

Dreaminess in the Poetry of Baudelaire, Verlaine and Petre Stoica

Ghita-Nica Florentina

Lucian Blaga University of Sibiu, Faculty of Letters and Arts
Institution Address Blvd. Victoria, No.10, Sibiu, 550024, Romania
County Sibiu, tel. 0269236207
floryghitanica@yahoo.com

Abstract:The purpose of this paper is to highlight how the dreaminess occurs in the poetry of Petre Stoica, Charles Baudelaire and Paul Verlaine. The method of diacronics followed by the symbolic one, have been used in the scientific stage of the work. Through an analytical approach there have been comments made on the lyrical vision, which expresses a passion for dreaming. Thus we have observed the favorable context for dreaming, that is the night. Night is the time dimension that opens an imaginary universe like a Russian doll, and poetry itself becomes a dream you do not want to ever wake up from. No wonder the poet is associated with the myth of Scheherazade, who has to tell a story every night in order to survive. The theme of death is present in the poem as it is said that during sleep the soul leaves the body and travels (this is a Romantic specific motif), from which emerged the idea that, because of its journey, the soul which returned to its body that was let to sleep, might not recognize the body and the man is fated to die.

The motif of the mirror is also one that expresses duplication and also the gateway to a mysterious beyond. Thus, the dream imagery of the three poets mentioned previously is recognized by a variety of images whose isomorphisms reflect overflowing exultation. One of them is the product of an agreement by which the poetic spirit forgets its own finitude, living the bliss of integration into an indeterminate reality, which is present in the isomorphic images of light, a dreaming that integrates it.

Keywords:*night, mirror, dream, love, death*

Introduction

Petre Stoica's originality of poetry is to promote neomodernist aesthetic directions such as George Badarau says: *the vision of the poem is a dream, and in a dream plans can be combined with different images; literature is an area of ambiguity, of allusions, of connotation; the sentimental story is not a value in itself but is only a pretext ; the words are true characters of a sentimental story ; the theme of creation is intertwined with the theme of love ; the artist is a man with creative powers, who sublimates his passions, as he lives* (2007, p.9) .

Method of the Study

The research method used to achieve this was the comparative essay. I noticed the way by which it is revealed the idea of dreaminess to each of the three poets: Baudelaire, Verlaine and Petre Stoica. With this first method we found a bridge between modernist and neomodernist poetry .This binder is that the modernist and neomodernist poet is, according Al.Mușina's claim, *a producer, generating reality, it is not an imitator. He produces objects that are inserted in reality with real objects that are inserted alongside the existing objects, it produces objective correlative. Moreover, what the poet produces higher (...) is reality.*

Wedding poems are signs of ideas. The poet is not making copies of copy, he indicates in the real world, *second,* *the* *Idea* (1994, p.102). Comparative method was seconded to the analytical. Through it we managed to find similar lyrical visions.

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Findings and Discussion

It is necessary to report to the symbolic importance of night, the one that provides the favorable background for the refuge in the imagination, in order to show the dream state characteristic to the lyrical self. Jean Ferre (2003, p.82) says that *at the Greeks, Nyx (the Night) was the daughter of Chaos and the mother of Uranus and Gaia. Her other offsprings were the Sleep and Death. The Celts, who think that the world was in darkness at the beginning, start their day during nighttime. They also considered the nights, and not the days, like other people did. The night is the time for discretion, of the secrets, of guilty relationships. It is the nighttime when Leander joins Héro, when Léa knew, when Dagda met Boann and Uther Pendragon made love to Ygerne. However, night is obscure for a period of time. After night, day comes and there is light.* James Hall (1974, p.286) himself presented this concept of night, who considers that *in the vision of the Renaissance humanists, Night and Day were destructive powers which continuously showed the inexorable passage of time and even decay and death. This is why they are sometimes represented as rodents, as a white rat and a black rat, generally. Personified night floats in the sky, sometimes in a blue starry blanket. It may have a child in each arm, a white one, who is Sleep, and a black one, who is Death. Her usual attributes are a chovet, the masks (which can be worn by putti) and poppies, sometimes as a crown. Night is sometimes accompanied by Morfeus asleep, the God of Dreams, which may himself be crowned with poppies (Giordano, Riccardi Palace, Florence). She is well seated, with folded wings, her head in her hands and the two children asleep beside her.* Here is how many representations and meanings the night has, so that a meaning continues the other and undoubtedly they leave their marks on the poetry in question. But, Michel Pastoureau (1992, p.134) observes that *in the imaginary and the iconographic codes, the night is less colorful, less variegated than it is described in the vocabulary. It is almost always bleak: black, gray, brown and especially blue. Indeed, in picture the night is often more blue than black. It was already this case in the Age of Enlightenment in the Painture of Middle Ages and it is still in the advertising posters, in books for children (but not in children's drawings, which are almost always yellow and not black) and comics.* And starting from this idea, we will highlight some night's associations with the dream, of the book of dreams with the world of childhood where imagination is in expansion and every event requires importance due to the force of its expressiveness. For example, the poem entitled *Dreamers Who Leave* written by Petre Stoica (1970, p.30) is a surrealist one, and the inverted grotesque vision of death is felt by the image of the slaughterhouse (**the slaughterhouse** is one of Baudelaire's phrases, like **the dream**, a phrase of Baudelaire and Verlaine, but we talk about it later):

After last night's hail the road signs

were changed romance number four leads to the hemlock area

where at dawn I put a wreath on the tomb

of Marshal Till Owl Mirror tango seven points us

to the slaughterhouse under the emblem with tibia the peacock rotates invariably

the disc of happiness quadrille nine points to the way to the port

dreamers who go will find certainty in the belly

of the shark there is also colophony listen to the propellers

there are also other indicators equally accurate important

is just to grease the machine for automatic thoughts otherwise

you violate the traffic law and without your will

you become a cavy breeder.

To be absorbed by this image of death, the lyric self creates the word [*Owl Mirror*]. So the mirror is a motif through which it is made the passage to another world, to extramundane, although we apparently find the idea of the existence of a time machine, a machine that allows human movement in a mythical ancestral time, and why not, which is operated by the desire of the lyric self to walk through the past and future.

We said earlier that there is a trinitarian similarity between Charles Baudelaire, Paul Verlaine and Petre Stoica. The three, and there may be others but we have not looked at other fields, share the dream, which they include in some poems. Here it is one of Verlaine's poems (2008, p.36), *My Familiar Dream*:
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*[I often have some strange and striking dreams
about an unknown girl, of love we share,
each time the same, each time a different air
about her swirls, who understands it seems. (...)]*

*A statue's sightless stare, the look she gave.
Voice, - still echo of friends in the grave.]*

And Petre Stoica's poetry parallelism (1991, p.11), ***The Dream Comes on the Private Staircase:***

*(...) The one that in my life was a pillar of amethyst
entered in the blood of the flowers from the cemetery
I sometimes ask for her on the phone
but her voice is just a short shout of lamb //(...)//
the skin tattooed by kisses is wrinkled
the sweet seals are harsh to the touch
they look like the hooves of the devil //(...).*

What is the common point of the two poets? The node would be the forms taken by the love for the beloved one. If for Verlaine, the beloved woman is an oneiric, anonymous creation that is charming due to her silence which can be compared to the statues' one, the girlfriend died for the Romanian lyrical self, and the idea of communicating even after death, which is an impossible thing in the objective reality, is suggested by the painful feeling of her loss. But let us not forget Charles Baudelaire (2009, p.174) with his poem entitled

The Dream of a Curious Person:

*[Have you known such savory grief as I?
Do people say "Strange fellow!" whom you meet?
my amorous soul, when I was due to die,
Felt longing mixed with horror; pain seemed sweet.*

Anguish and ardent hope (no factious whim)

Were mixed; (...)

I felt that dreadful dawn around me grow

With no surprise or vestige of a thrill.

The curtain rose and I stayed waiting still.]

For the latter poet, sweet love status can be confused with that of death as he is still waiting for the one to which he was fated. Desire and horror are feelings that express the ambiguity of feelings and hidden love by the idea of suggesting a show whose curtain had risen uncovering his heart. The curtain is a metaphor of night velvet, because, as I said first, it is the main factor of dream. There are three ways to love and three ways to survive by waiting, pain and, not least, by refusing the existence. I gave these three examples to highlight the similarity Petre Stoica's poetry to the two French poets mentioned above. And not by accident I did that, but to emphasize the preference for sonnet, the fixed-form poetry, that Shakespeare loved much. But, for Petre Stoica, the sonnet failed, because his poem is mixed. He does not keep rhyme nor pace, like Verlaine and Baudelaire did. But the intensity of reading the two made him not keep the curtain's motif stated by Baudelaire, in the ***Idyllic Poem*** from the volume ***Magritte's Pipe*** (2005, p.17):

*It is an evening identical to yesterday evening
identical to all evenings in the town
that during the day is dancing as a ballerina with one leg //
it is an evening with a taste of rancid lard //
behind the curtains behind the words*

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*the ideals merge with the TV fluid
dreams have uncertain color aspirations
fit in a single bowel
emptied with fervor in the morning.*

In his discourse on dream interpretation, Sigmund Freud (1967, p.454) confesses that *we shall recognize in dream manifestations two almost independent characters from each other. One is the currently scenic figuration (outline) and its omission could be, and the other one is turning thought into visual images and speech.* Therefore, the importance in highlighting the lyrical self is given by images formation, which is updated. Thus Sigmund Freud (1967, p. 455) continues by saying that *the mental place corresponds to the optical device (the device that forms the image) up to a certain point. In the case of the microscope and telescope, we say that these are ideal points that do not correspond to any tangible parts of the device.* So image formation is made by the visual device, that is the eye. And *our perceptions are united in our memory by each other, and this above all after their first meeting in simultaneity. We call this association. (...) Our memories and you should understand the most serious of us are part of the unconscious nature. They can be played in conscious, but there is no doubt that they can deploy all the effects they have in unconscious state. What we call our nature is based on our impressions memory pathways. And these are impressions that have the largest effect on us, those of early youth, which are almost never conscious. But if memories are part of consciousness, they do not express any sensitive or very poor quality compared to perceptions. If we now find the confirmation that the memory and quality that characterizes consciousness exclude each other in the system (1967, p.457-458)* we see that the unconscious has the biggest power to preserve the all these memories and to re-create them by understanding the outside world, through knowledge. But knowing the objective world involves the subjective note when the lyrical self allows the imagination to work. Repression is the one that gets the value in the lyrical text as the self splits. It hides, while creating many alter-egos, for example in the poem entitled *You Can Buy a Book of Dreams* written by Petre Stoica (1970, p. 45) , the poet is in the position of the seller, of the merchant of illusions:

*Since you came to the fair autumn
visit my stall investigate my concept
of life here ladies here dear singers
I have jars with homunculi to be exposed to the offices
I have mirrors that show you a pure soul you can
buy a grater so that you could grate at will
your intelligence and horseradish your talent rank are still
untouched on the cheap you can buy a book of dreams
(roses you dream under tank tracks
soon you will sing) at the same affordable price / (...).*

The use of the self by the possessive pronoun “my” expresses selfishness. Sophie Jama (1997, p. 124-125) specifies that *the staging of the dream experience through words is obligatory achieved by the personal pronoun “I” and it is based on an idea which is shifted in relation to its appearance. In this case, the linguistic expression of the subject is so famous that no attention is paid to it, when it is woken up. The linguistic expression itself gains a particular interest in the events from the dream that are remembered. (...) The dream forces us to have a meeting with ourselves. And this meeting is like a certificate for our neighbor, it is also inherent for the way we express. This fundamental point requires lengthy development but it has been facilitated by understanding the presented dream experiences, namely a clear return on the border concept regarding dreams, whose status is very high.* The lyrics we mention to better express the idea of Sophie Jama are the following:

*I have mirrors that show you a pure soul you can
buy a grater so that you could grate at will
your intelligence and horseradish your talent rank are still*

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*untouched on the cheap you can buy a book of dreams
(roses you dream under tank tracks
soon you will sing) at the same affordable price.*

We insisted to repeat them because Sophie Jama (1997, p.125) says that *this feeling of the dreamer - the physical limit of the world awaked from the delirium of its sleep - coincides with the temporal and spatial memories that are different in relation to their occurrence and storage in the memory. The images of a dream have some points in common with the images we see in the mirror, this reflective surface which is the borderline between two separate areas. We reflect with a detachment from ourselves, being surrounded by a more or less known world, even though it is slightly distorted because the unconscious (in the Freudian sense) is undoubtedly expressed. It has to be mentioned that the unconscious ignores the social time. If some tangible actions have left no path in memory (they have left no trace in memory), their revenge is a dream, by the presence of the action that has not been lived yet, but which is remembered very well. Space and time – space and time overnight – are therefore void. This is the feeling transmitted by dream, because, in order to grasp the overall situation of the human experience, it is first necessary for someone to know the sensitivity level that allows him/her to ask questions. In a phenomenology of perception, the expression of the split of individual is an essential factor for the formation of all speeches attached to dream knowledge. This ability to communicate through language has as a result the particular position of the dream, the manner it is explained leading even to the role of human beings in the universe.*

Conclusions and Recommendations

The poetry of triumvirate : Verlaine, Baudelaire and Petre Stoica is the triumph of a dream on a frustrating existence. The only thing that survives death is love. The three poets, put the theme of love under the sign of seduction into a fascination that allows to decipher the unpredictable reality of the mysteries of life and abyss. They use this technique of focusing on detail and the stop-frame on the unusual events that generated the image.

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