leave out its models, but treats them as precursors, constantly seeking to evolve and free himself from the restrictions of the past. From the Baudelairian poetry he prefers the lyrical rhetoric which he takes to the extent of which he can adapt it to the basics of his lyrical poetry: ”Haide!... Haide, moarte, mergi-nainte!.../ Ca să-ajung până la tine,/ Pentru tine-au obosit/ Calul,/ Vântul,/ Moartea —/ Toate mi-au făcut pe voie;/ Dar.../ Dintre cutele perdelei, ochii-ți verzi nu-mi mai răsar,/ Strunele chitarei-s rupte/ Și... romanța s-a sfârșit!” (*Romanță fără muzică*)

Minulescu's poems are not a switch to another type of writing, they are not a complete revolution of Romanian lyricism, but they certainly are a gradual modernization of it. This movement is in perfect balance with the historical changes of the time, yet the pace is not gradual but rather steep. Within one year, Minulescu moves from Eminescu's admirable imitation to imposing romance as the next step to a modern poetics.

So, Baudelaire influences do not feel at the level of Minulescu's lyrical mentality, because Baudelaire's poem is not found in the bitter humor of Minulescu, but the capitalization is kept from the poems of Nerval, although his neurotic delirium in Minulescu's poetry is transformed into balance and compassion:”Voi fi pentru tine același ateu,/ Ce-afară de tine nu crede-n nimic./ Fii totul —/ Trecutul, cu morții de ieri/ Ce dorm la răspântii, de sălcii umbriți,/ Și ziua de mâine, cu noii-veniți/ Ce râd pe mormântul defunctei Dureri.../ Spre norii de-aramă, pe-naltele scări/ Urca-vom —/ Din goluri în goluri pribegi,/ S-ajungem în țara în care sunt regi:/ Nimicul,/ Eternul,/ Și-Albastrul din zări...” (*Romanță fără muzică);* ”Și-am rămas în turnul gotic/ Turnul celor trei blazoane:/ Al Iubirii,/ Al Speranței,/ Și-al Credinței viitoare.../ Și-am rămas în turnul gotic/ Domn pe-ntinsele imperii/ Ale negrului haotic. (*Romanța cheii)*

The minulecian preference for synaesthesia is observed and it is inspired mainly by the appreciation of Rimbaud's *Sonata of Vowels*, but in his lyrics synetezia is placed in an elegant, verlainian atmosphere: ”Din țara-n care palmierii/ Vestesc arabilor furtuna/ Și caravanelor pierdute/ Că nu se mai întorc nici una,/ Din țara asta minunată,/ Tăcută,/ Tristă/ Și bizară,/ Îți voi aduce trei smaralde nemaivăzute-n altă țară,/ Trei perle blonde, pescuite de Negri-n golful de Aden,/ Și trei rubine-nsângerate, ascunse toate-ntr-un refren/ De Triolet,/ Pe care nimeni nu-l va înțelege, fiindcă nu-i/ Pe lume nimeni să-nțeleagă simbolul Trioletului!...(*Odeletă*)

The European symbolism in Minulescu's poems remains rather formal, an embodiment of forms that do not concretize the essence of European poets, the best example of this assimilated adaptation is the rather funny character of Laforgue in relation to the demystification of the objects and symbolic numbers taken from Maeterlinck: ”Și-ai să mă uiți/ Că prea departe/ Și prea pentru mult timp pornești!/ Și-am să te uit/ Că și uitarea e scrisă-n legile-omenești./ Cu ochii urmări-vei țărmul, topindu-se ca noru-n zare,/ Și ochii-ți lăcrima-vor poate/ Trei lacrimi reci de călătoare;/ Iar eu pe țărm/ Mâhnit privi-voi vaporu-n repedele-i mers,/ Și-nțelegând că mi-ești pierdută,/ Te-oi plânge-n ritmul unui vers.” (*Trei lacrimi reci de călătoare*)

Innovations in the Minulescu romantic lyricism are especially noticeable at the level of the lyrical confession, the poet goes from the dreary confession to the nonchalantly

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gossip among friends, which is treated with the ease of everyday facts reviewed as pleasant memories that are worth mentioning.

The dialogues in his poems are not loaded with personal significance, in the volume Nu sunt ce par a fi they are transformed into daily, trite dialogues denoting the poet's inclination for the theme of the diverse fact: "In the poetry, symbolistic to the limits, he was only concerned in the last period of his life by some social aspects" (Manu, 1981:156)

So we can often see the staging of conversations with an absent interlocutor, whose replies are supposed by the other's responses, and the dramatic tension proves to be truly perfect in creating a proper atmosphere: ”De ce zâmbeşti?/ E-adevărat?.../ Te-ai răzgândit?.../ Ne-am împăcat?.../ Iar ne iubim?.../ Sau, poate, şi-azi ne regăsim/ Aceiaşi vechi duşmani?.../ Dar tu mai ştii după câţi ani?.../ Eu te-am iertat de mult!.../ Dar tu?.../ Răspunde-mi "Da".../ Răspunde-mi "Nu" -/ Totuna mi-e!.../ Ştii tu de ce -/ La tine "Nu" şi "Da" nu sunt/ Decât aceleaşi vorbe-n vânt!... (*Romanța răspunsului mut*)

The original features of the Minulescu lyrical discourse lie largely in a different assimilation of symbolism, although the poet accepts the detachment from Macedonski's symbolism, he does not deny his feelings and emotions expressed in a different way, with an assumed sentiment similar to George Coşbuc.

Minulescu's originality is directly proportional to the spontaneity that the poet infuses into his text, the writing is represented as a moment of maximum intensity of intimacy, the lyrical dialogue is an innovative lyrical new breath that Romanian symbolism accepts as another way through which the ephemeral romances can turn into perenniality: "Like the prose, as the time runs out, Minulescu's poetry enters the territory of the *caprice*, of the insignificant everyday with a comic valence." (Dimitriu, 1984: 244)

Minulescian lyricism becomes a means of expressing both feelings and thoughts in a pure, direct state. Thus, the oral character of his poems makes his writings approach the lecturer, turn into a sincere and friendly confession.

The novelties of Minulescu's lyrical discourse are varied and are taken over by the influences of several literary currents on a symbolic basis, becoming an amalgam of isolated features that complement each other in a special way, in a technique of assimilated adornment: ”S-a-nserat.../ Nu se mai vede pe covoare/ Nici o floare.../ În bogatele-ţi inele/ Nu mai suferă - vasal -/ Nici un suflet mineral,/ Nici un gest de mâini rebele/ Nu mai turbură-nserarea/ Ce-ascunde-ntre perdele/ Sugrumându-şi respirarea/ Pe tablouri,/ Pe icoane,/ Pe oglindă,/ Pe sofa/ Şi pe roşia lalea,/ Încrustată,/ Ca o pată/ De amurg, pe gura ta...” (*Pianissimo*)

So the internalization of a purely philosophical discourse turns into a common joke, a readily digestible caricaturization that brings the theme approached to a simple level of tangible understanding only in a utilitarian manner that can come close to any reader.

The baroque influences appear mainly in the level of the poetry's musicality, the lyrics are supported by a chain of powerful effects similar to measures on a score: ”Ce-ţi cântă ochii,/ Părul/ Şi buzele -/ Când te-nfioară cuvintele ce n-au fost spuse,/ Când in penumbra violetă a trioletelor apuse/ Pui într-o cumpănă Minciuna/ Şi-ntr-altă cumpănă-Adevărul,/ De ce te pleci spre cel mai tânăr dintre poeţi,/ Şi-i strângi cu sete/ În palme capul,/ Ca-ntr-o gheară de vultur însetat de sânge,/ Şi dinţii tăi/ De ce-i pictează, în rozu-

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obrajilor, motive/ Asiriene,/ Din poemul trăit de sfintele poete/ În noaptea-altarelor păgâne/ Din Babilon/ Și din Ninive?...” (*Celei mai aproape*)

Minulescu's parody turns out to be an involuntary gesture, so it is often observed in his work the parody of his own creations, the ironic character does not focus on the essence of each poem, but rather on the desire to keep the critical spirit alive.

The autoparody is a noble gesture because the poet manages to achieve the grace of noble self-criticism and its subtlety. Thus, through his own parodying, the poetry is reinventing itself, revealing unpredictable valences that by self-denial become generators of continuous self-testamentals: "Juvenile insurgency is proceeding without complexity to the poetic model of the pașoptism, to whom a genuine process is initiated. The episode has in it, as well as the later work, something that brings to the lyrical creation a bravery gesture, a trifling gesture, but also self-ironic gesture" (Dimitriu, 1984: 250)

In Minulescu's poetic conception, the oridanrily kills originality, so the poet must constantly be self-assessing as objectively as possible to render an unaltered reality on which to lay the fruits of a poetic creation.

The gesture of parody and of rejection actually has the opposite effect, since adherence to the symbolism and the acceptance of features, offers the specificity and individualization that Minulescu enjoys among symbolist poets, giving a distinct clue to his creations in relation to the symbolist poetry of the time.

The creative space of the lyrical ego must be based on a real, existent and powerful space that can be understood by any lecturer, but especially by the ordinary lecturer eager to recreate through the beautiful artistic act.

The strong feelings, which will not become obsessions, but they are constructive love feelings that unfold in a freshly discovered setting, the city.

The previously sad, Bacovian city acquires in Minulescu's poetry some cheerful nuances, it animates and it turns into the place that mirrors the experiences of a loved poet, capable of fulfilling his love: ”Dă-mi ochii-ți plânși, să-i mai sărut o dată,/ Și nu-ți mai cer nimic!.../ Tu n-ai ghicit/ Că melodia întregirii noastre s-a sfârșit/ Și toată fericirea-mprovizată/ Cu care ne-avântăm tot mai departe/ N-a fost decât iluzia că ne-am iubit/ Ca două manechine cu suflete de vată,/ Păstrate-ntr-o vitrină cu geamurile sparte?...” (*Epilog sentimental)*

It is noted the poet's preference for the domestic universe, everyday, this medium becoming an extension of the feelings exposed by the lyrical ego: ” Și-acum, că te-nduraşi să-mi intri-n casă,/ Poftim la masă.../ Dar mai nainte de-a gusta/ Din vinul și din pâinea mea,/ Deschide-ţi ochii bine, ca să-nveţi/ Povestea Coliviei cu sticleţi.../ Și-n urmă, dacă poți să te-ntregeşti/ Cu sfinţii din icoanele de pe pereţi,/ Te rog - de pe parchete si sofa -/ Să-mi schimbi covoarele de Buhara,/ Și-n locul lor tu să-mi întinzi/ Numai velinţe olteneşti./ Ca să-mi rasfrâng cu ele, în oglinzi,/ Podoabele mândriei strămoşeşti.../ Iar pe măsuţele pătrate,/ În locul florilor de crin, fanate,/ Să-mi pui în strachine de lut/ Crăiţe sângerii culese/ În cinstea viitoarei florărese/ Care, probabil, nici nu s-a născut!...” (*Rânduri pentru Anul Nou*)

Attachment to divinity is steadily decreasing progressing towards an atheism with parodic tendencies that treats Christian dogmas with a friendly approach ease. Sacred figures and prophets now become characters of an urban scene, in a world reinterpreted from a perspective previously damned: ” Când simţi că păcatul te paşte/ Și glasul Sirenei te

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fură,/ Tu pune-ţi lacăt la gură/ Şi-mploră doar sfintele moaşte -/ Când simţi că păcatul te paşte!.../.../ Iar când, cu ochii spre cer,/ Te-ntrebi ce-ai putea să mai faci,/ Ascultă, priveşte şi taci!.../ Din braţe fă-ţi aripi de fier/ Şi zboară cu ele spre cer!...(*A XI-a poruncă)*

The theme of the eros that represents the basis of Minulescu's romances does not have the same intensity of the natural experience, but on the contrary the poet decides that the previous gravity of these feelings is now amusing, a very original approach in the era: ”Dar iată, / Bate miezul nopţii.../ E ora când amanţii, -alt'dată,/ Sorbeau cu-amantele-mpreună otrava binecuvântată.../ Deci vino,/ Vino şi desprinde-ţi din pieptenul de fildeş părul,/ Înfinge-ţi în priviri Minciuna/ Şi-n caldul buzei Adevărul/ Şi spune-mi:/ Dintre câţi avură norocul să te aibă-aşa/ Câţi au murit/ Şi câţi blesteamă de-a nu te fi putut uita?.../ Eu ştiu c-ai să mă-nşeli chiar mâine.../ Dar fiindcă azi mi te dai toată./ Am să te iert -/ E vechi păcatul/ Şi nu eşti prima vinovată!...” (*Celei care minte*)

This difference of attitude occurs only in the case of unimportant elements and denial occurs at the time of a reform. Since Minulescu's previous writings can not support the reality of changing a world in the process of modernization, its changes become a point of support for everything that will follow. Although it seems to imply that its formal changes do not go to the basic content, in fact every innovative move becomes the cornerstone for the next step.

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