

MINISTERUL EDUCAȚIEI, CERCETĂRII, TINERETULUI ȘI SPORTULUI
UNIVERSITATEA „*LUCIAN BLAGA*” SIBIU
FACULTATEA DE LITERE ȘI ARTE

ABSTRACT

**(The Thanatic Imagination in George Bacovia's and Ion
Minulescu's Lyrical Poetry)**

Coordonator științific,
Prof. Univ. Dr. Gheorghe I. Manolache

Doctorand:
Maria Racu

Sibiu
2014

**The Thanatic Imagination in George Bacovia's and Ion
Minulescu's Lyrical Poetry**

Table of Contents

| | |
|---|------------|
| Argument | 3 |
| CHAPTER I THEORETICAL APPROACHES..... | 10 |
| I.1. Image / Imagination | 10 |
| I.2. From Image to Symbol | 13 |
| I.3. The Symbolic Image of Death in Modern Man's Collective Imagination..... | 14 |
| I.4. Symbolic Representations of Death in the Literary Imagination | 18 |
| CHAPTER II THANATOS AND ITS TEMPORAL MASKS..... | 22 |
| II.1. Circular Time..... | 22 |
| II.1.1. <i>Time Phases and the Domination of the Present</i> | 22 |
| II.1.2. <i>Time shrunk to Moment</i> | 29 |
| II.1.3. <i>Chronophagous Time</i> | 32 |
| II.2. Diurnal and Nocturnal Cycle of the Modern Lyrical Universe | 37 |
| II.2.1. <i>The Day, a Declining Landmark</i> | 37 |
| II.2.2. <i>Night, The Other Face of Day</i> | 39 |
| II.3. The Mapping of the Seasons..... | 48 |
| II.4. Dating Symbols or "Mors certa, hora incerta" | 54 |
| II.5. The States of Man in Relation to Time..... | 62 |
| II.5.1. <i>The Doll or the Man under Time</i> | 63 |
| II.5.2. <i>"The Mask" or the Man fallen from Time</i> | 66 |
| CHAPTER III THE IMAGE OF THE BACOVIAN THANATIC SPACE | 70 |
| III.1. "The Bacovia Case" and/or the Complex of an Assumed Destiny | 70 |
| III.2. The Labyrinthine Configuration of the Bacovian Poetic Space | 73 |
| III.3. The Customising Forms of Space..... | 77 |
| III.4. The Generalising Forms of Space | 84 |
| III.5. Structures of the Bacovian Space | 92 |
| III.6. The Map of Bacovianism | 100 |
| III.7. Imagologically Assumed Masks..... | 106 |
| III.7.1. <i>The Solitary</i> | 107 |
| III.7.2. <i>The Patient</i> | 110 |
| III.7.3. <i>The Madman</i> | 112 |
| III.7.4. <i>The Corpse</i> | 113 |
| CHAPTER IV THE EROTIC IMAGINATION IN ION MINULESCU'S LYRICAL POETRY | 117 |
| IV.1. Ion Minulescu and the Synchronisation with the Poetry of the Time | 117 |
| IV.2. Eros and Thanatos or the landmarks of the Profoundness of Minulescian Lyricism..... | 121 |
| IV.3. The Coordinates of the Erotic Frame | 126 |
| IV.4. The Man-Woman "Relation" in Ion Minulescu's Poetry | 130 |
| IV.5. The Minulescian Feminine Typology | 133 |
| IV.5.1. <i>The Mistress</i> | 136 |
| IV.5.2. <i>The Prostitute</i> | 139 |
| IV.5.3. <i>The Stranger</i> | 146 |
| IV.5.4. <i>The Exotic Woman</i> | 150 |
| IV.5.5. <i>The Season-Woman / The Flower-Woman</i> | 151 |
| IV.5.6. <i>"The Woman-Woman"</i> | 153 |
| IV.6. The Woman's Objects..... | 153 |

| | |
|---|------------|
| CHAPTER V CATAMORPHIC SYMBOLS IN GEORGE BACOVIA'S AND ION MINULESCU'S LYRICAL POETRY | 159 |
| V.1. Theories of the Symbol..... | 159 |
| V.1.1. <i>Theoretical Discussions on the Symbol</i> | 159 |
| V.1.2. <i>Types of Symbols</i> | 168 |
| V.1.3. <i>The Symbol in Culture and Literature</i> | 172 |
| V.1.4. <i>The Issue of the Symbol in Symbolism</i> | 177 |
| V.2. Catamorphic Symbols | 181 |
| V.2.1. <i>The Symbol of the Sea in the Minulescian Lyrical Poetry</i> | 183 |
| V.2.2. <i>The Lead – Integrating Symbol of the Bacovian Lyrical Poetry</i> | 194 |
| V.2.3. <i>The Divinity – A Symbol in Ruins</i> | 201 |
| V.3. Colour, the Euphemism of Death | 209 |
| V.3.1. <i>The Bacovian Chromaticism</i> | 209 |
| V.3.2. <i>The Minulescian Chromatics</i> | 214 |
| V.4. Zoomorphic Symbols and Vegetal Symbols | 217 |
| V.5. Meteorological Symbols..... | 224 |
| V.6. Mineral Symbols | 230 |
| Conclusions | 236 |
| Annexes | 254 |
| General Bibliography..... | 258 |

Abstract

Keywords: Thanatology, death, image, imagination, symbol, symbolisation, symbolic image, cultural symbol, symbolism, chronophagous time, chronotope, stenogram, weather ranges, mind map, object-woman, Eros, circularity, presentification, “sea”, “lead”, vegetal, zoomorphic, catamorphic, minerals, enunciation, architext, interdisciplinarity

The present research has been motivated by the intention to discover possible connections between two lyrical voices, George Bacovia and Ion Minulescu, who exhibit, in different tones, the acceptance of concrete reality and its transfiguration in modern literature, specifically in the “symbolic” one.

The present paper can also be interpreted as an attempt to answer to hermeneutic excess through a multidimensional and transdisciplinary interpretation. We believe that the temptation of choosing the writings of George Bacovia and Ion Minulescu as the topic of study, through thanatic imagination, offers us a new “gateway” towards the reaching of the latent essence of creative work or a topic of immersion towards the “mysterious background” from which any literary work emerges.

In such doctoral research in which the main objective is to study the disclosure of the major importance of the death theme and of the way in which, through such axis, is reconfigured the poetic imagination of the two researched poets, George Bacovia and Ion Minulescu, it will be established that the death theme is a complex chain through which are made certain correlations and shifts of meaning from one image to another within two universes with a well-defined identity. We are convinced that, despite “specific differences, imagologically speaking, these poets are connected due to the fact that in both poetic compositions there lie the pioneering features of death”.

When starting on a winding road, a first necessary and preliminary condition consists in consolidating our theoretical landmarks on which we can weave the hermeneutic itinerary in the texts of two first-class symbolists: George Bacovia and Ion Minulescu. For this reason, we put forward a work method that is considering a spherical construction or the image of a “double mirror” in that the theoretical part will be imbued with a practical part or with the placing of the poetic text in the pipeline, namely because we have confined ourselves within the sphere of the imagination, we are allowed to focalize, following the psycho-critical mythopoetical method, the dynamics of thanatic imagination or the capacity of the symbol /

symbolic image to shape into “semantic complexes”, “webs of signification”, or, in other words, into a “web of obsessive ideas”.

A first distinction regards the highlighting of the osmosis that is established between *image* and *imagination* and, by extension, between *symbol* and *imagination*.

A substantial part of this thesis relies on the game established between these two components – *image/imagination*, on the grounds that these concepts can be found in a relation of conventionality and mutual completion. More precisely, the *image* represents the starting point or the “poetic snapshot”, whereas the *imagination* is the future of this image, integrated into a circuit through other images, between which are established relationships of contamination and even dynamisations of the preliminary content. Namely, an image acquires signification only when “we place it in the texture of the Imagination.”¹

In what we are concerned, we are advocating for the idea that, the symbolic function acquired within poetic language is highlighted through the dynamics of this image, integrated into the literary work

The handling of poetic images differs from age to age, from trend to trend: during Classicism, it had to do with the precise rendering of the impression, during Romanticism, symbolisation is produced through hyperbolisation, and during Symbolism, the image is kept secret, being attributed the status of symbol, of equivalent.

For the *symbolist poet*, confined (in a thanatic formula), every “fantasy” would accompany a *certain* dynamics in a *certain* space-time and would deform, depending on the mental or scriptural register, any “fantasy”, instantaneously compressing within it a *present* given by a current impression, a *past* that directs (umbilically) and a *future* prefigured by the fulfillment of desire.

We believe that the connection to such stances, some of which focused of the relation between *Eros* and *Thanatos*, as they are acknowledged in the lyrical poetry of George Bacovia and Ion Minulescu, also implies bringing into discussion a possible vernacular *ars scribendi*, and the localisation of inner space in which there are condensed both *thanatic phantasms* as well as *imaginary representations* to which is attached the “symphony” of emotions and pulsations.

The imagination, being a universe correlated with imagination, is a world of cryptic, ciphered representations; in other words, a quintessence of poetry, in that the poet, through the

¹Jean Burgos, *Pentru o poetică a imaginarului (For a Poetics of Imagination)*, Translation by Gabriela Duda and Mircea Gulea, Preface by Gabriela Duda, Bucharest: Editura Univers, 1988, p. 104

act of creation, unleashes his imagination, through which is established a world dominated by the symbolic and its “tenured” forms of representation of “archetype-images”.

Moreover, from this point of view, the imagination joins a transdisciplinary reception in the area of cultural philosophy and anthropology, thus becoming

“an entire universe, a world of complex representations that unveil hidden messages with respect to the system of created images, to their dynamics, to their force of signification and to their practical effect, as images take part in the collective life of a community.”²

At another level, from an anthropological and sociological point of view, the imagination is represented as an intermediary between “ego” and “the world”, a cover meant to clothe the images surrounding us, indicating that only then can the images be interpreted as products found in latent form in nature. In this game that is straightforwardly established between “presence” and “appearance” is featured the passing from the “literal meaning” of the image to its “figurative meaning”, a process resulting from a “committed, participatory orientation, which lets itself be lead, transported through the appeal of the symbolised.”³ Through this operation, we are following the way in which, in a work of art, the transition from image to symbol is carried out or, more precisely, how symbolic image is produced.

Is it through the symbolic image that we come into contact with an infinite figurative world, always operating with a “presence by replacement”, with a “somebody else”, with a “somewhere else”. This circuit or “pool of meaning” aims at penetrating the hidden, latent meaning of images, a process producing an “ana-phora”, a centripetal way, an ascent towards its «meta» plan⁴; namely a genuine “metanomia”. By genuine “metanomia” is inferred a complex process of object and subject transfiguration. From this point of view, we will interpret death: as a tutelary, symbolic image, as “juncture of significations” found both at the level of the collective imagination, as well as at the one of the literary imagination.

Thanatology or the “science of death” is a relatively new, evolving sphere of activity, whose “object of study [are] representations, sensitivities and behaviours (including pathological ones) related to the system of death.”⁵ This “new science” generates a genuine interest among researchers in that death is the “line of life”; moreover, it is considered to be the only certainty of “quondo’s quoul” (the when of when) or of “in-the-meantime” from Vladimir Jankélévitch’s philosophy. In our turn, we crystallize the thematic nucleus of the

²****Imaginarul teorii și aplicații (The Imagination. Theories and Practice)*. Coordonator Mihaela Pop, Bucharest: Editura Universității, 2011, p. 32.

³ Jean-Jacques Wunenburger, *Viața imaginilor*. În românește de Ionel Bușe, Cluj: Editura Cartimpex, 1998, p. 27

⁴ *Ibidem.*, p. 27-28

⁵ ****Reprezentări ale morții în Transilvania secolelor XVI-XX (Representations of Death in the Transylvania of the XVIth-XXth centuries)* Coordonator Mihaela Grancea, Cluj-Napoca: Casa Cărții de Știință, p. 5

present research in the allegation according to which death is an essential component of life or a “rite of passage”, alongside birth and wedding. Thus Thanatos is inserted into the cycle of life that appears described according to the era and the thematic dominant.

We keep in mind the idea that “collective images”, in a given age or culture, are images directed “by a rhythm of high tide and low tide, of evolution and involution, and diffracted, according to some plural configurations and appearances, in different geo-cultural areas”⁶, sometimes even on the territory of the same geographical area.

We bring into questions, for detail, two examples from which one regards the traditional collective mind, whereas the other transforms the questions regarding the reception of Thanatology in the literary mind, more precisely in symbolism. This trend is defined as being heterogeneous, although the poets are united under the flag of the diversified constraint of “new poetry”. Tudor Vianu is the one who notices that, according to the geo-cultural area, the acknowledgement of symbolist rhetoric takes place diversely, meaning that the Moldavians (whose outstanding representative is George Bacovia) are gloomy natures, cultivating a deep, subterranean symbolism, whereas the Wallachians (by the example of Ion Minulescu), as vivacious spirits, acknowledge symbolism through virtuosity and less through deep, distressing states, caused by the finiteness of the human being. However, the thanatic prevalence is the one through which the symbolists seem to relate to the other “pivotal fields” of existence: *the Eros, time, space and the real per se*.

By symbolisation, the symbolist man reveals the anguish of the modern world, which is placed under the sign of “imminent death”. From this modern man’s reference to death, there ensue three attitudes correlated with the feelings of the man from George Bacovia’s poetic architext: after the will to save oneself, to fight Nothingness, there follows the awareness of this fight’s uselessness and of the fact that man is a limen (or threshold), a “paralysed being” in front of death, only to reach the state of detachment in which man is encompassed by thoughts and figurative sequences of life. To these three attitudes in front of death corresponds an “ars moriendi” meaning that the “new man”, the modern one, by associating death to Nothingness, rules on the question ‘*what is death?*’ by doubling it with another question: ‘*who is death?*’. By instituting this double perspective question in the collective mind of the modern man a crystallisation of the symbolic image of death is proliferated. The representations of death constituted in the collective mind under the form of an “ars moriendi” become symbolic images, archetype-images taken and decanted in the poetic imagination.

⁶ Jean-Jacques Wunenburger, *Viața imaginilor (Life of Images)*, Translated by Ionel Bușe, Cluj: Editura Cartimpex, 1998, p. 146

The most cutting edge and inciting definition given to the work of art illustrates it as “an imagination in action”⁷, drawing its paths through the symbolic image that becomes another focal point of the present thesis. The symbol is the binder between us and that grim, hidden side of the work of art. The emphasis lies on the decoding of the *art of writing*, in the sense that *the writer* (George Bacovia and/or Ion Minulescu) deliberately creates his own world or, as the case may be, decorates the exterior world according to the interior worlds’ law of ideational affectivity.

In our option, the two poets created – irrespective of “school”, “age” and “trend” – an imagination scenario, an invested pulsating and emotional allocution in which each of them believes and in which, of course, each of them (re)discovers/(re)acknowledges himself. Symbolist poets, “scholars of the night”, symbolize a reality reconfigured from a thanatic perspective:

“The great themes: love, life, death are, after all, one and the same eternal theme, death. The only one that does not allow direct experience, but implacably permeates all the others.”⁸

In other words, the poems is a “world of symbols” generated by the abyssal nature of the symbolist poet considered and considering himself “a pariah”, “aborted” by the real world. For him, living at the edge of existence reconfigures the real through a deformed spyglass, reformatted by Thanatos. Living in such an age of transition, of end of century, the symbolist poet incorporates into the poetic imagination the thanatic dominant or the acknowledgement of the ubiquitous image of death. Reality itself breathes an air contaminated by death through the breaking of the war as well. This new reality shapes the spirit in such a way that the symbolist poet sees himself merged with the depths of one’s being; it is a shaping also felt in the personality of an atonal symbolist such as George Bacovia or Ion Minulescu, considered vivacious and dramatic, who

“feels that the war has fastened obstinate moods inside him, settled layer upon layer, stratifying their elements, as it happens in the fissures of the section-cut earth.”⁹

In the same line as Seneca, we can call this inclination and attraction towards falling and dissolution of the symbolist poet as “libido moriendi” (symbolic equivalent of “ars moriendi”, discovered in the collective cultural imagination); “pivotal symbol” subjected to observation in subchapter *Eros and Thanatos or the Landmarks of the Profoundness of Minulescian Lyricism* of the present paper.

⁷ Jean Burgos, *Imaginar și creație (Imagination and creation)*, Bucharest: Editura Univers, 2003, p. 21

⁸ Irina Petraș, *Depe feminitate, moarte și alte eternități (On Femininity, death and other eternities)*, Bucharest: Editura Ideea Europeană, 2006, p. 111

⁹ Claudia Milian, *Ion Minulescu*, Bucharest: Editura pentru Literatură, 1968, p. 145

In this cultural interval, generically called *symbolism*, the model of attitude towards death, distilled into the five imagined models by Philippe Ariès (the tame death, the death of the self, remote and imminent death, the death of the other and the invisible death) has to do with the fifth chain, called by the phrase “la mort inversée” (reversed death, upside-down), thus called because the dying man is refused/hidden imminent death. We recognize the custom refined philosophy through which the poet distances himself from the man proper, an option that can be found close to the “science of death” or to its understanding. Within these theoretical coordinates the entire corpus of the thesis will be developed, by which we wish to surpass all constraints and impose a new outlook, meant to capture the “hidden” place of symbolic work of art, designed by Northrop Frye¹⁰ through the “function of literature”, which does not aim to escape from reality, but to reveal the dimension of the “possible in reality”. These theoretical coordinates highlight the capacity of the Bacovian and Minulescian work to “fan effect spreading” through the medium of a transdisciplinary self-imposed exercise.

In fact, it is in consonance with these theoretical azimuths that the *fundamental option* of this paper will be established, (con)centred on the analysis and interpretation on the Bacovian and Minulescian poetic work in a wider and more casual context of transdisciplinary critic, with sociological, anthropological reflexes, of archetypal critic, of mythopoesis, ethno-philosophy and mental mapping.

Thus, the hypothesis, which this doctoral study starts from, is endorsed by the assumption that the work of art / poetic work acquires symbolic value only by means of a “(re)reading” in accordance with the symbolic image, reaching up to the author’s “personal myth”. The fundamental argument in choosing this theme was represented by lyrical interpretation under the thanatic dominant and by the poetic imagination pertaining to two symbolists - George Bacovia and Ion Minulescu, asserting the hypothesis that, at the level of the work of art, death is recognised as vital landmark with a reversed sign, as an inverted dimension of life.

The two poets re-subjected to investigation validate the conviction that, through the medium of the imagination of lyrical universes, both the pessimist, the aboulie (George Bacovia), and the optimist, the histrionic (Ion Minulescu) become aware of the state of the modern man who intensely feels the presence of death at the level of existential coordinates. The structure of the paper asserts this very idea and, through its four theoretical-practical chapters draws a literary map in which there is thanatic “cohabitation”. Replaced in juxtaposition with *time*, death as feeling and state is the one that generated sequence of ideas

¹⁰ Northrop Frye, *Marele cod: Biblia și literatura (The Great Code: The Bible and Literature)*, Translation by Aurel Sasu and Ioana Stanciu, Bucharest: Editura Atlas, 1999, p. 81

and hypotheses from the chapter *Thanatos and its temporary masks*, followed by the pursuit, at the level of the Bacovian lyrical poetry, of the *image of thanatic space* and the symbols generated by this relation.

The equation between *Eros* and *Thanatos* is one interpreted in the chapter *Erotic imagination in Ion Minulescu's lyrical poetry*. The last chapter (*Catamorphic symbols in George Bacovia's and Ion Minulescu's lyrical poetry*), which is the most extensive, is designed to offer as complex an image as possible of the immersion of *Thanatos*, through an "associative network" of symbols at the level of the architext in George Bacovia and Ion Minulescu's work. We must emphasize that we have tried as much as possible to offer an aporetically and pragmatically saturated image, without imposing plenitude.

In interpreting the relationship established between *Thanatos* and time, we start from the idea that the passing of time does not regard only the "chrono-biological" or the "deeply biological" aspects, but such perception mediates the passing to what "psychological time", or individual time means.

The core symbols of this category are the following: *the present moment*, *the cyclicity of time*, *chronophagous time*, *the domination of the night*, and *the temporal dusting of man*. The individual is reduced to the theatrical stance of a dummy, to the stance of a puppet, mask or shadow. These indicators are illustrations of the fact that, in such lyrical universes (George Bacovia's and Ion Minulescu's), everything begins and ends into nothingness or Inferno; "in non-time" or in "non-space". The man of these universes is the "loner of desolate squares" or the "pilgrim at city gates", the puppet facing a "dark destiny", marked by what we call, by an already obsolete word, "mal du siècle" ("malady of the century"). For these reasons we assert that such temporal-thanatic cycle corresponds to mytheme of the Uroboros snake, in that the beginning and the end can be considered destructed durations.

The starting point of the dominant through which we pursue the overlapping of poetry and time lies in the opinion that highlights the idea according to which modern poetry does not only express the individual's crisis and reactions, triggered by the contact with the world, but it also suggests a solution. In fact, symbolist poetry underlines a philosophy of "lived time", which crushes and subjugates the being, the universe and even itself. The "Being-in-time" structure is equivalent to "being measured in time", namely being subjected to a lasting action of compression or expansion. At the end of this imperfective action, the individual finds himself thrown in a "closed time."

Time is in fact an individual and unique experience of the moment, of being-in-the-world. George Bacovia and Ion Minulescu put forward a series of poetic digressions on the vast

subject of passing time and the man's purpose in the world. From this perspective, the present thesis also represents the appeal to an individual but also a comparative analysis of these poets, which we intend to shape in what follows.

The human being can relate to absolute, cosmic time only by means of dividing it into sequences and phases (astrologically described through the phases of the moon). There are three phases of time metaphorically defined by Lucian Blaga. In the Blagian temporal horizon one can differentiate between "waterfall time lapse", pointing towards the past, towards origins (core-time period for Romanticists), "stream time lapse", of the present, of permanence (without evolution or degradation), and "pool time lapse" pointing towards the future.

From the three temporal horizons, in symbolism, there will be established a literary doctrine developed around the present, noting that the present is in fact the very time that compresses or expands the individual. As expected, in George Bacovia, "stream time lapse", the present, appears defined as "passion of the times" and the awareness of the idea of "Homo sum" ("I am a human being"). In the Bacovian universe, time is recognised as an "eternal present" which, "mutatis mutandis", comes to represent the very Aristotelian "chain of time". In the Bacovian universe, the present has demiurgic powers, because in the present is triggered the mechanism through which the lyrical ego is caught between the fissures of the past ("once upon a time") and those of the future ("there will be"). The present, "stream time lapse" flowing from the past to the future, is not a time of positivity, because it is only another face of the "hateful Thanatos". Because it reminds us of the origin, of the primordial discarding of the individual, the abortion, into the world, the past is remembered as ignored duration in the Bacovian morphology of poetic space. The future ("the magnificent future") is postponed or even annihilated. The human being, caught into the present, seems to be an avatar of the Kafkian man who has the capacity to perceive the existence of a duration in which one might get to the conversion of non-being into being, of life into death. It is to be noticed the transient image of the corporalisation of the "magnificent future" by outlining the background of the modern world; a heterogeneous, entropic, ever-changing world. Even in this softened image of the devouring time there are enumerated certain stages that the diurnal individual has to go through in order to reach the future: "degrees" and "positions of responsibility".

Lacking vitality, the Bacovian Individual comes to be reduced in the end to a “‘precipitate’ in the form of a caput mortuum”¹¹ [...] that can be qualified as an ‘infra-corporeal’ [entity]”.

Because its role is to perpetuate the “enigma of life”, the Minulescian lyrical ego emerges as being integrated into the “chain of time” while being in its turn a link, a simple “ligature” in this circularity or repetitive, Sisyphean movement that the individual is subjected to. At the end of this Sisyphean game, the Minulescian individual is reduced to the symbol of the “travellers”, “who are asleep, forgotten for thousands of years”. The future is also projected through a hypothetical construction “if we were to meet”. What we have observed is that the Minulescian individual appears in open hostilities with this “waterfall time lapse”, which, by burning, transfigures into a “river present-time lapse”. In the Minulescian poetic universe we notice that the phases of time can be perceived in the sphere of locution through the medium of the three symbolic images of the “yachts” from the eponym poem: the past is implied by the evocative metaphor of the “red yachts”, the present - by the analogical correspondence with the “black yachts”, and the future - by the expressive metaphor of the “white yachts”.

Although there is not a future or a past per se, there prevails, however, the “continuous moment”, a metaphor of a “rapid, precipitated time” that can be graphically represented by a Venn diagram. Through this temporal-nucleic diagram, we can structure the image of cyclical time and presentification of being. A first conclusion is supported by the idea that the Bacovian individual is born and lives in a closed world, like the Minulescian individual. The latter is thirsty for the virtual reaching to exotic places, being encountered in an imaginary journey to other horizons. Analogous to Cioran’s phrase of “falling from time”, this individual, an epiphany of the modern man, is thrown in a motionless time and space. In this temporal-nucleic structure, we are proposing five distinctions of “the individual’s present moment”, namely five avatars of a present extended towards infinity. This diagram replicates the “holomorphic” image or the intrinsic movement of the individual in the lyrical universe imagined as axis of its own conscience.

Because both in the Minulescian universe and even more so in the Bacovian one death is an enlightening entity, an entire chain of meanings is being built around the idea of “Mors certa, hora incerta” (“Death is certain, its hour is uncertain”). The moment emerges as synonymous with the helion, being an essential part of duration. Through the helion, the individual can live his ephemeral life, the existence reduced to a particle, to a marginal point.

¹¹ Rene Guénon, *Domnia cantităţii şi semnele vremurilor (The Reign of Quantity and the Sign of the Times)*, Translated by Florin Mihăescu and Doru Stănică, Bucharest: Editura Humanitas, 1995, p. 172

Another symbolic image perceived at the level of the poetic imagination, defines temporality in relation to the being or the "delicate soul" that suffers, in an external form, all the events taking place in the universe, but also the fact that they exist as such.

The Bacovian individual is endowed with organ-antennae, tuned in to make out "the volume of the atom", and the radiations of the intrinsic gist of the organic, of the deep self. The poet, the "natural guide" in the underground of the being, conjures, in the poem *Towards spring*, like Faust, the freezing of the moment and the establishment of *Carpe diem*: "That I may smile just one more instant". The seismograph-poet will pay dearly for this request, after this downfall ending by begging not for life, but for the death that refuses to materialise, offering itself as ending, as symbol of "dead moment". Vladimir Jankélevitch asks himself, referring to this "*hors incerta*", where it dwells: in the present or "in a Forward without mystery" or in an "After mystery", as land of death?

In the Minulescian universe, the moment is often asked to transform into "new" and the lyrical ego is asked, for a moment, to be able to taste the closeness to infinity. We must specify though that such request is addressed to the woman as carrier of Mephistophelean characteristics, also called "the one that is lying". "The poetic moment" also appears in Minulescu's work as a foreshadowing of the apparition of inspiration or of suggestion of the state of grace: "Poetic moment compels the being, it ascends or descends, without accepting the time of the world that would reduce ambivalence to antithesis, the simultaneous to the successive."¹²

This seclusion of man in the present moment, in the duration and domination of the "helion" underlines the fact that, in the Bacovian imagination, even time is assigned, more than ever, a thanatic reflection, thus making it a chronophagous avatar. Aristotle talked about time that "consumes" in relation to the cause of destruction (obsolescence) of things through the disturbance of temporal movement. Symbolist poetry defines its novelty and innovation through this very relation to the uneven flow of time or to the decay of temporality.

Time, as well as space, appears not only as symbol of the devouring of being and its enclosure, but it also emerges as a symbol void of its substance, namely *non-time*. The symbol of time is also made to look ambiguous by the use of ellipsis, which equally marks a certain reaction with disengaged tones (the mineral ego) and nostalgic ones (the subjective ego).

¹² Gaston Bachlard, *Clipă poetică și clipă metafizică*. În: Georgeta Tănase, *Materia, spațiul în istoria filozofiei marxiste și contemporane* (Matter, Space in the History of Marxist and Contemporary Philosophy), vol. II, Bucharest: Editura Minerva, 1982, p.245

Regarding this image of consuming time that devours and self-devours, we believe that there can be taken into account two forms of this type of temporality. The first one pertains “temporal (supra)position”, through which the three universal dominants (or helions) are reduced to one, namely to the present. The second form of expressing the idea of temporality deals with the flow of time. This endless movement brings us in front of the image of “the time of ephemerades”, through which it is suggested the awareness of the flow of time all the way to the annihilation of the notion or the pause in a world of “tired” time, in which moments are “flowing”.

The image of the autophagous time, of the thanatic devouring time, is a theme that asserts the crisis of modernism and can be associated with an older symbol, with reference to the meaning of the “soap bubble”. The flow of time on both sides, from the exterior and interior plan of the lyrical ego, is inserted in the plan of creation as well.

In Bacovia, time is a different form through which Thanatos expands its sphere of action through the image of *late time*, of *overlapping time* and particularly that of *flowing time*. Ion Minulescu, an atypical symbolist poet, seems, in relation to time, to stand in an opening to the future, noting that there are temporal landmarks and symbols that make us ascertain that:

“the Minulescian time is obsessed with death, for it flows beyond it in a march of mankind, which sooner or later («tomorrow»), will be crowned triumphantly. Verses lie under the obsession of size: boundless spaces, infinite time.”¹³

This obsession with time, connected with the image of death, appears prefigured in Ion Minulescu through the use of helions in which is integrated the image of flowing time, suggested by this “infiniteisation” of symbolic image, noting that Ion Minulescu, unlike George Bacovia (who shows a transparent inclination towards the individual fallen from time, the man who falls into infinite time) will allow himself a complicit smile. The Minulescian individual is a version of the “problematic man”, who does not contain his fears inside himself, but speaks them out in order to understand what this datum of “being-in-the-world” and “being-in-time” actually means. This is an additional acknowledgement that man, in relation to time and space, becomes an ambiguous entity, if not an anonymous one. Nevertheless Ion Minulescu remains consistent to a time that wishes to belong to “aspiration”, but which still appears as a subliminal form of thanatic time, from whose claws no “simulated ego” can ever escape. In the case of the two poets under discussion, there is a convergence point between the “mystery of nihilisation” and the “mystery of creation”. These two sides are

¹³ Adriana Iliescu, *Poezia simbolistă românească (Romanian Symbolist Poetry)*. Bucharest, Editura Minerva, 1985, p. 278-279

in fact epiphanies of human limitation, presented as an intrinsic form of the act of creation in the Bacovian universe.

While trying to outline the coordinates of this phagocytic temporalisation, we are also putting forward a question that is similar to the one proposed by Vladimir Jankélévitch:

„Between the big day of life and the big night of death that is already dead, could dying death be the glimmer of the revealing sparkle, the ray of light, the bolt of lightning that is day into the night, the sudden noon in the darkness of midnight??”¹⁴

The night of the downfall is the night when even the gods are falling, and a new life arises from its decay towards the day that will expire again, thus shaping the “eternal tragedy”, when the entire universe is found, from the Minulescian point of view, “on the edge of the grave”. Thus, the time of the downfall is a time of the funeral march, for the flow of life is a “strange delusion”, everything being stigmatised, bearing the signs of mud, heavy rain and ultimately the sign of total decay, of the “finis” of contemporary history. Just as there is also a certain prescribed order from birth, the duration lived immediately (reduced to the moment), the duration that passed, and finally, death (dead time). Or as it appears in Minulescu: simultaneity between *the end and the beginning*.

We find both in George Bacovia, and in Ion Minulescu a wide range of textual symbols and/or dating symbols¹⁵ through which the lyrical ego is placed in this time-bearing and, at the same time, death-bearing movement, in that the lyrical ego relates to deixis: *yesterday-today-tomorrow*, through these highlighting its dwelling in the world and its location in time. At the level of the lyrical discourse itself, these lexemes or shifters have the mission to date time, to dissect it according to the moment, to the point of an instant, “atomic time” or “pivotal time”. These lexemes become the terms of a poetic code accepted by the critics as “bacovianism” or “minulescianism”.

Exegetics captures these indicators of duration through the dictum “Mors certa, hora incerta” and through the image of the dance of destiny and/or that death is an ontological fact of the Bacovian universe, appearing as a condition that is essential to life, forever awaited by an individual distorted by time. The tension is given by the joining of the individual into a dance of death, and what consumes, alienates the being is “hora incerta” or the “phobia of the moment”.

¹⁴ Vladimir Jankélévitch, *Tratat despre moarte (On Death)*, Timișoara: Editura Amarcord, 2000, p. 209

¹⁵ This symbol is used as a „revealing [element] at the level of tenses, adverbials of time or those involving the measuring of time, will have the role of temporal anchoring the verbal exchange, while also defining the pragmatic category of time of deciphering” (Anda Grif, Diana Olah, Ioana Enescu, Gabriela Șerban, *Comunicarea ficțională și nonficțională (Fictional and Nonfictional Communication)*, Bucharest: Editura Diversitas, 2003, p. 23)

The man living for the moment is always rooted into the present, although through the course of events, he is heading towards the future by way of a painful consciousness of the past. Through this, man finds himself in real time –“in esse”-, an equivalent of divisible time from the roadstead of the being torn by temporal moments, both on the interiority plan, (“endo-pneumatic” image), as well as on the exteriority plan, the plan of the real (“exo-pneumatic image”). Time “in esse” is “real time”, which divides into past, present and future, being expressed through dating adverbs, “with precise temporality”, such as *yesterday*, *today*, *tomorrow*. Modern man, prefigured by the symbolist poet, lives under the tyranny of a time of decay or a “descending time” (*thymos*).

Symbolists such as Ion Minulescu and George Bacovia, as modern poets who live their own lives on the world stage, imagine, in relation to time, two human situations: *the doll* (the puppet man or “the man under time”) and *the mask-man* (or “the man fallen in/from time”).

In the Minulescian imagination there also appears, along other human “types” (pilgrim, madman, vagrant, sailor, skeleton, etc.), an unusual image: that of the man reduced to the state of doll; the human seen as a toy. Ion Minulescu, the actor-poet, brings into the foreground precisely the motive of a man face to face with the role he is supposed to play. By relating to time, described as one of the most terrifying servants of death, the man has no chance to evade. The Minulescian individual is the one that the universal, the sea, uproots and integrates into a reality extended to the maximum and which, unlike the Bacovian individual, does not let himself be defeated, having the capacity to hope. From the perspective of this poetic imagination is reflected a network of vertical meaning, which marks the flow, the liquefaction and then an awaited death, for life is “absent”.

If in Ion Minulescu there is a certain hesitation between the image of the submitted individual, annihilated by death and the theatrical/theatralising to surpass one’s own condition (noting that the “literary mask” does not subjugate the biological man), in George Bacovia things are clear: the Bacovian individual is a prisoner without chances to escape from his inner self (in his case, the “literary mask” becomes a whole of the individual). Or as Cioran would say, the Bacovian man is the image of a “worm in a fruit”¹⁶. The source from which he drinks remains his own inner self or his own soul beats. On a different note, in what Bacovia is concerned we sense a different way of acknowledging the pact, the literary convention: the man and the poet become one, noting that man is assimilated by the “abysmal self” or by the “multiple self”. In this “noosphere” of poetic imagination, the “Bacovia identity is a

¹⁶ Emil Cioran, *Căderea în timp*. Traducere de Irina Mavrodin, București: Editura Humanitas, 2002, p. 11

metanomia”¹⁷, or an intrinsic embracing of the role that the symbolist poet aims to play on this colossal theatre of the world, all this because the poet is, first of all, a being or more precisely a “persona” (in Latin, this word means *theatrical mask*).

We insist on the fact that poetry is no longer only an *ars combinatoria* through the fact that the poet does not present a second degree reality, but poetry is essentially a “purer second game”, all this on the grounds that the poet imagines, carves, sequentially multiplies reality, producing “personal masks of the truth of the world and life”¹⁸: “the purple mask” or that of the man “played by destiny”, reduced to an automatism, inserted, in the phase of time, as an ontological “comma”¹⁹; “the yellow mask” of the domination of lead.

The last mask, “the white mask”, the one that will be embraced by the Bacovian individual, is connected to this stillness of man, a state by which is configured the Aristotelian idea of an “accidental being”, who will be lost while passing on the torch to others. We can ask ourselves whether these “Bacovian” masks represent only alternative forms of the living, of the human being’s individualisation, and whether they could be (re)interpreted as “mortuary masks”, thanks to which the individual refused by death imagines the ending by multiplying his own ego. We cannot offer an answer that counts as a generally-valid intuition, but “one thing is mandatory for the balance of the (post)modern individual: the filling of the «void», the culturalisation of the ego.”²⁰ We believe that by the reference to time, man is getting closer to the consciousness of death.

The image of the *Bacovian space* is (re)configured, finding itself in the image if the lyrical ego which appears as a bizarre, suspect being, wandering in a space that does not alleviate his sudden downfall from the Edenic-embryonic state. Moreover, space wounds and corners him, isolating him, these being aspects that have been studied in the third chapter, named *The Image of the Bacovian Thanatic Space*. This mineralised ego can be found in the state of the man proclaiming his origin from “other worlds”. It is an embryonic ego, brutally ripped from the matrix of maternal space and tossed in the stance of universal abortion. The Bacovian individual awakes in the same state of ambiguity tried by Joseph K, and, in his turn, will question existence as such. The thanatic dominant is recognised as a ubiquitous presence both at the human level as well as at the natural level. It is that cannibalistic state, marked by the capacity to devour and wreak havoc everywhere, starting with closed spaces (the house, the

¹⁷ Alexandra Indieș, *Alternative bacoviene*. București: Editura Minerva, 1984, p. 127

¹⁸ Ștefan Aug. Doinaș, *Măștile adevărului poetic*. București: Editura Cartea Românească, 1992, p. 98

¹⁹ Emil Cioran, *Tratat de descompunere (A Short History of Decay)*, Bucharest: Editura Humanitas, 2001, p. 36

²⁰ Alexandru Mușina, *Paradigma poeziei moderne*. Brașov: Editura Aula, 2004, p. 162

room, which should offer the individual a feeling of secure peace) and ending with wider spaces (the garden, the park, the field, the city).

The description of the Bacovian place has as starting point the interior, on the grounds that, in his essence, man remains a “prisoner of the interior”. That is how one can explain why the Bacovian home is a temporarily derelict building, under the terror of rain, of the lead, thus becoming a “locus absconditus” announcing death. Of course, in the sphere of “haunting metaphors” we have also integrated the symbol of the Bacovian “home” which, at a first level of reception, overlaps the symbol of lacustrine home, associating with what Gaston Bachelard called “the psychology of hardship”, or the metaphor of the downfall. Thus, for this individual, his own house becomes the image of a straying, a series of downfalls and decline, the house shaping into a “Procustes’ bed” for the stigmatised Bacovian individual.

In shaping the dominant image of the Bacovian space, we assert that when we «read a house», in fact we «read a room» because the house and the room are diagrams of a psychology that leads towards intimacy. Bacovian places are elements that render unique this lyrical universe, which enable them to be defined as “textual indications”²¹ or “textual metaphors”.

The room becomes a nucleus of the symbolic chain, created by using a series of determiners of this “non-space”. It is a non-house in the style in which the metaphysician talks about non-ego. “From a house to a non-house, all contradictions are easily arranged.”²²

Sadness is the textual dominant on which the image of the “big city”, the “enormous city”, and the “gigantic burg” city is transplanted. Bacovian poetry owns, through its figural postulate, a profoundly modern virtuality, justifying the “Occidentalism’ of Bacovia the city dweller” (in Svetlanei Matta’s sense), the poet being an “occidental” by virtue of the absolutely urban approach, but also of his genetic predisposition to urbanity.

We observe, without many obstructing thresholds, that this type of space is also (re)subjected to the same genesis equivalent to the desolation or depletion of the universal frame. We have caught this “state of vacuum”, “pit crater” of the Bacovian universe by localising spatial craters: *the city, the square, the fair, the garden, etc.* finding that there is a continuous flux between spatiality and temporality, which creates the image of a closed circuit specific to communicating vessels. Through the “drain”, the emptied space (crater) becomes an epiphany of the world, an entropy that will end in reduction in a cemetery, as a summum of chaos.

²¹ Alexandra Indrieș, *op. cit.*, p. 60

²² Gaston Bachelard, *op. cit.*, p. 71

By analogy with the “circular time”, one can advance the presupposition regarding the existence of a “circular space”. This space becomes the hologram of a “human spectrogram”, a “web of concentric circles”, the individual being a Jonah inside the monster’s belly, noting that the Bacovian universe actually postpones the moment of being cast ashore. Its outcome is the very engram of the individual disgorged in an eroded and weakened cosmos. The reality thus imagined appears to us as a “puzzle” in which the pieces have already been randomly put together by a whimsical god.

We also find confirmed in the Bacovian universe a “psychology of silence”, an effect of the Bacovian individual’s state by passive reference to reality. Chased away from the objectual world, fallen from his rights of “great man”, this confused individual finds himself being “a refugee in the space of his own writing.”²³ The Bacovian poem resumes the “engram of the downfall of the individual”, becoming, as Gaston Bachelard said, “a dramatic poem of the downfall” or, to put it differently, “a poem of the descending psyche”. This “juncture of meanings” transforms into a symbolic chain and, in George Bacovia’s case, there intervenes the shape-image of an individual that is compressed and/or, depending on the situation, expanded into a space whose landmarks have already been erased. “The bug” has erased them and, with every move of the human being, there is only one step to death. The text, transforming itself into a “hypotext”, invites the reader into the “empire of abysmal silence”, into a thanatic, saturnine world.

The Bacovian space generates an individual-poetic map that we can consider a map of the Bacovian mind, in which reality is negatively grasped, like a reversed world. We are convinced that we can anticipate a new *gateway* in the Bacovian lyrical universe, transdisciplinarily summoning and applying cotangent theories from geocriticism, mind mapping, sociological criticism, mythocriticism, etc. with the intention of consolidating bridges between aesthetic criticism and the intertextual perspective, which sees the Bacovian text as a complex in which it is no longer the primacy of the aesthetic, of the localisation in a text that is active, but, through the texture of the text, there are envisaged and re-examined the connections that the poems, as a form of the imagination, anchor into the social, historical time, cultural field, etc. This associative method, with echoes in psychocriticism, is a “useful work instrument for the acquaintance of the work in which there is a web of haunting ideas”²⁴, such as Bacovian lyrical work.

²³ Ioan Milea, *Lecturi bacoviene (Bacovian Readings)*, Cluj-Napoca: Editura Limens, 2010, p. 85

²⁴ Gabriela Chiciudean, *Incursiuni în lumea simbolurilor (Journeys in the World of Symbols)*, Bucharest: Editura Virtual, 2010, in: [books.corect.com/ro/books/preview/717\(pdf\)](http://books.corect.com/ro/books/preview/717(pdf)).

The Bacovian universe is the one in which is envisaged the complex image of the cosmoid city, perceived in its final downfall, beginning by odour. Nevertheless, the Bacovian olfaction does not succeed in changing the thanatic perspective of the present universe, on the contrary, it seems to deepen it. In elucidating the Bacovian atmosphere, from which this “different kind of space” breaks away, with an approximated olfactory profile, the odour becomes a *transcript* and/or, in mind-mapping terms, a *cartogram* of the soul. The nuclear image through which we are asserting the idea that this “mental force” of the Bacovian “smellscape” is being shaped, is metaphorically focused on the phrase “the air of the dead”. In this reference to space as a double dimension (exterior-interior) one can highlight the very quanta of a *psychology of hardship* (exterior), the spiral of the *psychology of silence* (interior) and the philosophy of *No* (poem), connections that we have converged into the shape of a “Borromean knot” as shown in Figure 2.

The town becomes a “smellscape”, a “mental place” in which communication between the elements is done through olfactory communion. The odour is a symbol of the Bacovian topology, to which correspond other images that shape the “mind map”. The reader gets in touch with the imaginary universe of a “cadaverously scented” poem, the odour being, in this universe, a fallen, theriomorphic symbol, which propagates death, a fact certified by the double determination “mourning” and “sad”: “sad and mourning odours”. The Bacovian “mind map” (“smellscape”) is our guide in this universe that we are trying to *(re)read*, or more likely to *smell*, being a space shaped from an array of awaited deaths. In the case of G. Bacovia the symbology is a “direct ontology” of the individual and of inner feelings by reference to landmark-organisms (the exterior and the interior) and their intermediary organisms (olfaction and writing), pursued by us *through/* and represented *into* a mind map (see Figure 3).

In addition to the mapping of the Bacovian lyrical space, we have transposed ourselves into the very problematic of the Bacovian individual, into his psychology, which we have named, according to the textual dominant, the *psychology of hardship*, the *psychology of silence* and the *psychology of the dying*. The Bacovian chronotope integrates at the level of the architext the image of the contemporary-modern universe: *the presentified time, the devouring-chronophagous time, the devastated space*. These elements compress the individual, to the image of the final point, or expand him until he turns into the marginal man, the appendix-man of the macro-universe.

Ion Minulescu, since he attributes another dominant to Eros, indirectly aims at shocking through the resurrection of some modernity myths: the Don Juan-like Eros, the myth of the

courtesan, the myth of the doll-woman or the object-woman, etc. *Eros* and *Thanatos*, here are the dominants that usually coalesce in the lyrical poetry of modern poets and especially in the Minulescian one and form the generating core of other images in chapter IV, *Erotic imagination in Ion Minulescu's lyrical poetry*. These dominants are the ones that possess the man, because the man cannot tell the heart when and who to love, just as we cannot command death when and where to break our connection with this world. In front of a woman, who is reduced to being the object that only triggers man's instinct of carnal fulfilment, there prevails a series of bizarre, not to say utterly displeasing, forms of the *Eros*: *the mistress, the prostitute, the ghost*, and so on. The place where love seems to be celebrated and/or consumed is *the tomb, the park, the garden*, the erotic ritual seeming to be converted, by analogy, into a funeral ritual. For this purpose, we acknowledge a series of motifs that disclose such unusual conversion: *the motif of the falling star, the motif of the altar, of the flowers crowning the sweetheart, etc.*

In what Minulescian eroticism is concerned, it is neither the age nor the identity of the woman that is important (the sweethearts have names in very few texts: *Rozina, Olimpia, Sulamita* etc.), the emphasis being on the elements that form a sketch-portrait of the woman. For the most part, she is described by emphasising particular marks of the eyes, the lips, the shirt, the breasts, the hands, noting that there also appear elements of novelty (such as the sweetheart's teeth), some of which with the obvious intent to catch the man's attention. Through this final element, the woman finds herself (again) in the situation of a feline devouring the man or of the one being devoured by the man's teeth. We can say that Ion Minulescu's woman is a modern Eve, reduced to her basic instincts and replicated into several Eves. From here one may keep in mind Ion Minulescu's predilection for *the unknown woman, the one who leaves, the long-awaited-for, the closest one, the one that passes, the defeated one*; at yet another level the sweetheart is also described by plural nouns: *the mistresses of yesterday*.

From another perspective, we can say that the Minulescian man, by choosing the desire to mate with the woman, draws near death for two or more reasons. This explains the fact that we (re)discover, in the Minulescian imagination, an overlapping of the erotic ritual with the funeral one. The landmarks through which is shaped the image of the Minulescian erotica and of the relation established with the *Thanatos*, are identifiable in the following subdivisions: *the erotic frame within which love is called to be fulfilled, the relation between man and woman outside the materialisation of the couple; feminine typology* and, last but not least, *the woman's objects* or "*treasures*". These landmarks underline the defining feature of the

Minulescian eroticism that arises and is consumed under the protection of Thanatos. Moreover, we observe that, in what Ion Minulescu is concerned, death really is an infrareality, and the people have the status of “long gone”, namely the Minulescian imagination, as Marian Papahagi asserted, discussed “love and death”, and the pair Eros-Thanatos is “a system of mutual references”.²⁵

The erotic frame is “equipped” and described through elements that are more related to the funeral ritual rather than the erotic one: *poisonous odours, carnations, gory flowers, fir-tree odours, the lace of the pillows*, etc. and the sweetheart is presented through allusion and periphrasis. We have drawn, through detailed strokes, the connection that is established between the “intimate space” of the lovers (the erotic background) and the “thanatic aura”, recognised through the symbol of the “mortuary bed”. The connotation that the “bed” is most often associated with is that of death, that is a bed of the “dead”, a place in which the suicide of the “orgy” from the altar takes place.

Although love is a feeling that is considered spontaneous, there is however a hierarchy of the stages of “love as fulfilment” both at the level of “passion-desire”, as well as at the superior level, that of the soul.

| <i>The stages of love or Plato's types of love²⁶</i> | <i>The stages of regained love in Stendhal²⁷</i> | <i>The five gates of love in Denis de Rougemont's viewpoint²⁸</i> | <i>The stages of love in Minulescu expressed in the poem 'Romance without music'</i> |
|---|---|--|--|
| -love for materialised beauty | -admiration | -desire | -the meeting: “The evening when we meet-” |
| -love for the soul | -hope | -prayer | -proposition/ desire: “Do you <i>desire</i> to be mine or not?” |
| -love for beauty itself | -love is born | -the service | -the coupling: “The night we will <i>make love</i> -” |
| -love for the beauty of several bodies | -the first materialisation | -the kiss | -the split: “and the night we <i>shall part</i> -” |
| -love for a beautiful body | -doubt arises, followed by the second materialisation and the estrangement of the lover | -the consummation | -the memory: “Remember that you were once mine!...” |

²⁵ Marian Papahagi, *Eros și utopie (Eros and Utopia)*, 2nd edition, Afterword by Ion Pop, Cluj-Napoca: Editura Dacia, 1999, p. 134

²⁶ Plato, *Banchetul (Symposium)*, Translation, introductory studies and notes by Petru Creția, Bucharest: Editura Humanitas, 1995, p. 48

²⁷ Stendhal, *op. cit.* In: *Despre dragoste și alte întâmplări (On Love)*. Colecțiile Cotidianului, Bucharest: Editura Univers, 2008, p. 18

²⁸ Denis de Rougemont, *Iubirea și occidentalul (Love in the Western World)*, București: Editura Univers, 1987, p.137

As we can see, through the five step description that the Minulescian lover is following in order to get close to the loved one, it is obvious that, in relation to time, love is just a fugitive, barely noticeable moment. What remains after this closeness triggered by the man's androgynous desire to find his partner, his pair, is regret or memory.

The Freudian idea is materialised, the one regarding the urge of death, like a "silent energy", in opposition with the "cry" of life through erotic feeling. Depending on the sweetheart, on the woman, the Minulescian individual appears placed in a relationship with a series of feminine types, noting that none of these evokes the icon-woman or the angel-woman from the Romantic imagination anymore, but all these "women" seem to be a variety of the demon-woman and of the dead-woman, of the deadly-woman.

In what this new feminine ideal is concerned, we must recall the fact that, along with symbolism, in the lyrical universe, there re-enter words and symbols from the macabre, thus encompassing the difference between the phantom and the phantasm with the reinforcement of the latter, as feminine apparitions are phantasmal.

In the case of Ion Minulescu, the most conventional embodiments of the sweetheart are: *the mistress, the prostitute or the courtesan and the stranger*, whose underlying element is acknowledged in the demystification of femininity through periphrastic constructions: "to the one that leaves", "to the one that comes", "to the one that passes", "to those who sell themselves", "to the closest one", "to the defeated one", "to the long-awaited one", "to the stranger", etc. Only in a few poems is the woman nominally called, having a first name that makes us think of exotic spaces: Rozina, Mitsouko, Brigitta, Sulamita, Anny Ondra, Olimpia, Magdalena. Through the last type of woman, the "Magdalene" one, the biblical prototype of Mary Magdalene is brought in the foreground, the woman dominated by luxury, or the sacred prostitute. It is noticed that the motif of mistress-woman expands its domain, foreshadowing the image of adultery as an intrinsic theme for reality and, implicitly, for poetry because, through this image, the idea of solitary man, of the pilgrim is proclaimed.

Another stance of the woman, the prostitute, anticipated by/through the image of the sacred mistress, is seen by Ion Minulescu as the "new" feminine ideal. In the text, for the (de)nomination of this type of woman, there are also used such collocations as: "to those that sell themselves" and "to the defeated one". The degradation and artificialisation of this type of woman are suggested by colour, more precisely, "violet", for she is, through her status, a "nocturnal and saucy" woman. In the cultural evolution of the prostitute-woman's image, the emphasis lies on the frame within which the prostitute engages in her activity, unlike the mistress or the kept courtesan. Through this option of the Minulescian femininity, the one of

calling the man for mating, the relation that is set between Eros and Thanatos becomes clear. The connection between Prostitute-Eros-Thanatos is upheld by the fact that, on the one hand, the woman is considered the “passive principle” (a revealed symbol of Gaia, subject to possession) and the “active principle” man (an image of Uranus who avidly possesses the earth-goddess). Regarding this image of the mistress woman, in the Minulescian erotic universe, we encounter other feminine stances as well: the doll-woman, the feline-woman, and the object-woman (as an overlapped image of the mistress-woman and prostitute-woman).

Another type of woman present in Ion Minulescu’s lyrical poetry and subject to our scrutiny is the stranger. This category of woman is related to other symbols: the one of the anonymous woman and of the phantom-woman and/or of the death-woman. Yes, in the Minulescian lyrical poetry there is also a typology of the exotic woman, of the *season-woman*/ of the *flower-woman* or of the *woman-woman*, capable of adapting to this double perspective.

By the creation of a pattern of unusual femininity, the portrait of the exotic-woman or of the “named-woman” is reconfigured, as the different tones of Minulescianism show that Ion Minulescu cultivates, in a unique way, a different kind of feminine ideal generated by this woman who can inspire the creation of a work emanating exotic odours, along the lines of Guerlain. We can guess, alongside Sulamita, Salomeea, Olimpia, Magdalena, the little girl from the saloon (the pervert women subject of desire) and women with positive traits: Rozina and Mi-tzu-Ko. On the other hand, we can state that these women are metonymic images of the perfume created by Jacques Guerlain. The Minulescian feminine typology would not be complete without this woman, who becomes a source of poetry through charm and through the lesson of pure eroticism that she possesses. She is the woman that Ion Minulescu considers sacred, calling her: “the adored one”, “the most beautiful one”. She is the matrix-woman, the earth-woman, “the bringer of singing and light”. She is the woman to who, in reality, corresponds the wife-woman, the support-woman, an extension of the only woman in whose description Ion Minulescu cannot afford to accumulate meaningless symbols: “the mother”, “the lady with black eyes and blonde curls”, giver of life and warmth.

The shaping of the woman’s portrait in Ion Minulescu takes place through a few elements that we have called a woman’s objects: *the eyes, the hair, the lips, the hands and the teeth*. From this point of view, these objects complete and dynamize her portrait, which is considered a ligature of what the Minulescian uncommon means to be. The elements under discussion generate, within the Minulescian imagination, “webs of signification”, through the

fact that there are incorporated a series of other specific symbols: the connection between the natural and the human, the symbiosis between mineral/vegetal and human, and so on.

This erotic-sepulchral dominant of lyricism makes the transition towards the field in which we scrutinize, within the poetic text, the networks of symbols that, implicitly, suggest the downfall, the death, in a word, the empire of Thanatos, symbols that we have called “catamorphic”.

In a research in which the symbol is the object of study, we have considered necessary to also highlight the meanings of this word. These theories are synthesised in chapter V, *Catamorphic symbols in George Bacovia's and Ion Minulescu's lyrical poetry*. In order to highlight the most important theories regarding the symbol, we start in our approach from the answers regarding the classic question *What is the symbol?*, one of them being outlined in an almost plastic way in Paul Ricoeur's survey *Le symbole donne à penser* (*The Symbol gives Rise to Thought*). In order to be able to answer this question properly, we have resorted to a process of synthesising, comparing and clustering the various theories with reference to the symbol, both from a *diachronic perspective* (where we integrate the notions pertaining to linguistics, semiotics, semantics, poetics, anthropology, psychoanalysis and sociological criticism), as well as from a *synchronic perspective*. Because literature is a social fact, it is integrated into the culture and the science it is investigating through anthropology, psychoanalysis and sociological criticism.

We are organising and concentrating the above said through a diagram that we called *the symbolic wheel*, i.e. a mandala, because the symbol is by nature a fact, a process, namely a complex round structure, which prompts us to consider that a graphic representation of this *symbolic circuit* is best materialised through the image of the circle, the wheel or the sphere. In this “symbolic wheel” we have followed the symbol as a complex fact, taking into consideration the reality that all fields of art and literature science claim it as a “core of significance”. We have put forward a field structuring, emphasising the way in which the symbol is defined and integrated: linguistics determines the definition of the symbol as sign; stylistics assigns to it the poetic function and unifies its sphere of “emplacement” within poetic language; through the emergence of semantics and poetics, the symbol is integrated into a process of addition and is defined as an element specific to poetic language. Likewise, from a cultural-philosophical perspective, one can deduce the symbol's capacity to divide by simply creating webs of signification within literary works. From the perspective of anthropology and sociological criticism, the symbol is credited with two more functions: the cultural and the social ones. Psychology and psychoanalysis argue in favour of the complexity

of the symbol through its connection to the unconscious. The symbol, from the perspective of these eight cores / fields of activity, becomes a complex element through which a communication and a connection are established between the literary, the cultural, the social and the unconscious. (see Figure 4)

From our perspective, as we have previously indicated, the symbol splits into *symbol as linguistic sign* and *artistic symbol*. The artistic symbol holds within itself that “latent background” that, if it were explained, it would mean the death of the symbol. Or, in almost the same words as Coşeriu’s, the symbolic meaning opens to a *horizon of meaning* as unlimited space of the poetic imagination.

In the diagram below, we have selected the interpretations of the (linguistic and artistic) symbol using two categories: *the points of convergence* and *the differences (specific characteristics)*, noting that the types of symbols taken into consideration bear not only distinctive features, but also a core of common attributes. These three table columns can help us observe in a better way the complexity of origination of a symbol’s meaning, starting from its definition and classification into various fields of activity.

| The linguistic symbol | Points of convergence | The artistic symbol |
|---|---|--|
| <ul style="list-style-type: none"> communicates limited arbitrary discontinuous signifies a closed object or idea integrates into a communicative circuit | <ul style="list-style-type: none"> art operates with signs, integrating the two types of symbol perceptions associated with a meaning ability to signify | <ul style="list-style-type: none"> is communicated unlimited indicates a substitute reality/ a fiction continuous and pluridimensional entails the symbolic reading of other signs unlimited open perspective is found at the point of interaction between the fathomable world and the transcendent mysterious universe it takes us beyond meaning it is brimming with emotions and dynamism |

1. -characteristics specific to the linguistic symbol
2. -points of convergence, of intersection of the two categories of symbols
3. -the specific characteristics of the artistic symbol

Symbolisation as process finds its place of representation in the work of art and/or literary work. Any work of art has as final goal the elevation/evasion of man from reality into another universe, which is often defined as a fictional universe. This ambivalence of the symbol, which it also transmits to the work in which it appears, is due to the relation that, in the modern era, regards the author-world connection and not only the formal one, the work-world connection. Through this type of relation we notice that the author places himself *between* concrete reality *and* intrinsic reality. The symbolist poet in general imagines that between him

and the world there is a break, always finding himself at a limit point, either through the compression of the being or through its expansion and fall into the *historical void* or “limit space”, which could constitute the object of study for “peratology”, in the words of Gabriel Liiceanu. Thus, we reach a transformation from the *body* into *self*, into *subject*, namely into the very latent background of the being and existence.

In symbolism, the symbol is assigned an indirect, topological meaning, anchored under the auspices of the discovery of the signified, while the analogy is demanded the direct meaning of the signified. Due to this aspect, symbolism transcends the romantic imagination, because the symbol, in the symbolists’ lyrical poetry, becomes a secret ciphered sign.

The dynamics of the symbol in the literary work is one of the aspects that we were interested in throughout this research, in that we generally stopped following the connection between the symbol and the work of art and we preferred to focus on the particular way in which the symbol is integrated into the symbolist rhetoric. Our option regarding the highlighting of the dynamic of the symbol in Symbolism was limited to a permanent examination of the emergence of some symbolist images in the poems of George Bacovia and Ion Minulescu. Through the particular way in which symbolists use the symbol, they disclose the propensity to letting itself be caught in “symbolic series” or symbolic fields, or its closeness to the *textual, structural metaphor*, or to the *vivid metaphor*. At the same time, through the emphasis laid by the symbolists on the words’ power of suggestion, they do not operate with main ideas, but with *supplement-ideas*.

We have noticed how certain symbols enter a symbolic interrelation with one another, leading to the use of the *symbolic analogon*²⁹. From these elements, we have chosen as examples the ones lying in the hypotext as core symbols: the lead, the sea, the divinity, the colour, the weather ranges, the mineral symbols and, last but not least, the vegetal and the animal symbols (the avifauna, to be more precise).

To George Bacovia, daily reality causes conclusive states that are much more complex than those of Ion Minulescu, because the Bacovian individual is still in the embryonic state, limited, stigmatised, any ray of hope being annihilated by time as material presence and by the supremacy of death.

²⁹ Gabriel Liiceanu defines this term as: “the image (or the fragment of an image), highlighted through symbolic selection, «torn» from the real context of its existence and extended to the level of a meaning it tolerates and serves optimally” (*Om și simbol. Interpretări ale simbolului în teoria artei și filozofia culturii*, București: Editura Humanitas, 2005, p. 24) (*Man and Symbol. Interpretations of the symbol in the theory of art and the philosophy of culture*)

We also remember the idea that in the sphere of symbolist poetry there is no flying or ascent in sight; the ascent will be replaced with euphemisms of death and basically of the downfall and decline. There is a series of symbols that support this assumption, because the tragic face of the world demonstrates its celebratory mask in the symbolist poetry. The source of the symbolist orchestration is interior and the poetry becomes a filter of "interior complexity", of creative unrestrainedness. These tensions of the symbolist poet are related to the feeling of repulsion, which is manifest in two ways. In Bacovia it coincides with an extreme "interiorisation", and in Ion Minulescu this feeling shapes into the desire to escape, whence the motif of escape at sea and/or of the voyage in exotic places. We sense that one of the favourite themes of symbolist lyrical poetry is loneliness. Within the architext, this major theme is associated with *archetype-symbols* (the sea, the lead, the desert, the rain) or it becomes, in the Bacovian universe, even drearier than death, also being the most likely to cause madness, namely to reduce and send the man back to his basic instincts.

The essence of poetry in general and of the symbolist lyrical poetry in particular, can only be materialised through the use of the symbol and, implicitly through its dynamisation by other series of symbolised words. It is well-known that one of the four primordial elements specific to the "genesis" is water. In the symbolist lyrical poetry, there is a propensity for the aquatic and its avatars: *rain, tear, lake, sea*, etc. The emergence of Ion Minulescu's poetry establishes a novelty acquired by the Romanian lyrical poetry, in the direction of accepting modernity and particularly the evolution of symbolist lyrical poetry. "The poet of the sea", as Tudor Vianu calls Ion Minulescu, is the one who ensures that Romanian symbolism has an extended existence and creative vitality.

The symbol of *the water* overlaps the symbol of *the sea* which will acquire new characteristics. Through its symbolism, the sea remains a feminine, beckoning and luring passive principle. There is a series of Minulescian poems in which the sea is seen as feminine nature, thus expanding its semantic sphere of the symbol through its connection to eroticism.

The feminising image of the sea radiates from/through two other integrating symbols: *the boat-woman* and the symbol of the *siren-woman*. The image of the *brig* entirely overlaps that of the woman, not of just any woman though, but of *the siren-woman*, the luring one, the symbol of sailors' perdition. The precautionary measure the Homeric hero imposes on himself when he passes by these women's island (by plugging wax into his ears so as not to hear the luring song of the sirens) is well-known.

In the presence of water, Ion Minulescu also uses the meaning of the infernal river on which Charon the ferryman, the one that leads the sinners' souls to the dark Tartar, is rowing.

In the Minulescian space, the determiner of this river is “the black” and “the dirty” and is attributed to another Romanian hydronym, namely the Danube. By using hydronyms (Olt, Danube, the Black Sea, Tomis) water is also a symbol of the aboriginisation of the poetic image.

In the Minulescian lyrical poetry, the water symbol is also a form of the symbolist poetics’ ripening. Thus, in the poems from the last two volumes there prevails the symbol of *living water*, synonymous with an “obsessive desire”, as Șerban Cioculescu noticed. This symbolic network can be graphically conveyed through a diagram (see Figure 5) that records the very process of aging in which, through the syncretism between aquatic-terrestrial-human, the well becomes the “soul of the troubadour”. Through the diversity and complexity of the tones attributed to this symbol, we can conclude that *the sea* is one of the *haunting metaphors* of the Minulescian lyrical imagination.

In the Bacovian universe, the image of the downfall is implicitly connected to the symbol of the lead, George Bacovia ostentatiously placing himself “under the sign of the lead”³⁰, which makes Gheorghe Grigurcu gongorically define him as *the bard of the lead*. Under the protection of the lead, the process of symbolisation could be presented according to the diagram of symbolisation created by Tzvetan Todorov. From it, we can keep in mind this scheme of the symbolism of the values in the poem *Lead*, the idea that the core symbol of *lead* is the symboliser of death via the sensation of *cold-wind* and solitude of the lyrical ego and that lead is, implicitly, the symbolised of love.

Lead is a “hatch” and a mark of the apocalypse of the world, *the winter lead* compressing even more the human existence down to its intimate aspect. Like the symbol of the sea in the Minulescian lyrical poetry, the symbol of *the lead* is a haunting metaphor that sets G. Bacovia as a “new poet”. Not in the sense of the Minulescian escape but rather as a poet of the interior, of excessive banality, a voice that seems to chant its tragic downfall in several acts and in several voices/wails. In the Bacovian lyrical poetry, all these elements, described as reactions at the human level, are “structuring connections” or landmarks of the lyrical imagination. These “structuring connections” can be found, in a germinating state, in a series of classical Bacovian poems, in which lead becomes a product of poetic imagination, this being the *key-word* or *the unique hotbed*, in Mihail Petroveanu’s opinion.

Through these two symbolic images, “the sea” and “the lead”, we have highlighted the way in which a symbol is associated at the level of the poetic archtext, be it Bacovian or

³⁰ Zina Molcuț, *Simbolismul European (The European Symbolism)*, vol. II, Bucharest: Editura Albatros, 1983, p. 480

Minulescian, in the end generating new images through which the acceptance of the “new poetry” is targeted. These two core symbols, “the sea” and “the lead”, are symbolic analogons of the poetic subconscious, of the Bacovian and Minulescian individual’s interior pulsations.

The symbolist lyrical ego, cast in a grim reality, is feeling like a “victim” and thus the connection with the divinity is desecrated and turned mundane. The revelation of divinity belongs to the lyricism that precedes Romanticism, and the hermetisation of the idea of divinity (from a Christian and Orthodox perspective) relates to modern lyricism and, implicitly, to symbolist lyricism.

For the symbolist poet, transcendence is no longer a way of exaltation, the lyrical ego is a prisoner of the mundane, of the present from where the following dominants appear, which define poetic existence, “empty transcendence”, “empty ideality” or the concept of “Christianity in ruins”. Among these collocations, we recognize Ion Minulescu and George Bacovia. The first is defined in the literature as “anticlerical”, while the aboullic Bacovia - as the representative of an empty ideality, being the product of an entropic world in which the flying or the downfall ends in the underground reality.

Christian symbols are considered atypical for a reality in which the downfall appears as servant of the death, thus becoming a central dominant. In an almost parodic way, which we find (again) with such acuteness only in postmodernism, G. Bacovia associates Christian symbols to label-symbols in order to outline human perversity. Thus, the cathedral, the archisign of Christianity, “sits meaninglessly” and becomes a place coveted by the “lovers” who want a “night of orgy”.

Bacovia expresses the state of the modern man for whom God is already dead and with Him, redemption and ascension as well, the individual being caught in a mechanical game of the recent world. Another symbolist emergence, through which we can spot the coordinate of the God-ego connection, is represented by Ion Minulescu, the one who takes this connection to another level – that of the occult – through his declared affiliation to the “Masonic cult”. From this point of view, we can see him as the Utopian overlapping to Christian ideology another doctrine, that of the Great Architect of the world. The new Minulescian world is governed by Ariel and John the Baptist, the modern term of *theothanatology* being thus put into practice. The symbol of the triangle, which is dominating in Freemasonry, appears as a pretext to diversify the symbolist landscape, but also to present the patron saints in which Minulescu believes: “John Chrysostom, John the Baptist, John the Evangelist”. Another alternative to the Christian God is the acknowledgement of the belief in the “underworld gods” or the “asphalt gods”, the gods from Bacovia’s infernal universe. To Christian reality,

Ion Minulescu opposes another reality, generated by the escape into the myth. The equivalent of Christian belief is Prometheus' mystical symbol of the modern man, who wishes to break the chains of human restriction and limitation. If such antireligious attitudes are scarce in the symbolist poetry of the age³¹, they are not to be ignored in the case of the two poets: Ion Minulescu and George Bacovia.

In symbolism there is a heterogeneity given exactly by these individualisations of the literary symbol, because they nonchalantly chant their own destiny directly connected to the world. Just like in painting, the symbolist colour becomes a state of mind, and colour spectra are only prolongations, towards the exterior, of "dark thoughts or of "the symbolist longing". Through the use and combination of colours, symbolist poets are defining their power to symbolise the real, to create a real specific to lyricism, by using synesthesia.

Chromatic symbolism is another aspect that we have closely followed in the lyrical poetry of the two poles of symbolism: Bacovia ("the painter of words") and Minulescu ("the prisoner of escapes"), noting that, in the Bacovian universe, it is much easier to spot structural joints of chromaticism: the black-white dualism (the diurnal/ the nocturnal, life/ death), grey and yellow (the colours of lead), red and purple (the colours of death), green (the vegetal annihilated by the downfall), while the Minulescian lyrical ego is depicting its images in splashes of colour: in black and white, in blue and green. The symbolic reading of the cores has been done by constructing meaningful contexts at text level and by decoding their technique of conversion around the cultural-pivotal symbol.

In the beings populating the Bacovian universe of lead we can sense the image of the "colour-actors" or of the "colour-characters". The poet himself is defined as "A composer of words / In colours, reveries, harmonies / To pass the heavy silence / Composer of words", which embraces a kind of existence *in* and *through* poetic texture that becomes a splash of colour in the structure of an unwelcoming reality.

The Minulescian individual uses colour as a core symbol of the unrestrainedness of inner tensions and compulsions. The splash of colour is the key-symbol that lies at the basis of the outlining of the depiction from the poetic structure. The unique Minulescian image, which is created through the symbol of colours, is that of the metamorphosis of the lyrical ego into a "colossal halo" or in the "first Hermit". This metamorphosis is produced through the (trans)position in the field of tones, everything being conveyed through circular movement, acknowledged in the text through the verb "I wrap myself".

³¹ Lidia Bote, *op.cit.*, p. 462

Like any symbolist poet, George Bacovia and Ion Minulescu are “the poets of the night” in whose poetry there appears a series of elements connected to the use of archetypal symbols that mainly develop in the field of the symbolism pertaining to the vegetal and animal kingdom.

A wide variety of new symbols re-enter the symbolist lyrical poetry through the use, in a modern way, of the animal and vegetal archetypes. In the case of the symbolists, the zoomorphic symbols shape a genuine Borromean ring, i.e. interdependence between the real, the symbolic and the imagination, in Lacanian terms. The new chain of meanings is implemented at text level through the use of zoomorphic symbols, which remind one of what Hugo Friedrich used to call “negative categories”, through the fact that in these universes, under the patronage of Saturn, there do not appear solar beings; on the contrary, it seems that hilarious beings emerge from the Black Tartar.

We must specify that, from the category of zoomorphic symbols there prevails the avifauna, and the purely animal existences are absorbed by the wolf, the dog and the horse archetypes. What remains is the owl’s cry of the owl, the messenger arrived from the other world, the world of the dead, in the folk tradition, “the owl” meaning the binder of the two worlds.

Besides, the Minulescian avifauna is very rich, being displayed by means of the following stances: “the albatross” (a symbol of long-gone aspiration), “the raven – the owl” (servants of death), “the crow” (a symbol of the apocalypse of nature). The symbol of the “albatross” germinates two meanings at text level. The Minulescian verses in the battle against social and cultural limits become “the swallows’ «zigzag» flights” and “fragmentary flights”, meaning projections for the “ABC of future life” and for “eternity”. This flight is symbolic, being equivalent to the search of a reader willing to find oneself in a vertiginous and subterranean literature of the being.

Vegetal symbols represent an authentication of thematic and esoteric diversity imposed by symbolism. The symbolists insert in the literary field exotic flowers that replace and overlap aboriginal vegetation.

In the Bacovian universe, the flower becomes a cultural symbol of extinction having the function of amplifying the individual’s anguish. “The rose” is the mortuary symbol that adorns the individual ravaged by life. As a passive symbol, the “flower” is placed in a relation of equivalence with the woman (as seen in the deciphering of the image of the flower-woman), which it does not adorn anymore (like in Romanticism), but it re-subjects to decay.

Because in this universe the woman is no longer a unique, sacred, presence, but rather a symbol parallel to the “naked Madonna”.

Another vegetal symbol encompassing profound meanings is the “leaf” of the “vivid metaphor” through which is grasped the transience of the time also subjected to death. The image of the destiny that crushed the being is presented through the metaphor “the dance of the leaves” as “dance of destiny” in which the individual is caught in the whirl or in the vortex of the rambling of the being. A symbol parallel to the leaf is the one of the “branches”, which also has a profound and varied meaning. A first connotation that we can assign results from the synesthesia “among the branches with a skeleton sound”, since “The tangled branches” are a metaphor for the literary context in which the Bacovian work has emerged.

Ion Minulescu, through the use of vegetal symbols imagines a world that is metamorphosed by the presence of the woman and the emotions that the lyrical ego is feeling, nature being solidary with it. The Minulescian flower is directly connected to the woman who becomes an erotic symbol: “The flower that can take on multiple meanings becomes, through contamination, an erotic symbol.”³² The Minulescian flowers become objects attributed to the woman, and presented in a universe in which the Eros is cornered and submitted by Thanatos. “The carnations are mortuary flowers scattered over the beloved being. The symbol of the “fir tree” is integrated into the isomorphism of death, and under the domination of loneliness, even the “rhetorical Minulescu” admits to being closed, isolated. The human-vegetal symbolism is assigned another value, namely the one of the double, meaning that the Minulescian individual has a symbolic counterpart in the vegetal universe. Thus, for Minulescu, the “poplar” is a correspondent of the unrestrained ego, an avatar of the mineralised ego or “a mineral soul”, as the poet said.

Climate changes and meteorological phenomena have, in the symbolist lyricism (through the connection between the exterior and the interior), an almost ontological value. That is why Șerban Foarță calls Bacovia’s poems “the weather forecast of a gigantic dissolution.”³³

Among the universal meteorological phenomena predominating in the Bacovian and the Minulescian lyrical poetry, we retain the rain, the wind, the fog, the storm and the snow. Regarding the isomorphism of the water, Romul Munteanu notices that in the case of the Bacovian universe, the water symbol encompasses three spheres of incarnation: liquid (the rain, the tear), solidified (in the snow) and the mixture between water and earth (the thaw). So, the Bacovian universe imposes a reinterpretation of the world and of the biblical myths,

³² Lidia Bote, *op. cit.*, p. 426

³³ Șerban Foarță, *apud* Ion Bogdan Lefter, *op. cit.*, p. 46

drawing near the one that Corin Braga defined as pertaining to the anarchetype. The Bacovian water is in fact black infernal water that arises from the Tartar in order to annihilate even the slightest glimmer of life, becoming “a cosmos of death”. Through liquefaction, all the elements of nature are “Ophelising” (alienating), and the individual becomes not only alone, but also eroded by rains flowing endlessly. So the Bacovian being is one that is subjected to the flow that can neither find salvation inside, nor outside, everything falling in the metaphysical void.

In his verses, Ion Minulescu also amplifies the power of water especially through the cultivation of “the rain” symbol. As expected, Minulescu resizes the relation between lyrical ego and natural phenomenon. This “degraded”³⁴ symbol also has certain characteristics of confession through its presence that populates the room, making it an aestheticising symbol or, in the end, a simple pretext, a simple “triviality”. The rain and the outside reality do not seem to terrify the Minulescian lyrical ego that ascertains, somewhat detachedly, its stay in the rain’s point of incidence. By cultivating the symbol as an equivalent, we can see in the symbol of the “rain”, just like Ion Minulescu, a correspondent like the Japanese engraving print, even though, like a “broken phonograph”, “the rain” assumes a part of the symbolism of the creative act. The purpose of the “rain” has nothing to do with its old symbolism anymore, forming a new connection with the tendencies of the modern man and to the ones of the advancing century; more precisely the rain ensures “hydrotherapy”.

Théophile Gautier detects this blending of the mineral with the creative act, specifying, in the preface of the volume *Les fleurs du mal* (*The Flowers of Evil*), that there are “diamond, sapphire, ruby words, others, which shine like phosphorus when they are polished and it is difficult to choose them.”³⁵ The natural elements are in close connection to the mineral, reaching up to the creation of a mineralised space.

In the Bacovian universe, under the power of lead is crystallised “the engram of a colossal downfall”. In Bacovia the mineral appears rather rarely, but clearly enough to illustrate the image of the taboo-iron, integrating the fear of death. The isomorphism of the downfall appears represented at mineral level as well, through the metaphor of the “metal dusk” that has the capacity to “infect” the universe “with gold”, “with blood” and “with blue”. The gravitational force of the “lead” is exercised through the “sky of lead”, but the leaves in their

³⁴ Lidia Bote, *op. cit.*, p. 450

³⁵ Gaston Bachelard, *Pământul și reveriile odihnei* (*Earth and Reveries of Repose*), Translation by Irina Mavrodin, Bucharest: Editura Univers, 1998, p. 240

heavy fall are made of metal as well. The Bacovian universe is assigned the darkest age of the cosmos, placed under the sign of the iron, Kali-Yuga or the dark age.

Unlike George Bacovia, Ion Minulescu exhibits his penchant for the mineral, defining himself as a “mineral soul”. Without claiming it as an explanation with exclusivist accents, we reduce this penchant for the mineral, for the cult of precious stones, to the occult, the Masonic ideology, in which precious metals represent a label of the rank and lodge to which the adept belongs. Instead of the solar gold, Ion Minulescu prefers the “copper” or “bronze”, a metal resulting from the blending of tin and silver, this being a Uranian metal. In the end, we can assert that: “precious metals and stones, a testimony of chthonian brightness, often change their origin in the symbolist poetry, becoming a Uranian outcome that would ennoble tarnished soil.”³⁶

We are convinced that, by advancing in this exegetic road that we have chosen, the catamorphic characteristics and the thanatic imagination of the symbolist lyrical poetry of the poets George Bacovia and Ion Minulescu will be (re)brought forward – a fact confirmed by the generosity with which, in the present doctoral thesis, has been offered another “reading key” with trans- and pluridisciplinary disposition.

³⁶ Adriana Iliescu, *op. cit.*, p. 237

Annexes

Figure 1. The diagram of “cyclical time”:

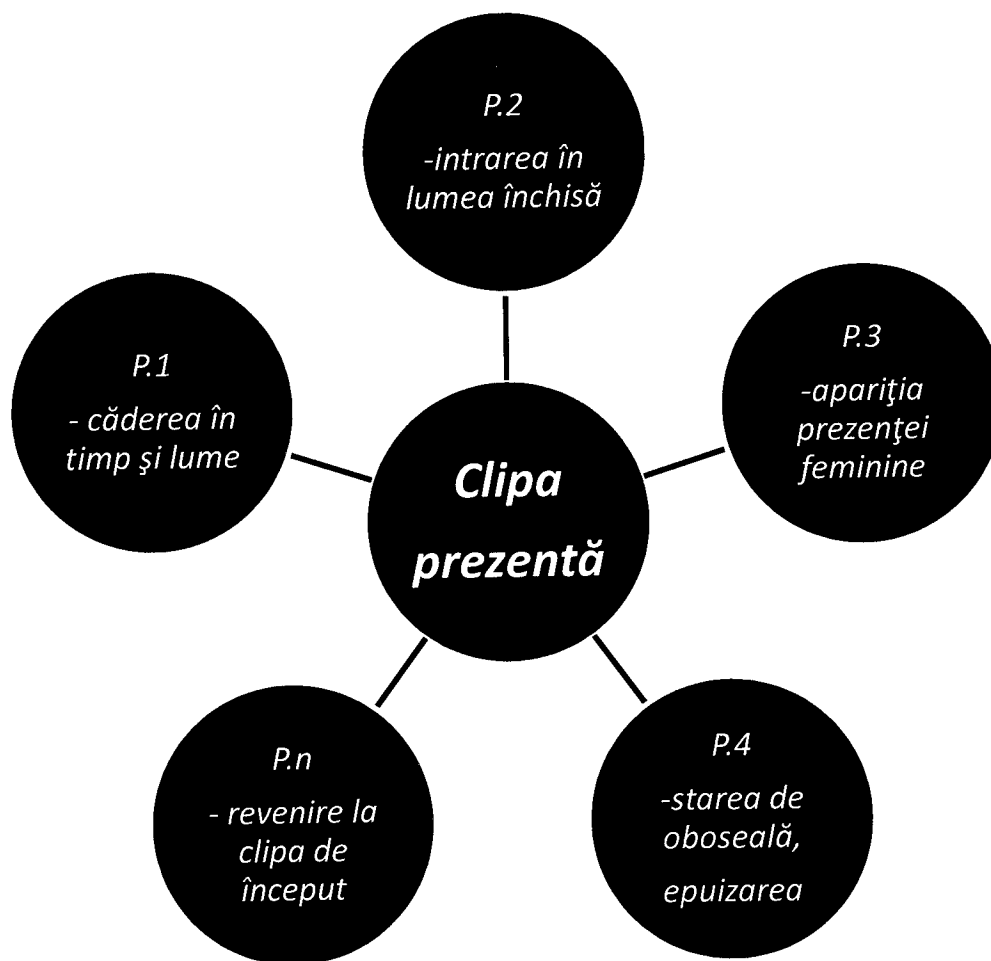


Figure 2. "The Borromean rings"

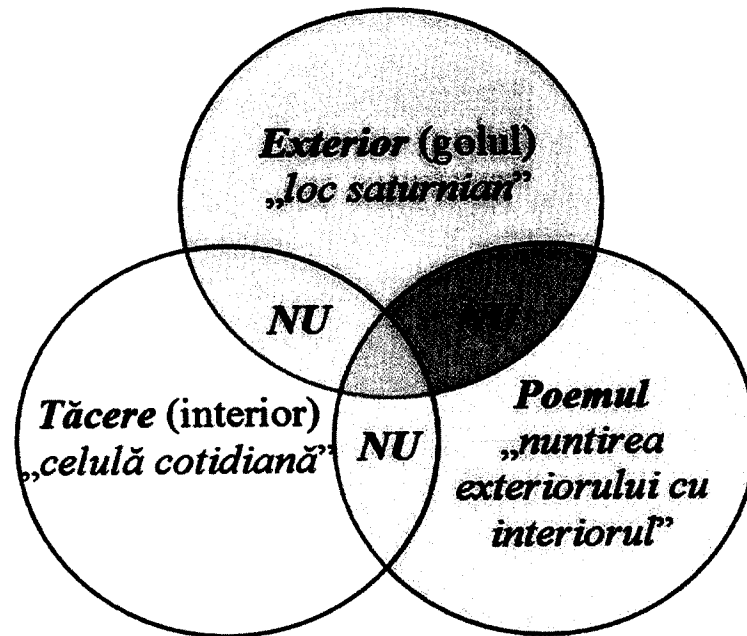


Figure 3. The Bacovian landscape or smellscape

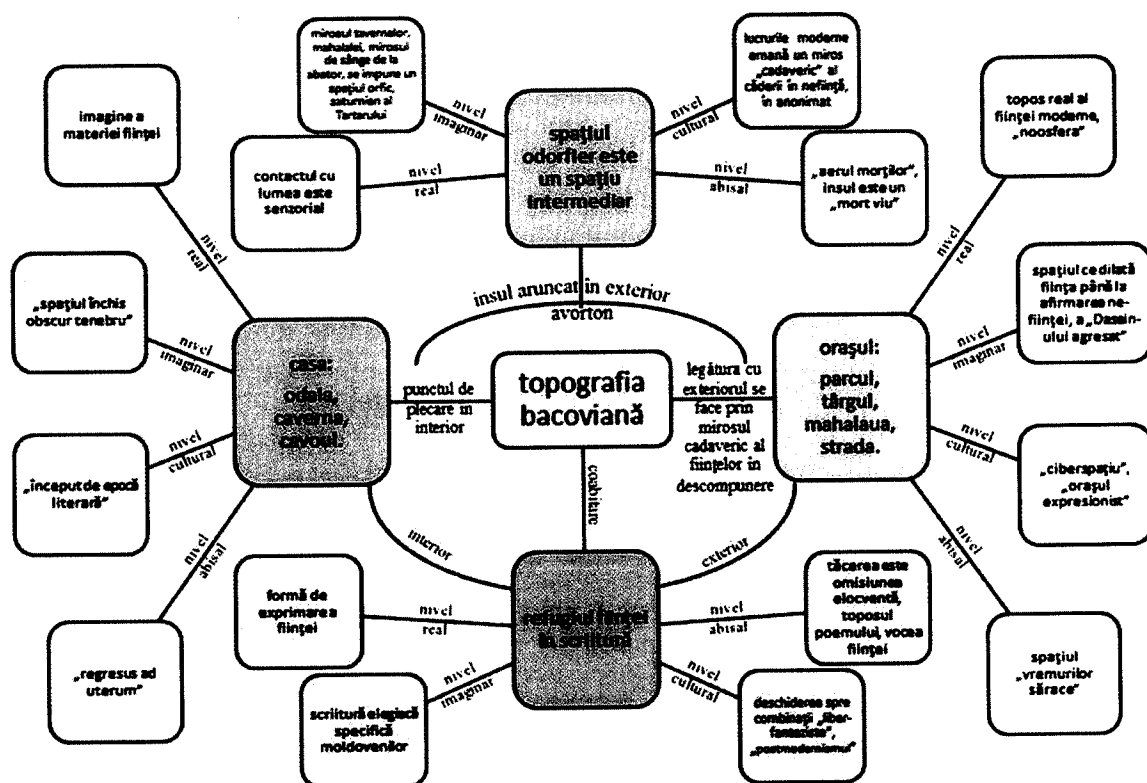


Figure 4. "The symbolic wheel"

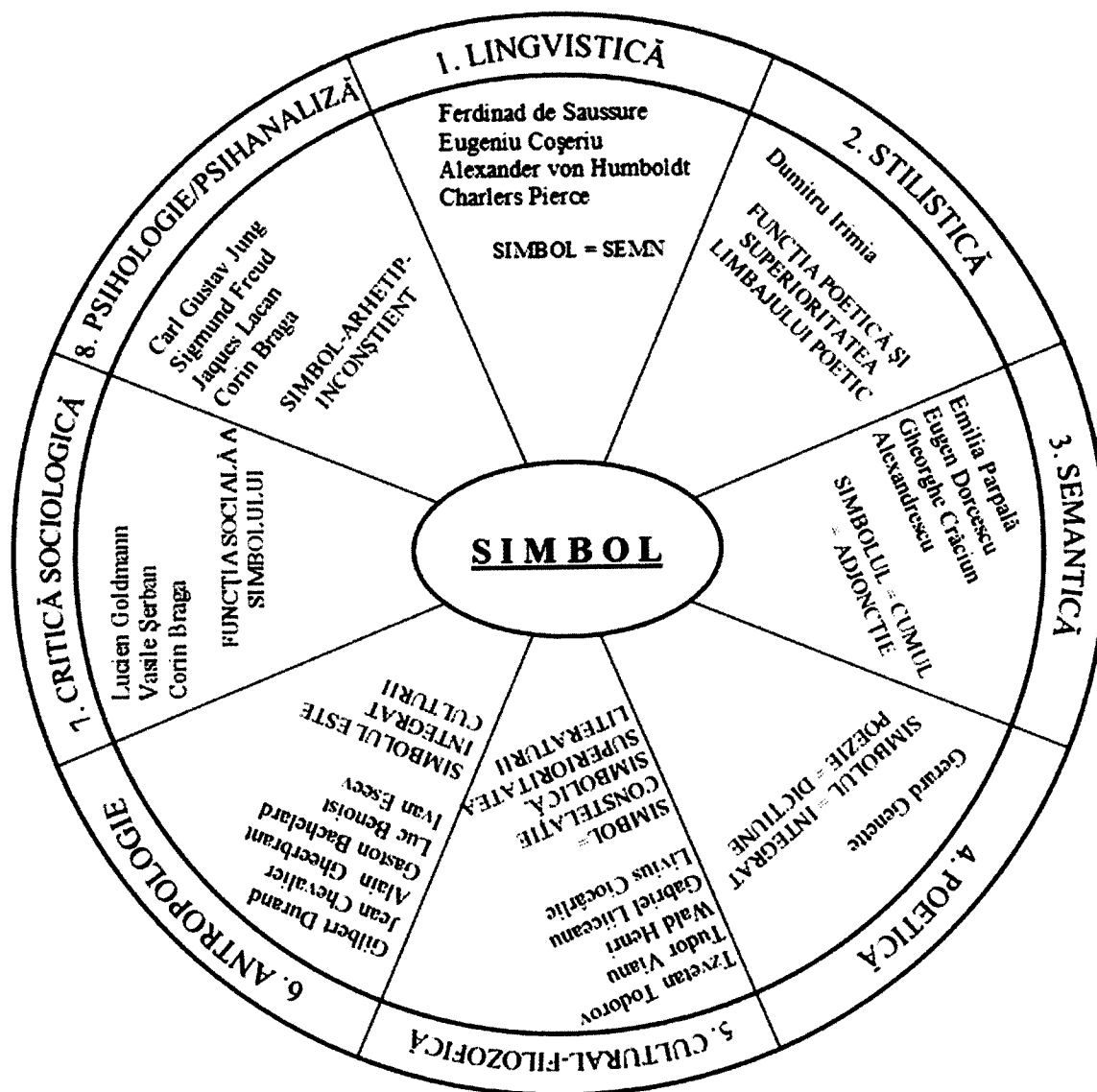
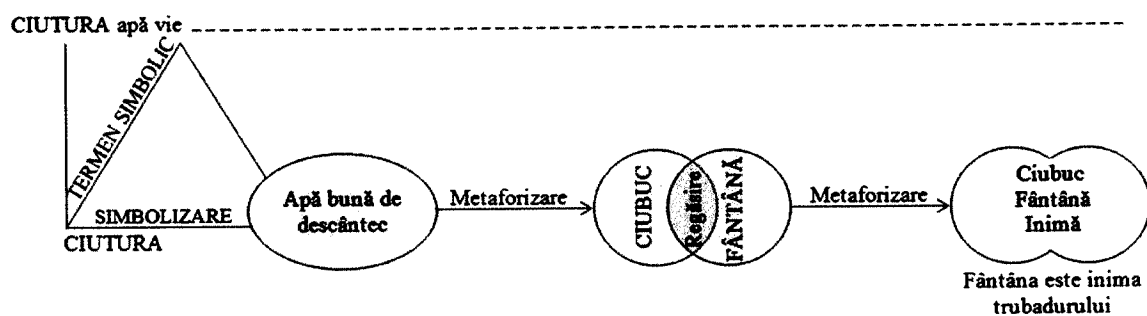


Figure 5. The diagram of correspondences in the Minulescian poem
The Romance of the Heart



General Bibliography

I. Primary Sources:

- Bacovia, George (1957). *Poezii*. București, Editura de Stat pentru Literatură.
- Bacovia, George (1966). *Versuri*. București, Editura Tineretului.
- Bacovia, Georg(1985). *Versuri și proză*. București, Editura Albatros.
- Bacovia, George (2007). *Poezii*. București, Editura Minerva.
- Bacovia, George (2007). *Poezii*. Brașov, Editura Aula.
- Minulescu, Ion (1967). *Romanțe pentru mai târziu*. București, Biblioteca pentru toți.
- Minulescu, Ion (1969). *Poezii*. București, Editura Tineretului.
- Minulescu, Ion (1977). *Versuri*. București, Editura Minerva.

II. Secondary Sources: theoretical studies, literary history and criticism, dictionaries

A. Theoretical studies (linguistics, poetics, stylistics, philosophy and cultural philosophy, anthropology, hermeneutics, psychoanalysis, occultism)

- ***(1994). *Amor și sexualitate în Occident*, Introducere de academicianul Georges Duby. București, Editura Artemis.
- ***(2007). *Concepte și metode în cercetarea imaginarului. Dezbaterile Phantasma*. Coordonator Braga, Corin. București, Editura Polirom.
- ***(2002). *Incursiuni în imaginar, comentarii și interpretări*. Coordonator Braga, Mircea și Chiciudean, Gabriela. Sibiu, Editura Imago.
- ***(2002). *Omul secolului, al XIX-lea*. Coordonator Frevert, U., Haupt, H-G. București, Editura Polirom.
- ***(2011). *Imaginarul, teorii și aplicații*. Coordonator Pop, Mihaela. București, Editura Universității din București.
- ***(2005). *Reprezentări ale morții în Transilvania sec XVI-XX*. Coordonator Grancea, Mihaela Cluj-Napoca, Editura Casa Cărții de Știință.
- ***(2003). *Comunicarea ficțională și nonficțională*. Grif, Anda, Olah, Diana, Enescu, Ioana, Șerban, Gabriela, București, Editura Diversitas.
- ***(1972). *Poetică și stilistică. Orientări moderne. Prolegomene și antologie*. Nasta, Mihai și Alexandrescu, Sorin. București, Univers.

- *** (2008). *Despre dragoste și alte întâmplări*. Purcaru, Alina. București, Editura Univers.
- Agrippa, H. Cornelius (2005). *Cartea filozofiei oculte*, Vol. 1. Iași, Editura Esoteris.
- Agrippa, H. Cornelius (2005). *Cartea filozofiei oculte*, Vol. 2. Iași, Editura Esoteris.
- Agrippa, H. Cornelius (2010). *Magia ceremonială. Filozofia ocultă sau magia (Cartea III)*. București, Editura Herold.
- Ariès, Philippe (1985). *L'homme devant la Mort*, vol. 2, Paris: Édition du Seuil.
- Ariès, Philippe, Duby, Georges (1995). *Istoria vieții private de la Europa feudală la Renaștere*. București, Editura Meridiane.
- Aristotel, (1965). *Metafizica*. București, Editura Republicii Populare Române.
- Aristotel, (1966). *Fizica*. București, Editura Științifică.
- Bachelard, Gaston (1998). *Pământul și reveriile voinței*. București, Editura Univers.
- Bachelard, Gaston (1999). *Apa și visele*. București, Editura Univers.
- Bădescu, Ilie (1988). *Timp și cultură*. București, Editura Științifică și Enciclopedică.
- Bahtin, Mircea (1982). *Studii de literatură și estetică*. București, Editura Univers.
- Balotă, Nicolae (2007). *Despre pasiuni*. Bistrița, Editura Pergamon.
- Barrow, J. D. (1994). *Originea universului*. București, Humanitas.
- Bataille, Georges (2005). *Istoria erotismului. Parte blestemată. Eseu de economie generală II*. București, Editura Trei.
- Baudeillard, Jean (2006). *Sistemul obiectelor*. Cluj: Editura Echinox.
- Baudrillard, Jean, Guilleme, Marc (2002) *Figuri ale alterității*. Pitești-București, Editura Paralela 45.
- Bernea, Ernest (2005). *Spațiu, timp și cauzalitate la români*. București, Humanitas.
- Biberi, Ion (1974). *Eros*. București, Editura Albatros.
- Bindel, Eugen (2006). *Mistica numerelor. O cercetare asupra elementelor spirituale ale lumii*. București, Editura Herald.
- Blanchot, Maurice (1980). *Spațiul literar*. București, Editura Univers.
- Boia, Lucian (2012). *Explorarea imaginară a spațiului*. București, Humanitas.
- Boucher, Jules (2006). *Simbolurile francmasonerie sau arta regală adusă la lumină și restituită după regulile tradiției esoterice*. București, Editura RAO.
- Bousoño, Carlos (1975). *Teoria expresiei poetice*. București, Editura Univers.
- Braga, Corin (2006). *De la arhetip la anarhetip*. Iași-București, Editura Polirom.
- Braga, Mircea (2002). *Pe trei paliere ale psihanalizei. Freud-Junag-Lacan*. Sibiu, Editura Imago.
- Bulgăr, Gheorghe (1986). *Cultură și limbaj*. București, Editura Eminescu.

- Burckhardt, Titus (1998). *Alchimia. Semnificația ei și imaginea despre lume*. București, Humanitas.
- Burgos, Jean (1988). *Pentru o poetică a imaginarului*. București, Editura Univers.
- Burgos, Jean (2003). *Imaginar și creație*. București, Editura Univers.
- Caillois, Roger (2001). *Abordări ale imaginarului*. București, Editura Nemira.
- Caillois, Roger (2006). *Omul și sacrul*. București, Editura Nemira.
- Călin, Vera (1973). *Omisiunea elocventă*. București, Editura Enciclopedică Română.
- Cheng, Franchois (1983). *Vid și plin. Limbajul pictural chinezesc*. București, Editura Nemira.
- Cioabă, Cătălin (2000). *Timp și temporalitate*. Comentariu la conferința *Conceptul de timp de Martin Heidegger*. București, Editura Humanitas.
- Ciocârlie, Livius (1979). *Negru și alb. De la simbolul romantic la textul modern*. București, Editura Cartea Românească.
- Cioran, Emil (2002). *Tratat de decompunere*. București, Editura Humanitas.
- Cioran, Emil (2003). *Căderea în timp*. București, Editura Humanitas.
- Coatu, Nicolae (2004). *Eros, magie, speranță*. București, Editura Rosetti Educațional.
- Cojanu, Daniel (2009). *Ipostaze ale simbolului în lumea tradițională*. Iași, Editura Lumen.
- Cojocaru, Dorian (2002). *Achiziția, prelucrarea și recunoașterea imaginilor*. Craiova, Editura Universitatea Craiova.
- Coșeriu, Eugen (1995). *Introducere în lingvistică*. Cluj- Napoca, Editura Echinox.
- Crăciu, Gheorghe (2003). *Introducere în teoria literaturii*. Chișinău, Editura Cartier.
- Dascălu, Crișu (1986). *Dialectica limbajului poetic*. Timișoara, Editura Facla.
- Decartes, René (1999). *Tratat despre sentimente (Sufletul și corpul)*. București, Editura IRI.
- Decharneux, B., Nefontaine, L. (1998). *Le symbole*. Paris.
- Deely, John (1997). *Bazele semioticii*. București, Editura All.
- Diaconu, Mădălina (2007). *Despre miresme și duhori. O interpretare fenomenologică a olfacției*. București, Humanitas.
- Dinu, Mihail (2002). *Chronoscopia. Chipuri ale timpului*. București, Editura Fundației Culturale Române.
- Dumistrescu, Marius (2007). *Alchimia devenirii umane*, Iași, Editura Tipo Moldova.
- Durand, Gilbert (1977). *Structurile antropologice ale imaginarului*. București, Editura Univers.
- Durand, Gilbert (1998). *Figuri mitice ale operei. De la mitocritica la mitanaliza*. București, Editura Nemira.
- Eco, Umberto (2007). *Limitele interpretării*. București, Editura Polirom.

Edighoffer, Roland (1995). *Rozincurienii*. Timișoara, Editura de Vest.

Eliade, Mircea (1993). *Arta de a muri*. Iași, Editura Moldova.

Enăchescu, Constantin (2007). *Tartat de psihanaliză și psihoterapie*. București, Editura Polirom.

Evseev, Ivan (1983). *Cuvânt-simbol-mit*. Timișoara. Editura Falca.

Fabian, Anton (2007). *Biserica și masoneria, slujitori ai cultelor religioase în masoneria românească*. Pitesti, Paralela 45.

Foucault, Michel (2004). *Istoria sexualității*, Vol. I, *Voința de a ști*, vol. II, *Practica plăcerilor*, vol.III, *Preocuparea pentru sine*. București, Editura Univers.

Freud, Sigmund (1991). *Trei eseuri privind teoria sexualității*. București, Editura "Măiastra".

Freud, Sigmund (2000). *Opere, Vol. IV, Studii despre societate și religie*. București, Editura Trei.

Fromm, Erich (1995). *Arta de a muri*. București, Editura Anima.

Fyre, Northop (1999). *Marele cod: Biblia și literatura*. București, Editura Atlas.

Genette, Gerard (1994). *Introducere în arhitectură, ficțiunea și dicțiunea*. București, Editura Univers.

Gennep, Arnold Van (1998). *Rituri de trecere*. Iași, Editura Polirom.

Ghiu, Bogdan (2005). *Istoria erotismului. Partea blestemata. Eseu de economie generală II*. București, Editura Trei.

Girard, René (2006). *Despre cele ascunse de la întemeierea lumii*. București, Editura Nemira.

Guénon, Rene (1993). *Criza lumi moderne*. București, Humanitas.

Guénon, Rene (1995). *Domnia cantității și semnele vremurilor*. București, Editura Humanitas.

Haar, Michel (2003). *Heidegger și esența omului*. București, Humanitas.

Hawking, Stephen, Mlodinow, Leonard (2007). *O mai scurtă istorie a timpului*. București, Editura Humanitas.

Heidegger, Martin (1995). *Originea operei de artă*. București, Editura Humanitas.

Irimia, Dumitru (1999). *Introducere în stilistică*. Iași, Editura Polirom.

Jacq, Christian (1994). *Francmasoneria. Istorie și inițiere*. București, Editura Venus.

Jankélévitch, Vladimir (2000). *Tratat despre moarte*. Timișoara, Editura Amarcord.

Kierkegaard, Soren (1995). *Boala de moarte. Un expozeu de psihologie creștină în vederea edificării și deșteptării*. București, Humanitas.

Levi- Strauss, Claude (1978). *Antropologie culturală*. București, Editura Politică.

Levinas, Emanuel (1999). *Totalitate și infinit. Eseu despre exterioritate*. București, Editura Polirom.

- Liiceanu, Gabriel (2005). *Om și simbol. Interpretări ale simbolului în teoria artei și filozofia culturii*. București, Editura Humanitas.
- Marcus, Solomon (1970). *Poetica matematică*. București, Editura Academiei RSR.
- Marcus, Solomon (1986). *Artă și știință*. București, Editura Eminescu.
- Marcus, Solomon (1985). *Timpul*. București, Editura Albatros.
- Mășu, Ștefan (2009). *Revelațiile ucenicului mason*. București, Editura RAO.
- Muchembled, Robert (2002). *O istorie a diavolului. Civilizația occidentală în secolele XII-XX*. București, Editura Cartier.
- Negrici, Eugen (1998). *Sistematica poeziei*. București, Editura Funcației Culturale Române.
- Nietzsche, Friedrich (2000). *Așa grăita Zarathustra*. București, Humanitas.
- Nouss, Alexis (2000). *Modernitatea*. București, Editura Paralela 45.
- Pamfile, Tudor (2000). *Mitologie românească*. București, Editura Grai și Suflet- Cultura Națională.
- Pandele, Liviu (2007). *Creștinismul ezoteric*. Brașov, Editura Transilvania Expres.
- Panea, Nicolae (2001). *Zei de asfalt. Antropologie a urbanului*. București, Editura Cartea Românească.
- Panea, Nicolae (2005). *Folclor literar românesc. Pâinea, vinul și sarea. Ospitalitate și moarte*. Craiova, Editura Scrisul Românesc.
- Pânzaru, Ioana (1999). *Practici ale interpretării de text*. Iași, Editura Polirom.
- Papadima, Ovidiu (2009). *O viziune românească a lumii*. București, Editura Saeculum I.O.
- Paz, Octavio (2003). *Dubla flacăra. Dragoste și erotism*. București, Editura Humanitas.
- Petraș, Irina (2006). *Despre feminitate, moarte și alte eternități*. București, Ideea Europeană.
- Platon, (1995). *Banchetul*. București, Humanitas.
- Pocaliu, O. Hemina (2002). *Timpul meschin sau între-timpul*. București: Editura Albatros.
- Popescu, Adrian (2005). *Aur, argint, plumb*. Cluj-Napoca, Editura Limes.
- Poulet, Georges (1987). *Metamorfozele cercului*. București, Editura Univers.
- Quignard, Pascal (2000). *Sexul și spaima*, București, Editura Univers.
- Quignard, Pascal (2008). *Noaptea sexuală*. București, Humanitas Fiction.
- Read, Herbert (1970). *Imagine și idee*. București, Editura Univers.
- Ricoeur, Paul (1984). *Metafora vie*. București, Editura Univers.
- Ricoeur, Paul (1998). *Despre interpretare. Eseu asupra lui Freud*. București, Editura Trei.
- Ricoeur, Paul (1999). *De la text la acțiune, Eseuri de hermeneutică II*. Cluj, Editura Echinoc.
- Rougement, de Denis (1987). *Iubirea și occidentul*. București, Editura Univers.

Sârbu, Vasile (2003). *Arheologia funerară și sacrificiile: O terminologie unitară*. Brăila, Editura Istros.

Sartre, Jean-Paul (2004). *Ființa și neantul. Eseu de ontologie fenomenologică*. Pitești, Editura Paralela 45.

Săteanu, Cornel (1980). *Timp și temporalitate în limba română contemporană, Exprimarea prin sintagme verbo-adverbiale*. București, Editura Științifică și Enciclopedică.

Saussure, Ferdinand de (1998). *Curs de lingvistică generală*. Iași, Editura Polirom.

Süskind, Patrick (2006). *Despre iubire și moarte*. București, Editura Univers.

Tănase, Georgeta (1982). *Materia, spațiul, timpul în istoria filozofiei maxiste și contemporane*. București, Editura Minerva.

Todorov, Tzvetan (1983). *Teorii ale simbolului*. București, Editura Univers.

Țurcanu, Cristian Constantin. (2007). *Arta de a muri. Ghid practic în vederea trecerii cu succes prin experiența morții*. Iași, Editura Solaris.

Unamuno, Miguel (2009). *Secretul vieții și alte eseuri*. București, Humanitas.

Vaillant, Alain (1995). *Poezia. Introducere în metodele de analiză a textelor poetice*. București, Editura Cartea.

Vlad, Carmen (1994). *Sensul, dimensiune esențială a textului*. Cluj-Napoca, Editura Dacia.

Wald, Henri (1973). *Limba și valoare*. București, Editura Enciclopedica Romana.

Watson, Lyall (1998). *Moartea ca linie a vieții. Biologia Vieții*. Cluj, Editura Cartimpex.

Wirth, Oswald (2005). *Francmasoneria pe înțelesul adepților săi. Înțelepciunea, obiectul, metoda și mijloacele sale*. București, Editura RAO.

Wunenburger, Jean-Jacques. (1998). *Viața imaginilor*. Cluj, Editura Cartimpex.

Zamfirescu, Vasile Dem (1994). *Filozofia inconștientului*, vol. I. București, Editura Trei.

Zimmer, Heinrich (2007). *Mituri și simboluri în arta și civilizația indiană*. București, Editura Humanitas.

B. Literary criticism and history

***(1986). *Analize de texte poetice. Antologie*. Coordonator academician Coteanu, Ion București, Editura Academeie RSR.

***(1997). *Istoria didactică a literaturii române*. Coordonator Crăciun, Gheorghe Brașov-Oradea, Editura Magister.

Bărbulescu, Simona (1995). *De la Eminescu la Cioran*. Pitești, Editura Carminis.

Bataille, Georges (2008). *Literatura și răul*. București, Editura RAO.

- Braga, Mircea (2002). *Sociologia literaturii*. Sibiu, Editura Imago.
- Călin, Liviu (1975). *Recitind clasicii*. Iași, Editura Junimea.
- Călinescu, G. (1971). *Universul poeziei*. București, Editura Minerva.
- Călinescu, G. (1982). *Istoria literaturii române de la origini până în prezent*. București, Editura Minerva.
- Călinescu, Matei (2005). *Cinci fețe ale modernității. Modernism, avangarda, decadența Kilsch, Postmodernism*. București, Editura Polirom.
- Cernătescu, Radu (2010). *Literatura luciferică*. București, Editura Cartea Românească.
- Chioaru, Dumitru (2000). *Poetica temporalității. Eseu asupra poeziei românești*. Cluj-Napoca, Editura Dacia.
- Cioculescu, Șerban (1972). *Aspecte literare contemporane. 1932-1947*. București, Editura Minerva.
- Cioculescu, Șerban (1989). *Itinerar critic*, vol. V. București, Editura Eminescu.
- Ciopraga, Constantin (1970). *Literatura română între 1900 și 1918*. Iași, Editura Junimea.
- Ciopraga, Constantin (1984). *Propilee. Cărți și destine*. Iași, Editura Junimea.
- Ciopraga, Constantin (1997). *Personalitatea literaturii române*. Iași, Editura Institutului European.
- Constantinescu, Pompiliu (1974). *Poeți români moderni*. București, Editura Minerva.
- Cornea, Paul (1995). *Semnele vremii*. București, Editura Eminescu.
- Crăciun, Gheorghe (2002). *Aisbergul poeziei moderne*. Pitești, Paralela 45.
- Culianu, Ioan Petru (1994). *Eros și magie în Renaștere 1484*. București, Editura Nemira.
- Doinaș, Șt. Aug. (1974). *Orfeu și tentația realului*. București, Editura Eminescu.
- Doinaș, Șt. Aug. (1992). *Măștile adevărului poetic*. București, Editura Cartea Românească.
- Escarpit, Robert (1974). *Literar și social. Elemente pentru sociologia literaturii*. București, Editura Univers.
- Flămând, Dinu (1985). *Intimitatea textului*. București, Editura Eminescu.
- Fridrich, Hugo (1998). *Structura liricii moderne de la mijlocul secolului al 19-lea până la mijlocul secolului al 20-lea*. București, Editura Univers.
- Fundoianu, Ben (1980). *Imagini și cărți*. București, Editura Minerva.
- Gasset, Jose y Ortega. (2001). *Studii despre iubire*. București, Editura Humanitas.
- Grigore, Rodica (2002). *Despre cărți și alți demoni*. Sibiu, Editura Universității "Lucian Blaga" din Sibiu.
- Grigurcu, Gheorghe (2003). *În pădurea de metafore*. Pitești, Paralela 45.
- Indrieș, E. (1989). *Dimensiuni ale poeziei române moderne*. București, Editura Minerva.

- Lovinescu, Eugen (1927). *Istoria literaturii române contemporane*. Vol. III. *Evoluția poeziei lirice*. București, Editura Ancora.
- Manolescu, Nicolae (1996). *Poezia română modernă de la George Bacovia la Emil Botta*. București, Editura Allfa.
- Manolescu, Nicolae (1999). *Metamorfozele Poeziei Metamorfozele Romanului*. București, Editura Polirom.
- Manolescu, Nicolae (2002). *Despre poezie*. Brașov, Editura Aula.
- Manu, Emil (1975). *Sinteze și antisinteze literare*, București, Editura Dacia.
- Mauron, Charles (2001). *De la metaforele obsedante la mitul personal*. Cluj- Napoca, Editura Dacia.
- Micu, Dumitru (1970). *Început de secol 1900-1916, Concepte și scriitori*. București, Editura Minerva.
- Micu, Dumitru (1986). *Modernismul românesc*, vol. I, *De la Macedonski la Bacovia*. București, Editura Minerva.
- Mioc, Sorin (1981). *Structuri literare*. Timișoara, Editura Falca.
- Mioc, Sorin (1988). *Anamorfoză și poetică*. Timișoara, Editura Falca.
- Moraru, Cristian (1985). *Ceremonia textului*. București, Editura Eminescu.
- Moreau, André (2006). *Dragoste și sexualitate*, vol. I. București: Editura Trei.
- Munteanu, Romul (1988). *Metamorfozele criticii europene moderne*. București, Editura Univers.
- Mușina, Alexandru (2004). *Paradigma poeziei moderne*. București, Editura Aula.
- Negoitescu, Ion (1991). *Istoria literaturii române*. București, Editura Minerva.
- Palahniuk, C. (2012). *Snuff*. București, Editura Polirom.
- Papahagi, Marian (1999). *Eros și utopie*. Cluj-Napoca, Editura Dacia.
- Papu, Edgard (1983). *Motive literare românești*. București, Editura Eminescu.
- Paz, Octavio (2003). *Copiii mlaștini. Poezia modernă de la romantism la avanardă*. Cluj- Napoca, Editura Dacia.
- Perpessiciu, (1997). *Mentuni critice*. Chișinău, Editura Litera.
- Pop, Ion (1985). *Jocul poeziei*. București, Editura Cartea Românească.
- Rachieru, Adrian Dinu (1983). *Orizontul lecturii. Esuri de sociologia literaturii*. Timișoara, Editura Facla.
- Raicu, Lucian (1974). *Gogol sau fantasticul banalității*. București, Editura Cartea Românească.
- Raymond, Marcel (1998). *De la Baudelaire la suprarealism*. București, Editura Univers.

Rotaru, Ion (1972). *O istorie a literaturii romane*, vol. II. București, Editura Minerva.

Săndulescu, Alexandru (1982). *Portrete si analize literar*. București, Editura Eminescu.

Scarlat, Mircea (1984). *Istoria poeziei românești*, vol. II. București, Editura Minerva.

Șerban, Vasile Ion (1983). *Literatura si societatea*. București, Editura Eminescu.

Șestov, Lev (1993). *Revelațiile morții. Eseuri de ieri și de azi*. Iași, Institutul European.

Streinu, Vladimir (1983). *Poezie si poeți români*. București, Editura Minerva.

Ulici, Laurențiu (1974). *Arghezi, Bacovia, Barbu, Blaga*. București, Editura Enciclopedică.

Ungureanu, Cornel (2007). *Istoria secretă a literaturii române*. Brașov, Editura Aula.

Vianu, Tudor (1986). *Scriitori români din secolul XX*. București, Editura Minerva.

Vianu, Tudor (1996). *Postume*. București, Editura pentru Literatura Universală.

C. Monographs and anthologies:

***(1997). *Poezia simbolistă românească*. Coordonator Bălu, Ion, București. Editura Fundației Culturale Române.

***(2003). *Simbolismul românesc. Manifeste literare. Poezie. Proză. Dramaturgie*. Coordonator Pricop, Lucian. București, Editura Coresi.

***(1996). *Poezia simbolista*. Antologie, dosare critice, comentarii, note si bibliografie de Zafiu Rodica. Bucuresti, Editura Humanitas

Bădărău, George (1965). *Simbolismul*. București, Editura Academiei Republicii Populare Române.

Bonner, M. (1966). *Les manifestes littéraires de la Belle Époque 1886-1914. Antologie critique*. Paris, Éditions Sechers

Bote, Lidia (1966). *Simbolismul românesc*. București, Editura pentru Literatură.

Călinescu, Matei (1964). *Ion Minulescu poetul sau resursele umorului liric*. În: *Ion Minulescu. Versuri*. București, Editura pentru Literatură.

Cimpoi, Mihail (2005). *Secolul Bacovia. Stanțe critice despre marginea existenței*. București, Ideea Europeană.

Codreanu, Teodor (2003). *Complexul Bacovia*. București, Editura "Litera Internațional".

Dănciulescu, Sina (1986). *Poetica minulesciana*. Craiova, Editura Scrisul Românesc.

Dimitriu, Daniel (1984). *Introducere în opera lui Ion Minulescu*. București, Editura Minerva.

Dimitriu, Daniel (2002). *Bacovia*. Iași, Editura Timpul.

Fanache, Vasile (1994). *Bacovia ruptura de utopia romantica*. Cluj, Editura Dacia.

Flămând, Dumitru (1979). *Introducere in opera lui George Bacovia*. București. Editura Minerva.

Grigorescu-Bacovia, Agata (1971). *Bacovia. Poezie sau destin*. București, Editura Eminescu

Grigurescu, Gheorghe (1974). *Bacovia- un antisentimental*. București, Editura Albatros.

Iliescu, Adriana (1985). *Poezia simbolistă românească*. București, Editura Minerva.

Indrieș, Alexandra (1984). *Alternative bacoviene*. București, Editura Minerva.

Lefter, Ioan Bogdan (2001). *Bacovia- un model de tranziție*. Pitești, Paralela 45.

Manu, Emil (1981). *Ion Minulescu și conștiința simbolismului românesc*. București, Editura Minerva.

Mihuț, Ioan (1976). *Simbolism, neomodernism, anvangardism*. București, Editura Didactică și Pedagogică.

Milea, Ioan (2010). *Lecturi bacoviene*. Cluj-Napoca, Editura Limes

Milian, Claudia (1968). *Ion Minulescu. Omul. Poetul. Veșnicia*. București, Editura pentru Literatură.

Molcut, Zina (1983). *Simbolismul european*, vol. II. București, Editura Albatros.

Petroveanu, Mihail (1972) *George Bacovia*. București, Editura Cartea Românească.

Raicu, Lucian (1994). *Calea de acces*. Iași, Editura Polirom.

Scarlat, Mircea (1987). *George Bacovia*. București, Editura Cartea Românească.

Stevens, A. (2006). *Jung*. București, Humanitas.

D. Dictionaries

***(2000). *Filozofia de la A la Z*. Clément, Élizabeth, Demonque, Chantal, Hansen-Løve, Laurence, Kahn, Pierre, București, Editura All Educațional.

***(1997). *Dicționar general de științe. Științe ale limbii*. Colectiv Coordonator Bidu-Vrâncianu, Gabriela, Călărașu, Cristian, Ionescu-Ruxăndoiu, Liliana, Mancaș, Mihaela, Pană Dindelegan, Gabriela. București, Editura Științifică.

***(1997). *Dicționar de psihanaliză. Semnificații. Concepte. Mateme*. Coord. Chemama, Roland. București, Editura Univers Enciclopedic.

***(1978). *Dicționar de filozofie*. Coord. Chețan, Octavian, Sommer, Radu. București, Editura Politică.

***(1979). *Dicționar de literatură. Scriitori, reviste, curente*. Coordonator Păcurariu, Dimitrie. București, Editura Univers.

***(2000). *Dicționarul esențial al scriitorilor români (DESR)*. Coordonator Zăciu, Mircea, Papahagi, Marian, Sasu, Aurel. București, Editura Albatros.

- Balaci, Anca (1969). *Mic dicționar mitologic greco-roman*. Ediția a II-a. București: Editura Științifică.
- Benoist, Luc (1995). *Semne, simboluri si mituri*. București, Editura Humanitas.
- Chevalier, Jean, Gheerbrant, Alain (1993). *Dictionar de simboluri: mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere*, Vol. I, A-D, București, Editura Artemis.
- Chevalier, Jean, Gheerbrant, Alain (1994). *Dictionar de simboluri: mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere*, Vol. II, E-O, București, Editura Artemis.
- Chevalier, Jean, Gheerbrant, Alain (1994). *Dictionar de simboluri: mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere*, Vol. III, P-Z, București, Editura Artemis.
- Ducrot, Osvald, Schaeffer, Jean-Marie (1996). *Noul Dictionar enciclopedic al limbajului*. Bucuresti, Editura Babel.
- Evans, Dylan (2005). *Dicționar introductiv de psihanaliză lacaniană*. Pitești, Editura Paralela 45.
- Evseev, Ivan (1994). *Dicționar de simboluri și arhetipuri culturale*. Timișoara, Editura
- Fierăscu, C., Ghiță, Gh. (1974). *Dicționar de terminologie poetică. Literatură. Compoziție*.
- Kernbach, Victor (2004). *Dicționar de mitologie generală, Mituri, Divinități, Religii*. București, Editura Albatros.
- Lăzărescu, George (2005). *Dicționar mitologic*. București: Editura Niculescu.
- Prut, Constantin (1982). *Dicționar de artă modernă*. București, Editura Albatros.
- Ruști, Doina. (2002). *Dicționar de teme și simboluri din literatura română*. București, Editura Stilistică. *Versificație. Specii de poezie*. București, Editura Ion Creangă.

III. Studies and articles in periodicals (selected):

- Bogdănescu, Simion (1996). Bacovia, poetul păgân. *Dacia Literară*. VII (20), 34.
- Braga, Mircea (1977). Minulescu și simbolismul (I). *Transilvania*, VI (3), 46.
- Braga, Mircea (1977). Minulescu și simbolismul (II). *Transilvania*, VI (4), 46.
- Cioculescu, Șerban (1976). Ion Minulescu. *România literară*, anul IX (2), 12-13.
- Constantinescu, Pompiliu (1930). Cronică literară: Ion Minulescu. Strofe pentru toată lumea. *Vremea*, (113).
- Constantinescu, Pompiliu (1936). Cronică literară: Ion Minulescu, vol I, Nu sunt ce par a fi. *Vremea*, (444), 11.
- Dorcescu, Eugen. Simbolul artistic în "Cuvinte potrivite". *Limba română*, XXIX (5), 477-481.

- Marcurs, Solomon (1980). Problematika simbolului. *SCL*, XXI (5), 581-582.
- Marino, Adrian (1964). Retrospectiva Minulescu. *Steaua*, anul XV (12), 156-159.
- Marino, Adrian (1964). Retrospectivă Minulescu. *Steaua*, XV (12), 156-159.
- Matta, Svetana (1971). Experiența poetică a lui George Bacovia. *România Literară*, IX (38), 32.
- Micu, N. (1929). Ion Minulescu, Corigent la limba română. *Ramuri*, XXIII (1), 47-48.
- Munteanu, Romul (1974). O interpretare bachelardiană a poeziei lui George Bacovia. *Steaua*, XXV (6), 34-35.
- Parpală, Emilia (1978). Simbolul poetic. *SCL*, XXXIX (2), 165-171.
- Piru, Alexandru (1968). Minulesciană. *Luceafărul*, XI (19).
- Speranța, Eugenia (1964). Ion Minulescu. *Steaua*, XV (3), 63-73.
- Valerian, Ion (1941). De vorbă cu d-l Ion Minulescu. *Viața Literară*, (10), 1-2.
- Wald, Henri (1979). Dinamica simbolului. *România literară*, XII (42), 19.

IV. Webgraphy:

- Boldea, Iulian (2007). *Ion Minulescu și măștile poeziei*. [On line]. Found at: <http://limbaromana.md/index.php?go=articole&printversion=1&=599>. [Accesses on 2nd February 2013]
- Chiciudean, Gabriela (2010). *Incursiuni în lumea simbolurilor*, Editura Virtual. [On line]. Found at: [http://books.corect.com/ro/books/preview/717/\(pdp\)](http://books.corect.com/ro/books/preview/717/(pdp)). [Accessed on 23rd June 2013]
- Cibotaru, Adrian (2007). *Formula poetului decadent: Minulescu și Bacovia*. [On line]. Found at: <http://limbaromana.md/index.php?go=articole&n=923>. [Accessed on 2nd June 2013]
- http://ro.m.wikipedia.org/wiki/Arhanghelul_Ariel. [Accessed on 10th August 2013]
- <http://ro.wikipedia.org/wiki/Phryne>. [Accessed on 19th September 2013]
- Lăsconi, Elisabeta (2007). *Arta seducției*. [Online]. Found at: http://www.romlit.ro/arta_seduciei. [Accessed on 27th October 2013]