THE IMAGINARY PROCESSION AS AN ABSTRUSE CONCEPTUALIZATION IN LEONID DIMOV'S POEM[1]

Abstract: *The imaginary dimension can be depicted in Leonid Dimov's poems as hypnagogic state converting the real space into unusual geometry of fiction, dissolving the psysical and spatial limits, pursuing the random motion of dream. The oneiric poetry creates spectacular visions, metaphorically restored as objects congestion, baroque scenery, abstruse expression, nature mockery, linguistic innovations, the world seen through a labyrinthine perspective, as a phantasiai conceptualization. Fantastic characters consume their existence in a bizarre spectrum of strange events, in a lyric game of oblivion and obscurity, stirring peculiar bonds in an unreal time rendering the escape into a boundless imagery.*

Key words: *obscurity, oneiric, hypnagogic*

In a world too dull and insignificant infused by a constant routine, the spirit of Leonid Dimov tends to escape to dream, to a parallel reality that compensates the gaps of the present existence. The performance that Dimov achieves is creating an ambiguous world, illusory and full of difficult surroundings and uncertain tensions. Dimov's work configuration is similar to Babel Tower configuration. We find here an alternation of the plans that become high and fall successively eliminating the idea of unity, stability of the entire.

The major representative poet of the *Oneiric Group*, as Dimov was called, he has a delayed onset compared to the rest of the group and from here a special note of his poetry which is on a different line formula promoting the permanent dream and baroque structures. The style adopted was somehow against him, too bohemian, without metaphysics and force, largely descriptive, this formula going into conflict with the predominant modernist styles in the Romanian literature of the period. Architect of parallel universes, Dimov creates a metaphorical world in which the plurality of images is stunning , compensatory, making competition with a reality that tends to exclude it.

Dimov's imagination is reverberant and it does not adhere to reality and it reveals its cancellation by canonization as dreaming and reality is invaded, reorganized, rebuilt as a new form and the creative force integrating it into a new concrete structure, not fancy or sublimated. In the personal field, the temperament of Leonid Dimov stands under the sign of unhappiness: the son of Naum Mordcovici and Nadejda Dimov, the poet will receive the mother's name in order to be protected against the anti-Semitic persecution. Studies also have an uncertain connotation, meaning that after finishing Saint Sava High-school in Bucharest in 1944, young Dimov began to study Philology, Biology, Law, Theology and Mathematics without graduating any of these faculties. What can be noticed, beyond the speculative note, throughout the life is a deep sense of abandonment, a perpetual search, never finished in something concrete and antithetical vision of the world. The sublimation of reality in poetic plan led to marginalization, the appreciation was never complete as his efforts or his value.

Dimov's imagery is run by the dream strategy that can reshape reality "not the real dream but the dreamed reality is, here is the attention and intention of this oneiric poet. T he combination is viewed with a turned spyglass toward reality from the dream perspective. The dream is a method not an object The object through the oneiric

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method is the transformed reality extended to the whole or aggregation" (Dimov,L., 2006:13). Thus there is a recombination everything real-dream style, modernity lies in combining poetry with lucidity reaching irrational need of this unity of opposites, the opposite way of using mythology. "The oneiric world through the conduct of the self removes the cause-effect relationship, subdues to tragic, substituting ethical with aesthetic routine. It made an old philosophical desire to become the best of all worlds, using memory as a building material. The poetic language is permeated with sensorial interference. The signs are marked by plasticity. Prosody is an abstract –organic drawing" (Buciu,M.,V., 2003:95-96).In the same spirit of playful manifestations, but also gathering the baroque plasticity that dominates his entire poetry we could say about Dimov that he makes poems looking at pictures,one explicit example is the atmosphere created in *Vis cu bufon(Dream with a clown):* În laptele dimineții aceste/ Din orasul climacteric cu însuşiri alpestre/Au explodat ciudat prajiturile din vitrină/Zic ciudat pentru ca doar piereau într-un glob de lumină/De culoarea lor întunecată pentru prăjiturile de ciocolată/Roz,cu scame de tăciuni/Pentru prăjiturile de căpşuni,/Verzui şi galben un pic/Pentru prăjiturile cu fistic/Şi aşa mai departe./Eu mă gândeam ,bineînțeles la moarte/Când a intrat sunând din clopoței pe rotile/Bufonul unui rege mort cu zile/Mort subit/Pe când plutea de plăcere printr-un veac văruit./Dar să lăsăm gluma.Era/Bufonul nostru numai catifea/Şi pe dinăuntru şi pe dinafară/Un vulpoi de cârpă cu coada uşoară/Se mişcă degeaba ,există fără să fie/Era-dacă vreți –o filozofie/Toată lumea se face că nu-l ştie/Că nu-l vede când se strâmbă-n spate/Şi presare boare tulbure pe linguriţele plate…/Am început atunci să mănânc în cascade/Cataifuri,baclavale,rulade/Simțeam în juru-mi umede boturi/Înghițeam în neştire bezele,pişcoturi/Şi creşteam,mă umflam ca un aerostat/Cu bube dulci şi diabet zaharat,/Acolo în munții limpezi,în zarea zmeurie/La masa pătrată din cofetărie. Real suggestion will impregnate each poetic structure like a statement tributary to Dimov dream vision. The perspective is overturned because the lyrical approach proves to be a realistic than a purely bookish, aestheticized one.

Intertextual processes as parody, pastiche, collage, quotation, allusion text can fit in an area strictly aesthetic offering a spontaneous game away from a real world scenarios. This is where the contradiction appears between the abstract texts, samples and development of the dream and the theorist Dimov proposing a rigorous analysis of the literary spectrum, however diverting to the oneiric territory through attraction for rare rhymes and euphoric patterns. "Can a fantasy epic of this kind organized by listing stunning and shocking leaps to get real effect? My hypothesis is that Leonid Dimov 's oneiric is actually interpreted as a fascinating picture fanciful but realistic background, the description of the overwhelming life with its mixture of ordinary and fabulous, the profane and the mythical, concrete and abstract" (Lefter,I.,B,2003:47) .Dimov brings into discussion four principles that fantasy literature is based:1) altering the principle of cause and effect 2) pain, anguish are taking away the ethical routine 3) thirdly extending the normality to the border between the entity and the law 4) dream construction are rooted in the structure of memory. Principles are described with the character of generality and can be applied individually depending on the model's personality and where we choose to apply them.

The German Romantics "life has no purpose other than to confirm the dream" (Novalis). The border between dream and reality becomes a fluid field. The same vision is the revelation of correspondence that exists between things on earth and beyond. "Man has lost or forgotten secret and why dreams often seem chaotic and bizarre. To

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restore - and thus to understand - this is the only way universal interdependence of re-creating language, the way poetry. The point is made by Wilhelm Schegel in one of his lectures held in Berlin and is reinforced by Novalis in a mystical sense. Novalis identifies thought and language, and then adding them to act and remember the biblical words "And God said, Let there be light and there was". Individual dream then propagate the collective dream, converting in fairy tales and stories passed down from generation to generation. Novalis dreams of the same symbol as Eminescu, entitling him to claim that "all stories are actually some familiar dreams of this world which is everywhere and nowhere."

Meanings it takes dream interpretation more or less related to unconscious archetypal lot. Jung's dream takes the form of communication between itself and the subconscious, they aimed at self-perfection but is final and emotional support for everyday challenges during waking. Collapse of the dream involves labor and a lack of consistency in latent content that does not produce acceptable conscious representation which results in the appearance of anxiety dreams and nightmares. Freud sees the dream as "a mental download
desires in a state of discharge because he has this desire that made pathological production, the first term of a series that includes symptom hysterical, obsessive representation, deliriously idea but differs from these morbid events through its appearance in normal life circumstances." (Freud. S., 1991:25)

Surrealists broke the code consistent with the impossibility of translating the dream. The dream was transcribed from the subconscious in exalted form, automatic, quick and easy too, watch, real, lucidity is practically canceled. Oneiric aesthetic proliferate as a response to relying on the authenticity expressiveness subconscious dream and not a submission or a denial of the dream, but a reinterpretation by similarity. Oneiric poets attempt a reconstruction of dream language. Oneiric dream romantic aesthetic is part of being a connection between terrestrial and celestial, which has a mystical and revelatory.

In old letters addressed to his first wife (1943-1953), Leonid Dimov conceptualizes the dream in various aspects. Hidden in the subconscious dream: "And so many dreams still hiding after wave of my imagination." Dream as an alternative form of reality: "Because I am not a philosopher, and because I am - I like to think I'm a poet. And therefore, the dream is real, organic reality which tends fully complete fulfillment of all my being. "Dream as an art form whose discovery of inaccessibility is certain:" I wanted to create a poetry of things, science, truth. I still managed. But I was trying with tireless zeal. And suddenly I stopped. I asked, and if they succeed? If you know the truth, I manage to create poetry of things? All I know not the meaning itself of truth [...] In my imagination heaven amethyst are roads leading to lands unseen by anyone. "

Mircea Cărtărescu is one of the reviewers that sketched Romanian surrealism in a miraculous rebirth as a group through dream: "The language of the subconscious surrealist extract from dream and place hazard disturbing images, enigmatic [...] a return (unorthodox) of surrealism in name "delirium aesthetic» Current typical and deliberately "underground" that produces some of the most important name: Leonid Dimov, Emil Brumaru, Dumitru Țepeneag, with little more background: Vintila Ivănceanu or Sorin Titel. " (Cărtărescu, M.,1999:270) .Dumitru Micu sees this current as the same innovative approach to visceral surrealism oneiric poets adopting as literary statement issued by the fringe belief that "the text does not copy reality but previous form when writing" is occurring "in and of itself". In another sense, the critic admits

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inoperable automatic dictate, the dominant note in Surrealism. "The writing automatic" has often looks chaotic, without consistency, meaning that splits words freedom onirştii followed him in creation, that dream was not to replicate but to produce dreams as Ţepeneag 's theory. "Just to produce the" surrealism ". Surrealism needs not only the "raw material" that can get him but also automatic writing "form", the "model". You are required to provide recourse to dream "dream-not deposit, but the dream-regulatory model." Realizing the unique structure of the image a "synthesis of which model is the dream» oneiric poet produces "an autonomous object" in which materialize the principle of simultaneity. " (Micu.D., 1996:86)

Systematically Dimov's poetry is a story with bizarre characters that often crosses the border between real and unreal, placed in a setting in the vast spaces steadfast, committed and every role in the show perishability. These ephemeral existence appear real, as in a dream that slows movement and each "actor" plays their score in an endless contemplative act in which the sublime and grotesque overlap, sketched "life lived like a dream." The poet animates objects and write scripts and make them docile and then to interpret reality in this show ornate possibility. Real world, people are simply imaginary possibilities / variants found in a vision. Lyric or less lyrical confusion is only apparent plans, the poet remained steadfast anchor between plans.

The "stream of consciousness" of Virginia Woolf seems to be abrupt but continuous Dimov one in which images dizzying succession, ideas lose their continuity, remain suspended and seek a bond in the receptor imagination to make sense. Paul Valéry attach language depth thinking to power. For the purpose of his poem "is a speech calling and maintain a continuous connection between the voice is the voice that comes or should come. And this voice must be as necessary and as emotional state which leads to unique verbal expression is the text. Poem changes due to signs that are not related only to be taken, the material, one after another " (Paul Valéry,1938:402). Oneiric poet structured text in the same way, through integration in the context of the various materials which are mutually reinforcing, creating unique features, just by reporting they make to each other.
Poetry is a broad spectrum Dimov is proposing a territory "symbiosis of all kingdoms", an osmosis between the real and imaginary playful prevails, becomes an aesthetic principle.

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