

Summary

The idea of this work comes from the need to have an insight into Romanian poetry angel image, idea, besides that it is unique as a subject of research, is even more interesting is remembered as the angel in all the fundamental works of literary criticism concerns that we refer to the canonical poets, but there is no systematic treatment of the angelic figure in the Romanian poetry, despite the fact that the angel appears in the poetry of canonical poets of our literature.

The first part of the work will be largely theoretical in nature due to references to etymology, genealogy and typology of angelica, on the one hand, and in order to clarify three fundamental concepts for our work (poetic imagination, imaginary anthropology and images) that will be each time, accompanied by examples of how these receivers with the angel image. In the first chapter I made a summary of the most important period in the evolution angelology: European Middle Ages, referring to the same time how the angel appears in Zoroastrianism, Judaism, Christianity and Judaism, and recalling the main authors who angelology marked this area of human knowledge: Pseudo-Dionysius, Thomas Aquinas, Moses Maimonides, St. Augustine, St. Bonaventure and authors reference as Andrei Pleșu, Father Cleopa, George J. Marshall, Jacques Le Goff, Moshe Idel, Made Axinciuc , Rabbi Samuel M. Stahl, Steven Chase and David Keck. In the second chapter, we will stop here on the relationship between image and imagination poetic angel (making a brief stop to discuss the angel of the *Duino Elegies*), then we analyze the imaginary angel anthropological report (Gilbert Durand) and, finally, we refer to the relationship between the angel and the world imagined, as it is described by Henry Corbin, a great admirer of Swedenborg.

The second part of the paper has a dominant character application and provides an analysis of the angel figure in Romanian poetry, starting with folk literature and concluding with the romantic. The first chapter of the second part of our work relates to the different situations that embodies God's messengers in the imaginary traditional Romanian angels from cosmo-genesis occurring texts, written under the influence of type Gnostic beliefs, to angels of governors apocryphal text items in both Christian and Islamic spiritual warriors and angels of the wind governors Romanian tales, angels who

hold the primary language and the angels as mediators of life and guides of death - in Romanian funerary rituals. Budai-Deleanu is the first Romanian poet in the work we are reviewing our angels appear treated à rebours. Inspired by Greek cultural imaginary in *Țiganiada* angels have replaced the function that gods had in the Greek epics, influencing human destiny through intrigues involving including archangels Gabriel (divine wisdom) and Michael (divine power). Using literature epic main techniques to achieve enlightenment allegory filled with satirical elements, Budai-Deleanu finally puts to bring "good news" Gypsy fight with the Turks, implicitly the dear angels, was in vain because is still time - as the decides Almighty Demiurge. Angels and archangels of Budai-Deleanu may not be so than caricatures or pictures of imaginary representations of the fallen Christian, since angels are some projections of Olympian gods that weaves all sorts of intrigues in the war between men, Michael leads a battle with demons that leads nowhere, and Archangel Gabriel will only run blindly, without any discrimination or coherence, orders received from the Creator of whimsical, thought just is its Jupiterian model.

In chapter three poems we discuss on the *Seraphim and cherubim or comfort consciousness and rebuke of conscience* (1833) and *Dream* (1836) by Ion Heliade-Rădulescu. The two types of angels that inspire Christian imagery, but are made in relation to the ethic and artistic vision of the creative self: seraphim and cherubim are therefore moral allegories of determining factors in his life Heliade-Rădulescu, which forces govern its destiny and keep it by mistake: seraphim embodies the aspirations of our pure and divine nature-friendly, and the guardian cherub is the symbol of evil, who guard the purity of soul and at the same time, charge any deviation from the straight path. Chapter four is surprising, with examples from around the poetic work, the three facets of the angel of Eminescu's poetry, in relation to the great themes of romantic literature (death, love, demonism, astrology): angel of death is a passage, a guardian of the exodus from body, which first appeared in occasional poems, to be refined meditations on death as nothingness or cosmic reintegration (*Emperor and Proletarian*, *Mortua est!*, *Death, black-winged angel*), angel-woman is an angel of fulfillment through *eros*, spiritualized key factor in the poet's life and we meet erotic poems, the poems inspired by the philosophical and mythical-folk (*Icon and sill*, *Venus and Madonna*, *Angel and Demon*),

although not assuming or spoiling the view of gradually lead posthumous the demonization of the feminine archetype, the lyrical drama and dynamic discourse (*When I saw you... Verena, Monk, Anthropomorphism*), angel-star is an angel of cosmic vigil, a representative of divine harmony (*Traveling into the Stars magician's Story*). Regardless of facets, the angel figure is characterized by several features typical lyricism Eminescu: physical, has blond hair, blue eyes and pale angel spiritual level suggests mystery, innocence, purity, sanctity, grace. In more than 90% of occurrences, the angel is a noun, not an attribute: an entity, not quality, although links to spiritual attributes, invisible. Most times, the angel appears in metaphors and comparisons, and rarely as an epithet. Eminescu is no inner religiosity and devotion leads to mysticism, but as in any great romantic angel is placed in relation to Unit universal myth, the myth of androgynous myth world soul with the sensual image of death or dream, as a higher spiritual plane telluric limited.

The third part is also an applied and provides an analysis of Romanian poetry posteminesciană angel face by Emil Brumpt's poetic work. So the first chapter is devoted to movement theorist from "Gândirea", given that the history of literature, Vasile Voiculescu and N. Crainic and are considered representative of the Orthodox traditionalism. Remarkably, Crainic's poetry is how and why ancient folk tunes are interwoven with biblical stories (*Prayer for Peace, Vespers, Praise*) and lead to a universe that is open more than one complaint so far demonstrated. Although it is a Pseudo-Dionysius's interpreter and knowledgeable of Simeon the New Theologian, it did not prevent his poem to imagine *A country more than ever* "angel rower" to the heavens - look that is poetically creative peak his poetic-Angelology, being a kind of reversed Charon.

Although he has the religious vocation, V. Voiculescu is revealed in terms anfelologic as a poet who is beyond imagination by inventing Orthodoxiest customize their own experiences of angels: *Angel Hope* (from the poem titled) and Archangel of Pain (*Pain*). The first is the angel of the inner cell spiritual elevation, embodying the human effort to spiritualize itself, and the second refers to the meaning of suffering for the human soul hardener that has created a high goal. Voiculescu condition is the creator of "angelness" which denotes the age of constant vacillation expressive human looking

man of doubt that leads to knowing and to discover their own inner universe. Angel of his poems Voculescu, humanized and sometimes put up “to have” recalls the spiritual force that has its man in his inmost and find it's rooted in anthropological imaginary Romanian in folk magic and ancient folk traditions in various allegorical situations: angel-gatherer (common wheat), the angel-woman (*Angel of the room*), angel-light (*Illuminator*), angel-drummer (*Rain High*), angel-bee (*Waiting in the desert tent*), angel-boat (*Departure*).

One of the fundamental hypostasis lyrical Blaga, who is the subject of chapter three, is the angel of approach, an extension of the poetic self, a state which enables vertical communication between the human and the divine, hidden, for Blaga buried in silence (*Pax magna, Biography, Bible, Good news for apple flower, The mountain monastery, Don Quixote, Heaven.*). At the same time, the absence of recurrent angel – is because his ancestry is rather naturalist expressionism area after Trakl or Gotfried Benn, than in the expressionist canon. The poem suggests how lyrical ego angel song is the way of communication through which the angel can be attracted to the earth, self spiritualization technical magic. Also, two other instances nuanced poetic universe Blaga Christian religious imagery processing: guardian angel is generally associated with the desire of transfiguration and placed in relation to the birth of Jesus (*The reader, Carol, Angel of the world*), is an apocalyptic angel crisis , the moments of weakness inner spiritual search and associated with the divinity that is hidden, the world is deteriorating, with weak link between celestial and terrestrial (*Paradise falling apart, Transcendent landscape, Age, Autumn signal, Anno Domini, Stone says, Lot*).

In Arghezi's poetic imagery, the angel messenger is present in a kind of remembrance of the biblical time (*Psalm fifth*) aspect which gradually replaced by "cherub sick" (poem titled), image poetry highlights the instability and fragility of this essential relationship with divinity recapturing memories: “My Angel remembers his / her more happiness before.” In fact, defining for salvation through faith in Arghezi remains creative effort ("angelic nail") which, although based on the vitality and instinctive (which sends a fingernail), it is evaporated and the absence of instruments designed to send out an increase which takes place inside and the humanization of divine absence until grotesque tone poem that the song moves from *Mold Flowers* ("Two angels brought a book / With broken stitches, / Two one image, one / two a crutch, / Two

crown). For the record, and mystic-angel crosses satiric plan's grotesque poetry Arghezi, marking the crisis and searching poetic self, specifically the playfulness and humor. After Budai-Deleanu, Arghezi is the first poet who deals with detachment angelic presence.

In Nichita Stanescu's poetry, angel is placed in relation to the knowledge which leads us to emphasize that this is the only poet who sees the angel, an archetype of human potentialities in its fullness: "People are unseen birds" (*A Vision of feelings*, 1964). If you struggle with the angel poem, tragic consciousness of self modern to enable the country under the rule obvious defeat in his struggle with the angel, the poet receives his defeat acute between Christie and dominant projector body into buying a dog (in *Belgrade in five friends*) angel appears as a merchant of a transcendent reality, as if mocking the fact that the angel that any type of "trade" to be paid to let you move on. Metaphysical and ironic, geometry and staging, becomes abstract and concreteness to Nichita Stanescu a very diverse and original forms evoking angelic figure.

In the sixth chapter we dwell on the more "heretical" and erotic poet of our work: the angel is described Emile Brumaru and precisely placed in relation to issues not typically characterize them: sensitivity,, corporal, sensuality, playfulness and carnivalesque. In pseudo-poetic Angelology "angels" of Emile Brumaru have their own poetic journey: they put pleasure first in relation to the senses and will find delight and, finally, to pass the plan "cute" and immediacy in a plane slightly bookish, the poetic self is narcissistic self in a position to contemplate the creative playfulness. Pseudo-angelology of Emil Brumaru is a "negative class" in the sense that gives Hugo Friedrich in this expression, because the lyrical ego does not relate to an issue of philosophical or aesthetic incorporating angelic figure, but creates a poetic space *false angelic*, which is the eroticism sometimes comical, playful form that takes delicious, despite the elegiac tone.

The diversity and complexity of the fictitious hypostasis that "dress" angels in literature (Dante, Milton, Rilke, Dostoyevsky, Hölderlin, Eliot, Yeats, Pound, etc..) And Romanian poetry (from the Budai-Deleanu Brumpt) and even Romanian contemporary poetry (Ion Mureșan, Constanța Buzea, Mircea Dinescu, Nichita Danilov, Matei Vișniec, Iulian Tănase etc.) leads us to believe that the angel's image is one of the most present in the artistic imagination and shows us both the infinite capacity of the imagination poetic

creative and different ways of giving meaning an archetype, and that a fundamental element analysis of a poetic universe can bring new perspectives of research on the work of poetic analysis. Clearly, the angel is one of the fundamental archetypes that have played an active role in the development of literature and art for centuries.