THE 'LORD OF DEW'- BOLINTINEANU'S' MORNING STAR'

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Abstract: *The work concentrates upon of the poems of an important literate, forgotten for s long time. This falling into oblivion was determined rather by the prejudices about the minor works but also by the different tastes of the different epochs. If from the literary point of view, D. Bolintineanu is able to draw less attention than other authors, the things are different when the message of his poems is discussed. In this context, the Lord of Dew presents an amazing resemblance with Eminescu's Morning Star. If a literary work is analyzed not only in its technical mechanisms but in its transcendent thinking, Bolintineanu's poem can be considered a small jewel.*

Key words*: transcendent, terrestrial, dissolution.*

Introduction

In every epoch there is at least one authoritarian voice in the field of the literary critics. This voice manages to canalize creation but the prejudices too, toward pre-delimited zones from which the respective work or author comes out with difficulty if it manages to do that.

And if the sentence is one of the 'marginal' literature or 'minor' writer, it is an effort for the next generations of readers and critics to see differently from their predecessors' eyes. This is the case of Dimitrie Bolintineanu, forgotten already in the end of his life time and remaining more and more hidden under the sky of the forgotten poetry. Leaving aside *Stephen the Great's Mother*, fragmented and lost among the reading texts of the primary school, Bolintineanu is not any more part of the collective consciousness of the generations of the readers. To dissolve himself in something less than a breeze of the memory the time has arrived that an important name of the literary life of his time as Bolintineanu was for a time, to become again visible.

Bolintineanu - the Poet

The present intention is not one belonging to a trend of literary theory or critics. For this reason, at this moment the literary affiliation has not a real significance. The theoretical approaches either appropriate or not, contain a restriction in their very nature that uses and works with labels. The literary periods, the characteristics of the literary styles, once structured, remain as instruments of analysis and specific language of description. Therefore, they are not able to change their eyes for seeing from a different perspective.

But if the literary science has as object of study, firstly the product and then the manufacturer, another science attempts to get a glimpse of the man behind his product and then to think literary, from the imaginary position of the one who has written. In this way, psychology united to philology can create an integral complex of the writer and writing.

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Thus, while the literary critic sees Dimitrie Bolintineanu as a "fragmentary" poet, as the first representative of the Romanticism in the Romanian literature (or does not see at all), psychology, looking toward the same direction, finds a discreet, interiorized person, a profound thinker with a deep emotional experience. It sees also a man with a spiritual breath who puts in the service of his longing for supra mundane, his romantic imagination and poetic talent.

There will not be here a discussion about the literary quality of the poems, nor about the style of the writing as a literary innovation or perhaps routine. The poetic expression of the psychological experience is what we are interested in.

The Lord of Dew

Classified by the poet himself as a fairy-tale, the *Lord of Dew* goes beyond this label by the breathing of the content. Perhaps the scenario of the text is influenced by the Romanian fairy-tales; or perhaps, the idea was given by Ion Heliade Rădulescu, through his *The Winged Man*. What is certain is that the little poem manages to transmit significations much more ample and complex.

The plot of the poetry comprises one single dramatic knot, an episode both culminant and closing, of which wider context is deciphered by the two personages' spoken and unspoken words.

Here there is the narration: for a time, an earthly woman, a beautiful and young maiden, meets in the night, a mysterious prince. He comes from very far and hastens to go back because his destiny is very special. If he is surprised by the light of the dawn, is destined to turn into dew.

The poem focuses exactly upon this end, when the young maiden, selfish in her love and perhaps, not trusting the truth of this destiny, keeps holding him back with her words. Thus, the young prince delays on the road, the dawn appears and the prince turns himself into dew right when he almost reaches his walled city.

Of course, one can remain on the short thread of the story, as a literary analysis does. But this thread contains in its thinness an entire philosophy, simultaneously the long duration as well as the moment. We know that this is a story developed in time, with a ritual of waiting, meeting and leaving. But the whole this life of longing and joy explodes in only one second. One second that means getting out of the norm, transgression of the rules- in its negative sense. More than a breaking of the rules, we have here a despising of the Fate. The King Ler (we find out now, the name of the young prince) attempts to remind to the girl the fate that was predicted to him: he will love a maiden living a long way off and he will ride the whole night to meet her for only a moment. But the returning should be also under the night protection; otherwise, the sunrise will change him into dew. We understand however, that the first act of "insubordination" is made by the prince. Remaining in his city, in his system of values, he would not have any restriction. The dew punishment comes only in the case he will attempt to go out of his world. The shielding night and the punishing day express precisely this thing. The love developing during the night, out of the day's eyes presumes an interdiction, hiding, an action that should not be done. The prince understands this, however he prefers the pleasure of the earthy love to the other duties he has. Moreover, on the unconscious plane, he wishes to remain forever close by this love, willing to sacrifice everything he has and everything he is. From here, his hesitations in front of the maiden's supplications and the delay bearing death.

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We see therefore that there is no just a love story with tragic accents as it is suitable for a romantic poet, but an expression of this love behind the sensorial.

There are already several opposition, forming each, a pair.

the night and the day

the unfolded time and the condensed time

the death and the life.

One might develop the significance of these oppositions. The pair 'night-day' could be considered as correspondent to the one of the matter-spirit.

The concrete manifestations, the terrestrial impulses, the prince's desires do not resist in the face of the spiritual kingdom and dissolve. The opposition 'duration-moment' might signify the simultaneity of the temporal events, perceived however by the human being as a linear development. The third pair of the opposites is another expression of the first one: night-day (light); the body with its impulses is restricted by its own borders and passing over the frontiers presupposes the dissolving of the matter, of the substance and its transformation in something else, different as nature.

We shall not attribute this philosophical intention to the poetry of Bolintineanu. Neither to the poet himself. The aspect that cannot be denied is the possible meditative reverberation in a reader's mind, a certain reader of course-the one who uses to look behind the word. The atmosphere, the plot and its solution, coinciding actually, with the culmination of the story, are all, the knockings at the door of the spiritual thinking.

No doubt, the literary quality of Bolintineanu's poetry is surpassed by the more other poets'writings. But one cannot affirm the same thing about the semantics of Dimitrie Bolintineanu's poetical imagery.

Lord of Dew - A Smaller Morning Star

Without dispute, Eminescu has read Bolintineanu. Has read him and placed him among the Poets. With a certain exaggeration of course, one might consider the first part of the *Epigones* as a small treatise of literary critics. To Bolintineanu, Eminescu has conferred an entire sensible and empathic stanza. Though he accentuated upon the poet's love poems, no doubt that *Lord of Dew* was among the poems that were well-known by Eminescu. One can justly consider that there was no direct inspiration in what concerns the Morning Star, but it is hard to admit that there was no influence at all, even one remained as just a memory of Eminescu's unconscious. Effectively, there are some similarities in imagery and symbolism that cannot be overlooked.

First of all, the feminine personage: in both poems there is a young, blond and very beautiful girl, at the age of longings, still in a confused emotional state, unable yet to decipher her own feelings. The scenery, over which the girl's love is moving, is a night landscape. But if in Bolintineanu, the green rock and the green gardens emphasis the girl's budding, vitality, in Eminescu's poem, the palace arches accentuate, the solitude but also, the special quality of the girl-a princess in multiple meanings.

Moon is a witness in both situations and also, the water is present, as a river and as a sea. The feminine element, the mutability and also, the yearning remaining in the end, unfulfilled, all of these function in both cases. More than that, the water represents a border that can or cannot to be passed over, but this passing means also a state transformation. In Bolintineanu, the water crossing leads to the ultimate consequences.

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Both girls think in the same way and their wish is essentially, the same: to hold their lover, to keep him close to them, to make him similar to them. None of the girls accept to change her terrestrial condition. The possessive desire and the pleasure of its fulfillment constitute after all, the motives of the two earthly beings. One only can guess the girls' reaction at their lover lost. It must be similar, though we have only one version- of an unconscious happiness with another male pair, in the *Morning Star* case.

The male characters present also similarities in both poems. Undoubtedly, there is about a special person. The place where this person comes from is very distant and the rapidity with which they travel tells us that he has special powers, behind the human-they are explicit in Eminescu, only supposed in Bolintineanu. The Morning Star has an omniscient and all-seeing mentor who warns him and puts him in front of the concrete reality. The King Ler has received too the warning of the Moirae (the three Fate Sisters) who have enlightened in a way the alternatives of his life.

However, both the Morning Star and the King Ler are ready to sacrifice their very special condition for an earthly love. Both of them fail and their failure has fundamental consequences which could be expressed by a metaphor: the separation of the Sky from Earth.

There is no Comparison

Our intention was not at all to compare the incomparable poetry of the two poets. Rather, it was one to lighten a forgotten poet with another kind of light. On the other side, nothing can hinder us to affirm the similarities found in the psychological structure reflected in the two poets' poetry. Both of them belong to the same family, of the Ones-who-look-up-to-the-sky, of the ones experiencing a spiritual longing. Even if a temporary literary critics (temporary by the limits of the memory and of the terrestrial life) puts with good reason, Eminescu and Bolintineanu, on separated pedestals, very different in their elevation, the eternal memory of Heaven embraces both of them in the same way.

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