TRADITION AND MODERNITY IN ŞTEFAN AUG. DOINAŞ'S POETRY

The authentic resurrection of the lyrism, proceeding the cultural and literary "freezing" from the years of "the obsessive decade" produces itself, as it is known, simultaneously with the '60s Generation, anticipated by Labiş and represented especially by: Nichita Stănescu, Cezar Baltag, Ioan Alexandru, Marin Sorescu, Ana Blandiana, Ion Gheorghe etc. The poetry of this generation imposes the aesthetic value; therefore the beautiful is seen as the main element of the literary work, returning to the eternal themes of the lyrism, treated in a more intense, subjective tonality, where the biographical rhythms of the ego configure themselves as an interior replica to the existential or cosmical rhythms. In this way a very important and fertile mutation takes place, at the level of the values; the mutation from the festive and exterior epic to an interiorised lyrism and from the patriotically-dogmatic impetuses to the confessive notation that seeks to agree with the private being of the creator with the hard circumstances.

A different vision, taken from the experience of the '60s Generation, brings the literature and especially the poetry of the '70s, that resides under the sign of two onto poetic imperatives: that of the fiction, of the revaluing of the referenciality from the perspective of the fictionality and that of literature and also on a different direction, the one of the moral exigence, maybe much more felt and assumed than before.

The map of the Romanian poetic neo-modernism is, therefore, one of an immense diversity, being made up of a plurality of lyrical voices, which have adhered to an ontopoetic similar vision, with natural nuances and differences.

The appeal to the authentic lyrical tradition, the use of the imperative belonging to the aesthetic's autonomy, the return to poeticity, in other words and also in the same time the appeal to a subjiancent ethical motivation of the lyrical discourse, all these features of the Romanian poetic neo-modernism are found at these poets who valued both the candour and the lucidity, the pathos of the authentic feeling and the moral interrogation of an expressive, acute echo.

Obviously, the neo-modernist poetry cannot be understood at its real dimension if we neglect the role of certain groups or of some creators who announced it. In this context we must underline the importance that the

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Literary Circle from Sibiu and its *Manifest* have had and with its help it formulates expressive and aesthetic ideals.

The Literary Circle from Sibiu represented, in the literary scene of the the end of the Second World War, the moment of the aesthetic's resurrection and of the cultivation of human and cultural values taken from the critical descendence of Maiorescu and of course, that of Lovinescu. Nicolae Balotă notices that „The Literary circle's aesthetism represents the cultivation of the aesthetic and in the same time its subversion. Very modern, without reaching the extreme of the avangarde, which tried to premeditatedly undermine the artistic, to produce an explosion of the art, succeeding to produce only beautiful aesthetic fireworks, the aesthetism of the Literary Circle would anchor art in a sphere that overcame the artistic, and in the same time disanchor the art letting it float at will on the sea of the aesthetic freedoms, playing - through irony, parody and loose charm – with the risks of art's self anihilation".

The poets from the Literary Circle of Sibiu started fom the premise of the fundamental ambiguity of the poetic act, in whose chemistry can be found, with equal rights and fervour, the solemnity of the diction and the instinct from this perspective, with a major significance.

It can be stated that in Ştefan Aug. Doinaş's literary being coexist, in perfect harmony, two apparently distinct dimensions, but actually cosubstantial, in the way that they are the fruit of the same poetical and philosophical options, continuously followed throughout time; first, there is a rigorous, applied and foremost ferm consciousness of the poetry, and second of all, there exists a poetic vision, that is a writing practice entirely harmonious and coherent. There can also be stated that in Stefan Aug. Doinaş's poetry, coexist two complementary impulses, a starting point of returning to tradition, towards the traditional lyrical resources, and on the other hand, a temptation of an expressivity found under the sign of neo-modernism.

Always tried by the selfdefining temptation, of self explanation, the poet wanted to impose several longlasting truths, in the virtue of an essential classicism, subordinating his appolinic temper. Ştefan Aug. Doinaş's lyrics come to life because of an impetuous need of harmony and judgement, having its origins in the ever-lasting values of poetry, which are transcribed with a "humbleness" that gives meaning to this "major epigonism" to which the poet refers to in an essayistic passage: "The great

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truths have already been said and the role of the artist today is that of offering a new elaboration". The poet, generally speaking the artist, resumes the great truths and myths of humanity, denying himself the ego of the invention and assuming only that sort of exterior, formal ingenious, of remodelling, rewriting, remaking of original models. This idea about poetry as a result of the interference of pre-existing texts, as a final product can be, in Marian Papahagi's vision, a decisive argument of Doinaş's trademark, made up of a suggestive combination between tradition and modernity.

On the other hand, between the poetics and the poietics of Stefan Augustin Doinaş's correspondences, even the equivalences are as revealing as possible. Therefore, to a conception about the neo (or post) classical poetry, that relies on the exemplarity of the places, on an expressive rigour and formal apollinism, corresponds a poem of a large openness to the idea, marked by an "elevated" vision (Ovidiu Cotruş) concerning the existence. The exultance of the contingent, the polychrome, proteic elocquence of the real reabsorb themselves in these poems in the essentialism and the nostalgy of the original. The appeal to the archetype is, basically the resort that makes the poetic mechanism function, as well as the tectonique of the imaginary, offering an aesthetic functionality through a complete harmony, noticed among others by Al. Cistelecan: "Its contact (Doinaş's poetry, n.n.) is not done at the lower level of appearances, but at the ideal one, at that of the essence. It is not the world that bridges the poet's relationship with the absolute, but, on the contrary, it is the one that finds a middle way between the poet and the sphere of the concrete".

In other words, the movement of semantic relevance that generates Doinaş's lyrism is not an inductive one, but more a deductive one, as long as the poet, as any literary being, but also touched by the orphism's tremor, overlaps the scenery, to the empiric reality, a poetical or an antological preestablished model, that the relief of the world, more or less accidentally, folds, this excluding in the most clear way the sensorial intensity, the exultance or the affective turmoil. In this way, the model is the one that dictates the shape of the vision, offering it a superior, elaborate substance, put under the sign of rationality.

It is significant the fact that a first contact with Doinaş's text might give us the impression of a lyricism consacreated to the surfaces of the world, of significance, therefore, extensive, and still without a dimension of depth, of the final significances, of originality. A closer, more rigorously

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concentrated look upon the poetic text will certify the fact that it is such a dimension, of ontological depths edits the highest relevance to this poetry freed from the impurities of the sensation, but not less covered with the existential shiver and the rethorism - rather subtextual - of the ethical interrogation.

Because of these reasons, the subtle game between pre-text (the poetical model) – text and subtext is quite revealing for the author's poietical impulse, the semantic and ontological accent shifting, in the clearest possible way, from the text to the subtext, the poet practising a rethoric of allusion and deduction, transforming the tones in semitone leading to the fading of the colours in the infinite chromatic possibilities of the nuance. So, it is not out of line if we compare Doinaş's poetry to the posture of an aisberg, as, often, the visible part, that of apparent significances of the poems is also the narrowest concerning importance and quantity, the most eloquent and essential significances being hidden from our sight.

In fact, the formal classicism of this poetry may be associated with a temptation of the expressionist abysses, the song of the "origins" being intoned by the poet with an exquisite harmony and melodic rigor, and thus Doinas's poetry is less anchored in the world's geography, extracting its benefits from a continuous swinging between underworld spaces and the transcendental spaces of thinking, of ideality, so that Doinas's vision is, on one hand, elemental, plasticized as a return to the origins, and as an ascension to the heights, a spiritual ascension, on the other hand, in verses attempting to find the roots of the being, while at the same time drawing it an essential, utopian and revealing contour: "So many things are soaked in the origins/ with their more sensible part that the rest/ which seldom is snowed in our palm/ I am the guest from the threshing spikes".

An eloquent confession of this interference between tradition and modernity is the poem *The wild boar with silver fangs*, the most read and quoted creation belonging to Ştefan Aug. Doinaş. Of course, this does not mean that it is the best understood. An interesting fact is that the author himself offers the most authorised commentary for his poem, descifring a dense network of meanings and symbols that intermingle with the poetical text.

Doinaş's balad has a double intention. First of all, the poem must be seen as a lyrical scenario with a dramatical-lyrical structure, with the well-

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known conflicting moments and with a clearly defined denoument, but in the same time, the creation also has very strong symbolical connections, which contribute to the enhancement of the most significant complexity.

Written in July 4th, 1945, the poem illustrates the author's belief, but also the artistic ideals that animated the members of the Literary Circle of Sibiu (Doinaş, Radu Stanca, Ioanichie Olteanu etc.). The final form of the poetic text appeared for the first time in the volume *The Man with the compass* in 1966 and it differs only a little from the form printed in „The magazine of the Literary Circle", numbers 6-8 from 1945.

The meanings and the aesthetic functionality of Doinaş's poetry are no strangers to the programtic ideas stated by Radu Stanca in the article *The Ressurection of the balad,* where it is shown that in ballads, the lyricism configures itself under the indirect shape of a disguise, and the baladesque represents the very presence of the dramatic element within the lyrical poem. In the balad itself the dramatical procedures and ways (the lines, the dialogue, the conflict, etc.) have a first class rank, the author manifesting not by involvement, but, on he contrary by objectivation and impersonality.

For the members of the Literary Circle from Sibiu the return to the literary specie of the balad represented, as it is known, a polemical attitude towards the pre-eminence of subjectivity and of the subconscient from a considerable part of the Romanian interwar poetry. On the other hand, the baladesque claims a higher intellectuality, involves a laborious, rigorous and harmonious intellectuality, the aesthetic being doubled by a series of ethical, philosophical and religious values.

At a first level of the reading, the poem seems a simple balad with a cinegetic subject, which is marked by the presence of a specifical vocabulary („forest", „hunting", „hoarns", „cops" etc.). The tenses and the modes of the tenses set in balance two temporal aspects: a past tense of the narration and, in the same time, an unhistorical temporal instance, a sort of a "historical" present.

From the point of view of the composition, the balad has a gradual rhythm, with the lyrical illustration of the three moments, taken to the "closed" ending, which relaxes the drama of the epical-lyrical situation. Within the composition of the balad, the elements of lyrism interlap with procedeers belonging to thenarration and to the description.

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Concerning the attitude of the lyrical-narrator self, it is impersonal, it is kept in a state of objectivity, up to the line that sets in scene an exclamation, with a participative-empathic value („Oh, my!").

Who is this „prince from Levant" and what are his visions? The author himself states that the prince can be assimilated, as a symbolical value, to a „fantasy taken down at the very first confrontation with reality": „A prince from Levant liking the hunt/ through the black heart of the forest would cross".

The poem is structured as a dialogue between the prince and the servants with hoarns, a dialogue where short narrative passages mingle. Through the evaluation of the dialogue's resources, the author sets in opposition the two attitudes in front of „the wild boar with silver fangs", facing the absolute ideal. The prince asks the men to follow the wild boar with silver fangs from the story, and he tries to bring it back to reality („Barely making his way through the thicket,/ he played an ivory flute and said:/ -Join me to hunt in virgin forests/ the wild boar with silver fangs, angry,/ that changes in hidden hollows/ his hoof and fur and his glassy eye.../ Master, said the servants carrying hoarns,/ that wild boar does not come around here./ It's better to deviate the hoarny venison,/ either the red foxes, or the small rabbits.../ But the prince passing smiling foreward/ would look between the trees, careful at the colous,/ leaving the good deer in its bed/ and the lynx that laughs with gleatery eyes").

The prince persists in his chase to the absolute causing a tension between himself and the servant who is becoming more and more daring. One of them talks about the positions of his absolute ideal, of the mirage whose fascination devours him, the other one is the example of common sense, of the pure empiric („Watch how he bursts out and scratches lonely,/ the wild boar with silver fangs, over the plains:/ come and let's hit him with the iron arrow!.../ -Master, it is the grass rustling underneath the trees,/ said the servant smiling daring./ But he would answer turning around: - Shush.../ And the grass sparkled like a wild boar's fang./ Under the fir trees, he would shout encouraging them to set to the crevices: / - Look where finds rest and a place/ the wild boar with the silver fangs, from the story:/ come and let's hit him with the arrow of fire!.../ - Master, it is the moon shining through the trees,/ said the servant with disdain./ And he would answer turning around: Be quiet.../ And the moon would shine like a wild boar's fang").

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The prince, attacked by the "huge" wild boar, dies at peace with himself, with his destiny forever marked by the fascinating force of the absolute ideal: „Oh my! Under the pale stars of the sky/ as he stayed in the twilight, bent towards the river, a huge wild boar came, and with its fangs/ savagely lured him through the reddish dust./ - What an odd beast fills me with blood,/ Stopping my wild boar's hunt?/ What black bird sits at the moon and cries?/ What dry leave always carreses me?.../ - Master, the wild boar with silver fangs,/ he is the one who caught you growling underneath the trees./ Listen to the hounddogs barking him away.../ But the prince replied turning around: - Be quiet./ You should better take the horn and keep honking./ Honk until I die, towards the clear sky.../ Then the moon set behind their heads/ and the horn honked, but just a little".

The symbolical reading, as it is done by the author himself, is the one "that by refusing to see in its protagonists different traditional symbols – particular to certain cultures – generalises: the prince would be the man, in general; the wild boar – an image of the ideal; the hunting – an existential act of self-accomplishment. The balad therefore charges with a tragical-optimistic atmosphere (to the extent in which the denoument is seen as the touch of the ideal, as fulfilment of the meaning of life) or tragical-pessimistic (if the death of the prince is seen as a failure, or as a necessary sacrifice all along the biblical way). Such a reading would insist on the ethical implications: the prince's virtues (courage, perseverance, ″visionarism″, character nobility, spirituality, etc.) will be contrasted with the «naturalist» pragmatism of the servant, sheding light to the educative-formal role of the poem. Different historical-social considerations, even ideological, can find reasons within the text: under the moral status of the characters can be read a social status, dated historically. This way, the poem appears like a symbolical balad of the tragical (superior) existence".

Obviously, Evident, Ştefan Aug. Doinaş's balad allows us to find other significances and symbolical meanings. Therefore, it can also be considered a civilising ritual, the hunt can be seen as a ritual act with spiritual finality, just like an initiation ceremony where the prince, as a character of this spiritual action, must undergo a series of initial tests, in order to accomplish himself, he must resist any temptations that stand in his way, temptations that are represented by the servant's lines.

Doinaş thinks that even "a reading that makes from the prince a symbol of the raw royality, starting from an ambitious fight of premature

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instauration on the throne; or if we talk about the conflict between sacred and profane, a symbol of the long-lasting power, of thge world, that is in full process of denoting the religious prerogatives".

A final interpretation that can be done is the one of considering the balad *The wild boar with silver fangs* a poetical art, a pragmatical creation, where the author tries to redefine his aesthetic position, to formulate, by using lyrical-dramatical and symbolical ways, his own conception concerning poetry and art. From such a perspective, the prince can only be the creator thirsty for the absolute ideal, the wild boar symbolises the miraje of the work, the ideal creation, unreachable. Another perspective of the reading is offered by the author himself, who states that, in this balad „the conflict turn out to be situated between the ideality of the (lyrical) work, shown through the "fictive", imaginary character of the prince's visions, situated in an airy space, on one side and the real as it is, in all its concerete and blunt form (the servant's directions): the tragism of the lyrical creation would consist of the fact that the real, as it is, in its material «thickness», as Mallarmé would say, does not fit into the Work, or – if we really want to incorporate it – it kills it, by killing (from an artistical point of view) the author".

From the point of view of the narration, we can notice the use of the caesurae after the fifth syllable, while the verse is cut in two uneven hemistiches. The rhyme is feminine and masculine, alternatively, which amplifies the passing from one lyrical echo toanother, the quickening of the dialogues and the dynamics of the action.

A reflexive poet, for whom the lyrism is not a product of inspiration, of emotional turmoil, but rather a construction of the mind, a superior aesthetic artfact for whose elaboration contributes the intellectual capacity of the lyrical self to embrace in the line's harmonies all the sounds and meanings of the world, Ştefan Aug. Doinaş combines in his lines, an extreme freedom of the fantasy with the rigour and the precission of the images, with the bare and brief outline of the phrase or with the ermetic, allusive or symbolic language.

Ovidiu Cotruş, defining the intellectual-affective structure of Doinaş, rightfully notices: „With his infinite trust in the liberating powers of the art and with the interior freedom of the constructing artist towards his own emotional states (for an aesthetic nature a nightmare ceases to exist once it is stated), with its innate and cultivated taste for the geometrical strictness,

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Doinaş subdued his oems to numerous experimental tortures. Just like the mathematician willing to discover various and necessary ways to solve his problems, finally chosing the most elegant solution, Doinaş tried for almost each poem more possibilities to express himself, remaining to the most necessary one, the most appropriate for his aspiration towards therich expression, learned from Arghezi's literary apprenticeship".

A poem that valorifies the theme of the literary creation and that of the creator is *Writing like the angels*. In this creation Doinaş's lucidity and visionarism tie together in a lyrical expression that cultivates the allusion and the conciseness, the allegorical vibration and the ideatic tension withheld.

The writing is conceived by the poet as ego and humility. Facing reality, with his overwhelming presence, is the act of writing necessary, isn't it a tautological, useless gesture? The poet, with his semi godlike allure, has a presentiment about his ego but also about the guilt of writing: „The one who says «Give birth, die, and the adventure/ of the world is written! » isn't he offended by/ the feather's small ego/ that I am holding in my fingers?"

The poet, fruit of the becoming process, of the passing of the time and the hazard of the moment, sees himself as a promise, as a halo of possibilities, as a virtuosity that closes within itself the future untold epiphanies of the human being, is meant to set "the second and the place", to suspend the moment and to confiscate the infinite virtuosity of his own being, by writing it down. The writing, in such a vision, is diminishment of the possible infinite, it is degradation of the world's virtuosity, reduction of the existence to an image, a significance, an aspect („The river wants me running, - promise of the sea! / flower – but not a fruit! – meant to be/ a summer notice in clay/ of the everlasting flowers.// But I confiscate even the second and the place,/ liturgies are burning and sipping from the rivers what they don't have/ to give permission to the beauty/ unlike the appearances").

The writing as a guilt of the mimetics, but also as a symbolical rebellion against what has already been said about godliness, is assumed by Ştefan Aug. Doinaş also from the perspective of the antinomy between ideal and real, between essence and appareance, between virtuality and epiphany. Between the intention, between the ideal assumed as a suggestion of the infinite possibility and the concrete realisation of the

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oetical idea, in the reality of the writing there is a precipice, a revealing hiatus: „pure chaos, God's holly matter,/ is born under my hand; I copy by feeling/ - with elevated vowels – the intact/ spinning of the signs;/ as if an alter ego of the one who, by himself/ judges, would have given me, as a punishment here,/ making up: jealous – he would have broken/ a seal of the Making.// What has left from my soul, for the big/ day of the wrath, undevoured? It is crunched/ like the barley for the horses, the hungry/ locust of the page. // I have coveted for much, but only a little would I get. / If they were to put my rejected ash on a scale, / I would be redempted – even in the failure/ of writing like the angels... ".

The act of the artistic creation, supleece and total expedite is, for Doinaş, a devoureing need to legitimate the being, by assuming its own identity and of the communion with the world, with the divine, with the time and the written or unwritten history.

Another significant creation with a programmatic character is the poem *Elegy in major gamut*, written in 1944. The predominant tonality is solemnity, a churchlike solemnity, with deep voice variations, with the stern shivering of the word which feels unrevealed mysteries in the convulsive reality. The starting point of the poem is the second commandment of the Decalogue, in a lyrical transcription engraved on the background of the feeling of love, a feeling that has disturbing resonances, fundamental in the adolescent's consciousness.

Obviously, there is an unrevealed mixture of voluptuousness of the present and of mirage of the memory's imaginary world. The moment of erotic happiness, filtered through the memory's resorts, gets iridescences of the primal mystery, it is barely seen in the middle of the poet's plastic imagination, polished by the time's tides: "Don't make a face carved from mine/ And don't worship a high smoke. / My pagan bronze beauty remains/ an idol for the other sky. / May the long exchanged kisses/ bloom today somewhere else, / with other songs nearby, / with other meanings in your silence. / The pleasures like the painted boats/ whipped the water from their round head, / and the moment of the happy memory/ is only an ochre dusty seashell. / Don't make a carved face from the memory / and don't think about old fervors either. / comforting, a thick paint / applies to the thoughts other masks."

The experience of love, which the lyrical self arduously lives, is an indecisive one and also revealing for the human being's expressivity, for

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the transforming force of the communion between two consciences. The adolescent who sais “I” in this poem has something from a young God who knows his immeasurable powers, but he is also an in loved young man, for whom the entire world is nothing more than a resonance box of his own states of mind. The privileged state of love is therefore, for the poet, unique, unrepeatable, difficult to return to the thought through the memory, which is difficult to reconstruct. It is a state that can barely be suggested, in the right words, in expressions with an undecided contour. The illusion of calmness, interior and exterior equilibrium is stunning in this poem, where the poet proves his propensity for the appolinical, classical forms, transcribing, in a “major” key the elegiac state of the one whom, looking in the past, tries in vain to catch the image of a feeling that keeps sliding further and further in the abyss. The tragical thrill that can be barely seen through these lines is shaped in calm, solemn forms, in rhythms of a perfect equilibrium.

The second part of the poem is an elegiac song on the theme of memory seen as trying to remake an essential communion, through which the past and the present face each other, in a sort of temporal palimpsest, like two mirrors that amplify each other’s hidden abysses in their waves. The real, with all its nuances and its imaginary, with its secret halo, meet in this solemn, alchemic and etheric writing in the same time: “Free the boat from the shore and go./ Just like the meteors get lost in the sky, / in the gulf of the lost love estinguishes/ the holly bitterness tasted so many times. / leaving me forgotton, you shall kill me / with every roar, just like the furies. / A reed of liquid suffering/ to play in the delta foaming at the mouth. / But upstream, next to the old rivers, under the stars, / just like you don’t offer sacrifice to the foreign Gods, / don’t sacrifice anything to my absence/ nor to its beauty shall you bow. / But catch me in the house, amongst things: / let the hunting bronze rotten. / While you, not hearing it, to be happy / that in the dawn of another world even the Gods die”.

A poem made up of delicate sensations and subtle intuitions of the state of grace, *Elegy in major gamut*, traces in a delicate calligraphy the outline of the feeling of love, but in the same time, it remakes the dimensions of an elevated time, a sort of an eternal present, where the existence fades away, the affects discipline their seizures, and the lyrical atmosphere is almost ritualistic, of a solemn chanting, a song with an interior musicality, turned on itself.

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The gravity, the confessionsal tone, the laguage's ceremonials, but also the rigour of the expression, these could be the essential features of Ştefan Aug. Doinaş's initial poems. Reffering to the structuring way of the lyrical vision belonging to Doinaş, Ovidiu Cotruş notices that "the structuralising factor of Doinaş's poems has always been the poetic idea and never the ansamble of states of mind that form a poetical idea. This is only the original layer that enables the birth and feeds the developing of the poetical idea, without being through itself defining for the poems of Doinaş. Still, these poetical ideas are sometimes shown to us directly, and at other times through a poetical instance".

In the poem *Symposion* the emotional state is also represented lyrically through the mis-en-scene, which gives the creation its spectacular character and its semantic depth.

The first image is that of a "feast" of an immemorable age, a feast at which the guests feel "uninvited", only carried by shere chance and the unforeseen. Obviously, the feast is nothing else than the existence itself, at which each of us is called, from beyond, without any predestination ("From the very beginning, the feast hadn't been/ meant for any of us. / Neither the wines in the cups had been new, / nor the pomegranates shining on the table. / Older than the world is the feast. /only lust and spoil are fresh / and the clay masks of the guests").

The destiny is shown here as a frenetic show, where the guests with their "clay" masks, their gestures are ancient, set in motion by a repetitive mechanic through which is suggested that the same show of life has already been played and will be played by other actors, more or less gifted: „We were brought here, as a set thing, / by a whisper among whispers, by a song / that started to sound louder and louder. / Don't you taste the bitter taste of wine? / Looking with hypnotic eyes through the glass, / we toast the neighbouring cups laughing, / but we don't know for what and for whom. / What a meaningless, reckless party!"

Taken in by the swirl, by the magic of life, the guests act, live guided by an instinct, a tyrannical force, which is above them. Actually, they do gestures that have already been done by their folks, they imitate attitudes that have already been shared, and they express the feelings of the people before them and of those who are to come: „Baby, break the mad charm! / This awful drunkenness isn't good. / Can't you see how the mighty gesture folds together / before turning it completely? / Look, the tables are shining,

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/ making true the sitting at libation/ of their sunken generations / and the sliding of the barefooted people/ who feasted before you. Are you listening? / this sombre, shaken chanting, / is like a lost voice, from other times; / the kiss comes on its own, stuck; / this embrace has already been given; / and the smile of pleasure has a trinket / emballemed, just like the kings from Egypt: / a sign made by nobody to anyone".

Life, the entire existence is seen by poet as a hallucinatory show, where the actors have chimerical faces, and their gestures seem carnival like transponder of a dream with uncertain contours and with an incongruent syntax. The existence is therefore situated, for Doinaş, at the boarder between reality and mirage, it bears the seal of the troubled dream, of the oniric marked by magic and mystery, but also by the force of illusion („Oh, it is all a dream, another world. / And we act, in young costumes, / a grizzled role as no other one exists... / this is what I would say if I had the word. / But oh, my! I will also have stepped down on the wind / that will blow over the guests. And I / shall difficultly move from my place, / giving it up, after the great ordering, / to the strangers that will enter the hall / in a hurry, cold, coming to drink as well / from the mystical nectar prepared by the Gods / and shared to everybody according to the justice"). Once the show of life has been consumed, once the magic of existence is torn apart, only "sediments" and left overs remain because the hoax of existence prepares to start again, with different actors, with other masks and other parts. Our part is, suggests the poet, only temporary, it is loaned, ephemeral and transitory. The poem *Symposion* is a lyrical allegory of the existence, where the plasticity of the parabola and the vigour of the spectacular element combine as harmoniously as possible with the suggestive expression and the musicality of the verse.

A parabolic poem with philosophical meanings is *The Sun and the Seashell*, a lyrical allegory of a failed communion between two entities belonging to antinomian, irreconcilable species. There are serious similarities between Doinaş's ballad and Eminescu's *Luceafărul* (*The Star*) or *Riga Crypto and lapona Enigel* belonging to Ion Barbu, both from the perspective of the allegorical significances and from the perspective of the vision and of the poetical attitudes set in place. The first sequence of the text introduces us in the special and temporary dimensions of the "story". The time during which the allegory will develop is a mythical one, without signs or precise determinations, an auroral time of the beginnings.

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The lyrical heroes are also presented: one of them is the Sun, representing the highest position of a transcendental world of the light, the other one is the Seashell, a part of the underworld and of the darkness, of the mysterious, unbreakable aquatic („In the young nameless days, / when the stars where not at all shy/ to let loose their orbits in the world / like golden birds with firry beaks, -/ a new Sun, flattened flyer / that cries to the clouds, chased away by the storms, / found a water stream like a breath of fresh air, / dressed in girdles of brown stars, / in which – ruling over the wide seas / and over green algees with armpits, / brought by accident from other oceans/ by the sepia or by other bright fish -/ a royal, virtuous seashell, / in alabaster and mother-of-pearl enamel / for thousands of years he cultivated in his home / the shade, just like a cloth of loom").

Two worlds and two existential attitudes collide in this poem, two ontical instances. To begin with, there is a first instance, symbolised by the Sun, which is defined through the rising tendency, through rationality, dynamism and elevation of thought and moment, and also on the other hand, a static instance, of inhibition and of withdrawal into the deep, in the dark and mellow universe of the protecting aquatic, instance represented by the seashell.

Obviously, the engagement between the two worlds is meant to fail, the return of the Sun to the aquatic only meets resistance and withdrawal from the seashell, scared by the sunrays: „As the Sun was in hurry, / a raw sunray, barely flickering, / got through the silk and the embroidery / holding for an instant the spear towards it. / But the seashell, dizzy and confused, / wanting to protect its smooth makeup / and the pearl from the flame that, **lehuză**,/ would give the shivers to the virgin womb, -/ run into the deep, jumping from step to step/ to the shore with leaves and sparkling, / with which the plain, wise water / spreads and gives birth to illusions. / When the Sun came towards the evening, tender, / With its wings burning above/ and dived just like a diver/ closed in a strange green suit, -/ the poor shell, in ideal tents, / noisy, all alone in the ocean, / felt him all of a sudden with spirals/ like an in love, sneaky snake, / that keeps his cold eye in a distance/ and takes out his red tongue through his teeth/ daringly putting it closer/ to the shoulders of the hot currents".

The two elements, one the symbol of warmth and of the world, the other one representing a delicate being of the shadow and of the aquatic are meant to be apart forever. They cannot exceed their condition, attracted by

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the mirage of the highest, of the absolute, the other one fixated into the abysses of the deep, in the light sleeping of the water. The universe that the poet configures this way is an immutable one, with laws and unbreakable determinations, where the elements and the entities cannot change places; they cannot abandon their specie and their condition.

The ending of the poem offers precisely the solitude sensation where the two elements are, attracted at one point by each other, but situated in an antinomian position („That's why running away scared/ through dark constellations, it woke up/ on the other side, troubled, / where there is never daylight. / And the Sun, dreaming about a gulf of utopia, / for thousands of years not even today is he at peace, / but he suddenly falls down at the tropics, / blinded by beauty and sin, / spreading fire in the pointed tents / the pillars of the world, the algees from above / that weep on the sky and restlessly ask/ to be kissed, after the sunset").

Allegory of an impossible wedding, but in the same time a metaphor of the redeeming with its own condition, *The Sun and the Seashell* illustrates, without a doubt, the objective lyrism framed in an epical-dramatically structure belonging to Stefan Aug. Doinaş. The poetical images have certain suavity, a dream-like changing, and the expressivity of the lyrics comes also from the smooth musicality of the words, filled with pomp and euphonical freshness. The classicism, the need for harmony and transparency of the poetical knowledge equally represent fears and trademarks of Doinaş's poetry. For the author of *The wild boar with silver fangs* the poem is, foremost, the fruit of a constructive calling, the result of a straight will to instaurate aesthetic coherence, harmony and clarity in the lyrical sublimate space.

The mystery of the world, the rumour of the seconds, the moment of happiness, the serenity facing destiny, all these places are shaped from the perspective of the artist of the word, for whom communication with the essences is the deziderate for any poetical act. Eugen Simion underlines several of the most striking particularities of Doinaş's poetry: „Coherent, equal with itself, Augustin Doinaş's poetry is less the result of an experience and more the result of an exercice or as not to cause a gap between the notions, his poetry is the result of an exercice. The exercice is foremost in the language domain, then to discipline the spirit and exceed the senses. The lyrism becomes objective, fatal and temnds to conceptualise the current notions of the existence. And still the

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conceptualisation is not, like in the case of Ion Barbu, the tightness of the poetical idea".

The poem *Poetical Art* is a parabola of the fiction world, of the writing and the captivity of the creator in his own creation, a suggestive parabola for the unbreakable symbiosis between tradition and modernity in Doinaş's creation. The writing includes, for the poet, in its unfaultable substance, the moment of grace and the suggestion of a founding myth, rising to unimaginable horizons and probing of the human soul. The poet is basically, as the author suggests, prisoner of its creating enthusiasm, captured in his own work just like in his own being. What turn out to be interesting are the allusions and the symbols of the flight and of the high from this poem, significant for Doinaş's artistic conception, poet for whom creation means elevation, transfiguration and revelation of the essences: „With the resurrection of the white birds/ from this oltenian carpet/ begins and ends a legend. / I am its prisoner. / Don't ask me more. Shining, / like any star, can be the presence / of the vowels, and what spins around/ them is fruit of desperation/ to establish contacts. White birds, / denying their own plotting, but not/ the flying... On this ground rules the shadow of the beheaded tyrant".

The ending of the poem sens us the image of the creator set in the middle of the artistic process, of the artist who doesn't have a personal life, identifying himself right to the annihilation of himself with the work he is creating. The poet is the one who feeds on his own writing, and who, onhis turn, only lives within the perimeter traced by the rhythm of his creating effort („Prisoner, I only breath / in the ampleness of the coming and going of the shuttle").

The poetical art is a lyrical miniature where the economy of the stylistical means, the contraction of the expression allies itself with the depth of the meanings, dream-like and etherical, with an unexhaustable symbolical detent.

In Ştefan Aug. Doinaş's case, the poetical emotion is not an absolute pure one, it is not immediate, but more mediated by the inttelect's retorts, so that passion with itsups and downs, hurries in classical towers of the expression, receives a harmonious shape, a solemn posture. The moment set in the ceremonial, the thrill of the kiss fixated in the ritualistic retorts of the memory, all of the above can me seen in the poem *A God of the*

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Boundaries, where the eros, the memory, the time and the melancholy of the passing are set in the background of the allegory.

As a prosodic form, the poem is a sonnet which sets the moment of love, relentlessly passed, into the affective regime of the memory. The poet sets, with his graceful pen, an allegory of love that is never complete, a communion between beings, always contradicted by their subtle, but immovable boundaries: „A God of boundaries is between us. / The kiss remains on his shoulders/ and he lies down, forgotten, rotting like the apple/ that we once both bit. // we remember it was bitter. / On the breasts of dew, then on the hips/ the flame would flicker in his hair, / just like ever since I have always seen him".

The two parts of the sonnet seem to have an even bigger charge of melancholy, of nostalgy provoqued by the consumption of the moment of love. The consciousness of the limits, of the existence of implacable boundaries is even clearer set here („Now you are far away, and the dream is ash. / A wave rich in smoke and disasters / passing by it washes away the place where we sat. // Now I understand that until we die / by the age of fire, of hearts, of stars / a God of the boundaries sets us apart").

The God of boundaries is the very time, which by the tender and atrocious passing of the seconds, unwinds the magic of love, turning into ash the kisses and the whispers, the dreams and the memories.

What is worth mentioning is the fact that the tonality of the poem mantains itself in a regime of affective delicatessen, of expressive transparency and of the serious melancholy. The tenderness of the feeling of love intermingles with the solemnity of the confessional ritual, with the tenuous ceremonial of the memory, the only one that can, in a way, fade the limits, the boundaries between the beloved people. Of course, the analysis offers a purifyied image of the feeling, an image of a genuine transparency, from where the emotional impurities, the inconsistancies of the sensations have disappeared.

The lines of the poem impose themselves through their clarity and freshness, but also through the musical magic that is set by associating the words and the syllabels.

"A tragic person transformed, appolinical" (Mihail Petroveanu), the poet has enough passion about the fascination of the Ideea and his drama is of not having access to its mysteries only on a few rare occasions, in the privileged moments of the graceful state. Between the demonic of the

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world, with its unpredictable game of surfaces and lines and its interior restless and uncomforting daimon, the one who returns it ot an essential condition, in the steamy, envailing, fascinating and geometrical mirror, of the verse. A verse that resides as it has been seen at the gathering of tradition with modernity.

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