TWO POEMS TITLED AUTUMN BY SYMBOLIST POETS ION MINULESCU AND CLAUDIA MILLIAN MINULESCU: A COMPARATIVE ANALYSIS

Irina-Ana Drobot
Lecturer, PhD, Technical University of Civil Engineering, Bucharest

Abstract: The purpose of the paper is to analyse two poems with the same title, Autumn, written by two Romanian Symbolist poets, husband and wife, Claudia Millian Minulescu and Ion Minulescu. Their work is presented in the context of Symbolism at international level, as well as at the level of the development of Symbolism in Romania. The reader-response criticism perspective will be used, due to its allowing for free interpretation through free associations of the allusions present in the use of symbols. Symbols in Symbolist poetry have a strong power of suggestion, and emotions are expressed indirectly, by incorporating external reality. Part of the contribution of the author of the present paper is the analysis of the two poems, together with their translation into the English language.

Keywords: reader-response criticism, symbol, allusions, free associations, Modernism.

The Symbolist movement in literature marked a completely new beginning, a radical and rebellious break with the past, focused on bringing a fresh perspective on literature. Yeats believed that Symbolism was "the only movement that is saying new things" (Levenson 2011).

According to Symons (2014), it was a movement that, starting from France, spread worldwide, to such countries as Ireland, Germany, Russia, Holland and Spain. Pietrykowski (2011) continues with mentioning important names of the French Symbolist: Charles Baudelaire and Arthur Rimbaud, while in the USA we can find similar work practiced, in the second half of the nineteenth century, by Walt Whitman and Edgar Allan Poe. According to Pietrykowski (2011), all these writers, regardless of the geographical distance and isolation, had a common feature in their works, and a common purpose, namely "to revolutionize poetic representation." Pietrykowski (2011) also raised awareness of how the American symbolists influenced the French symbolists, thus raising awareness to a form of writers working together to develop the Symbolist movement, and to the French taking over in their turn ideas from other developing Symbolist movements in other countries.

In France, the Symbolist movement appeared between the 1850s and the 1870s (Pietrykowski, 2011). In Romania, the Symbolist movement was about a few decades late, starting in the 1890s and continuing to the beginnings of the twentieth century. For Romanian culture, the French Symbolism was the main model, together with Belgian Symbolism, which were both made known by Romanian poet Alexandru Macedonski, and which marked the very beginning of Symbolism (Olds, 2006). At the time, Macedonski, as well as other Romanian poets, had ties with France, as young intellectuals back then used to go to Paris for their studies. It was in Paris where these poets had the opportunity to read the works of the French symbolist writers. Other well-known representative personalities of Romanian Symbolism are, among others, the poet George Bacovia, together with the poets from whom two poems, both having the same title, *Autumn*, are analysed in this paper, Ion Minulescu (1881-1944) and Claudia Millian Minulescu (1887-1961), husband and wife.

The radical side of the movement is presented when we considered how, in Romania, Macedonski witnesses an opposition on allowing his work to become mainstream. A traditionalist movement appeared in reaction to Symbolism, which was considered to be evil and decadent (Faulk, 2014). This traditional movement counteracting the fresh, innovative

perspective of Symbolism, coming from an international influence, was called sămănătorism, followed by poporanism (Morar, 2018; Pop, 2022). The traditional movements were successful at the time, since they relied on the pure nationalism of Romanians, while the Symbolism came from the outside and was met with resistance. We notice here the strong nationalist feeling at the time, resistant to any external influence, which was perceived as ruining the Romanian identity. Such mentality could also explain why the Symbolist movement developed later in Romania in comparison with the other countries, which were very open to this movement and to the French influence. In spite of all this, Symbolism continued to develop. Ion Minulescu's poems marked the moment when Symbolism managed to enter the literary mainstream and become part of it (Miholca, 2021).

The style of Minulescu developed in a distinct manner, which was innovative in itself. Macedonski had preserved some elements of Romanticism in his Symbolist poetry, also giving Symbolism a personal touch. At the same time, Symbolism wanted to mark a renewal of Romanticism, through aesthetics and means of expression (Nicolescu, 2007). Minulescu proceeded in a similar way, as he adapted what were known as the features of Symbolist poetry to his own sensibilities and to his own perspective on it. As a result, Minulescu is distinguished as using Symbolist devices and elements in a manner that could be described as toned-down. For example, he uses blank verse, which he reaches as he experiments with the regular stanzas, which he cuts in was that are, to the reader, apparently random. We can claim that Minulescu takes innovation, which is what drives Symbolism, to an even more visible extent, displaying his own, personal creativity. He takes the innovative mood of Symbolism further, and puts it into practice, bringing his own contribution. He combines this innovative form of the poems with sentimentalism, giving, at the same time, a creative spin to what otherwise we may perceive as clichees.

His style, which may be described as atypical to Symbolism, once we have in mind the mood present in the poems of George Bacovia, which is somber, has ensured its poems to be enjoyable for the reading public. His style challenges the seriousness of the somber mood of some symbolist poets, where the focus is on decay, of both nature and human beings, on illness, and death, and on depressive moods. Even so, even these, by now classical elements of Symbolism, are present in some of its poems, which makes his work varied and rich in experiences. One proof of the popularity of his poems is that many of those included in his volume *Romanțe pentru mai târziu* have become songs which were very favourably received by the audiences.

Innovation and challenging of previously established rules is a usual component of art. Shklovsky (1917) identifies it as a defining feature of art. In Shklovsky's view, which is theorized in his concept of defamiliarization, expressing the idea that art needs to be surprising, to challenge our perceptions, to surprise us, to present reality from a completely unexpected and unfamiliar, even strange perspective, to the point where we cannot recognize what is depicted in a work of art.

In the meantime, in a coincidental manner, American poet Walt Whitman reflected the same innovative mood as Ion Minulescu’s, writing in free verse, without taking into account any patterns of meter or rhyme (Barton and Hudson, 2004), resulting in Whitman’s influence on the French Symbolist movement (Pietrykowski, 2011).

Symbolism is associated with the beginnings of modernism in literature. Both have in common the element of experimentalism, creativity of innovation, marking a significant break with tradition. It can, therefore, not be surprising that, for writers such as Symons and Yeats, as well as for the French symbolists from which they drew their inspiration, Symbolism went as far as to be considered “a definitive Modernism” (Levenson, 2011). Anselmo (2014) calls “modernism a second generation of symbolism.” Butler (1989), however, claims that “Symbolism is only a part of the Modernist enterprise.”

In order to better understand the context of the Romanian Symbolism, and to place the works of Minulescu and his wife within this movement, we can resort to the context provided by French Symbolism, which influenced Romanian Symbolism and could be considered as underlying at its basis. We can realize how the ideas of the father of French Symbolism can be relevant for understanding the poems analysed in the present paper. For French Symbolism, Baudelaire is viewed as its founding father (Pietrykowski, 2011). Baudelaire gives the following definition of modern art in in his work *L'Art Philosophique* from 1869 (Pietrykowski, 2011): "[Creating] a magic containing at once the object and the subject, the outside world of the artist and the artist himself" (qtd by Erkkila, 1980).

Baudelaire's idea is reflected in both poems called *Autumn* by Ion Minulescu and Claudia Millian Minulescu analyzed in this paper, since in both of them psychological and external realities, human beings' feelings and changes in nature during the autumn season are presented together, to the point these two realities merge together. The emotional states are expressed by using elements in nature, during the autumn seasons. Since autumn is a season of transition, marking the change from summer to winter, it resonates with changes in human life in both poems.

The poems by Claudia Millian Minulescu and Ion Minulescu use autumn as a pretext to present human beings' reactions to some changes in their lives. Claudia Millian Minulescu's poem employs a very serious tone, while Ion Minulescu's poem employs a light-hearted tone, in dealing with change, bringing a balance to the sad event of a couple's divorce by adding a touch of fantasy and good humour.

Pietrykowski (2011) identifies a set of common feature to Symbolist works: "associating various effects, employing symbols, alluding to exotic locations, evoking human passivity, and ultimately mixing effects to invoke synesthesia," which can be a starting point for the analysis of any Symbolist poetry.

One of the features, which could be in fact, considered the main one, defining the distinctive aspect present in the very name of the movement, Symbolism, is the symbol, and it is used in particular ways in Symbolist poems. Pietrykowski (2011) mentions that the symbol is used "to suggest rather than define emotion." Schinz (1930) states that "…no effort [must] be made to express one's feelings, to define them by words." Instead, the symbol are used to deepen the mystery and to present reality in a completely different light, as if creating another world, which could be a fantasy one, judging by the following remarks by Schinz (1930), when referring to the way the words and feelings should not be expressed directly in a Symbolist poem: "in order to be sure not to rob them of the airy something that is in them, one must speak only to the indefinite form of symbols." Symbols, according to Pietrykowski (2011), rely on "the evocative power laden in it," which "has the ability to suggest or allude to a specific emotion while all the while never explaining the emotion itself."

We could call the symbolism and the reliance of the Symbolist poems on them as the key to the interpretation of these poems. We can infer that readers are prompted to be active and to participate in the active interpretation of the meaning of the poems, which is a very familiar device in Modernist and afterwards Postmodernist literary works. The symbols rely on the allusions they contain in order to develop them in a detailed form, which is the interpretation of the poem. By detailing each symbol, readers can start developing reflections and make associations with their own emotions during common life experiences, which they resonate with in the poems. This resonates with the reader-response approaches (Mart, 2019), according to which readers always have a reaction to any text. They can have emotional reactions, resonating with the poetic persona, and finding in the poem their own feelings, once the poetic persona presents an experience to which they can relate. Readers can also use their background knowledge, based on education, culture, as well as life experience to interpret the poems, or any text, for that matter. Readers always have the tendency to place

any text in a context, which would help them understand it better than in isolation. This will be visible when, in the present paper, we realize how Ion Minulescu and Claudia Millian Minulescu's poems resemble and challenge the features of and expectations set up by the Symbolist movement. In addition, the allusions generated by symbols can be compared to the way the process free associations (Schachter, 2018), present in psychoanalytic sessions, or self-analysis, works. Readers are prompted to make such free associations, which help them interpret and, after all, understand the poems.

The features of Symbolist literary works may not need to be all of them present in each and every poem, or they can be present in a different, innovative, and challenging way. For example, in the poems analysed in this paper, there is no explicit mentions of exotic worlds. However, through the figurative language used, we notice how the poets manage to create worlds which are partly realistic and partly fantastic, based on the way the poetic persona interacts with external reality elements and associates them with their feelings. Such an experience is not restricted to Symbolism. It can be seen as a universal phenomenon, and as a psychological and philosophical reality, since our perception depends on who we are, on our personal experiences, on our wishes, on our fears and anxieties, on our moods and states of mind. When we look at reality, we are not objective judges. We do not simply look at it. Instead, we feel the impulse to interpret it, which is clearly visible in the two poems analysed in the present paper. For both poets, what they see during the autumn season is interpreted and connected to resonate with the way they are feeling at the respective moment. Both poets interpret autumn as a moment of change, which echoes changes in the poetic persona's personal life. Readers can recall the expression "a change of heart," which is clearly present in both poems. Both poems deal with a moment of life crisis, a moment when they are facing difficulties. Being put in front of change can trigger various reactions, yet both poems reflect difficult moments and the way the poetic persona deals with them by adopting different attitudes.

In Claudia Millian Minulescu's poem, the tone is pessimistic. The readers feel that the poetic persona is feeling down, and brings readers down as well, gradually, as the poem progresses.

The first stanza of the poem is presented below:

Te uiți cum mușcă toamna din verdele pădurii,
Cum fiecare frunză e-o inimă bolnavă -
Cu leziuni de unghii și picături de sânge?
Și-n mine bate-o frunză, ciudată și firavă,
Ce sub capriciul vremei se leagănă și plânge... (Millian Minulescu, 2024)

Do you notice how autumn bites from the forest's shades of green,
How every leaf is a sick heart -
With nail damage and drops of blood?
Inside me, too, there is one leaf beating, strange and frail,
Which, under the whims of the weather, sways and cries... (my translation)

There are various images, such as the brutal one where autumn is biting from the colour green of the forest, which suggest the strong impact of change, arriving unexpectedly. Readers resort to the common experience of witnessing the changing colour of autumn leaves, some of them turning, from green, into yellow, while others are turning, from green, to red. The colour red, which is alluded to and implied by readers, can be connected by them to blood, once they associate the action of biting into something with blood. The biting is seen as brutal, since the changes brought by autumn can be resented as brutal, since it is

during this time of year that nature is dying. We say, in everyday life, that the autumn leaves are "dead leaves," not only dry leaves. The feeling of an inevitable ending is felt, after all, throughout the poem. The first stanza is only the start. Readers retain the images of each leaf being compared to a sick heart, which can be interpreted both literally and figuratively. The poetic persona may suffer a deception in love, since the heart is a human organ associated with passion and romantic love. Readers can create a connection, through free associations, with someone's heart hurting or being broken by the way the loved person treats him or her. The frail leaf beating inside the poetic persona is clearly identified as a symbol of the heart, even more so as there was an almost direct interpretation of this symbol in the comparison of every leaf with a sick heart, in the previous lines of the stanzas. The whims of the weather could be likened to the unexpected events in life, which we cannot control. The leaf beating inside the body of the poetic persona, together with autumn biting from the green forest can be seen as fantasy elements, creating a fairy-tale-like world.

The second stanza confirms the interpretation arrived at by readers prompted by the first stanza, which includes an atmosphere of death, decay, and loss:

> Simt trupul meu cum soarbe miresmele de moarte
> Și cum își distilează parfumul diafan,
> Pe mobile și statui, pe stofe și covoare,
> Și-ntrezăresc pădurea culcată pe divan,
> Alăturea de mine, cum tremură și moare. (Millian Minulescu, 2024)

> I can feel my body sipping the aromas of death
> And as it distills its diaphanous perfume,
> Over furniture and statues, on fabrics and carpets,
> I spot the forest lying on the sofa,
> By my side, trembling and dying. (my translation)

The second stanza also marks a move further down, from illness to death. Illness is a specific component of Symbolism, found in Claudia Millian Minulescu's poetry (Cercel, 2019; Grati, 2004). Readers have witness each leaf being a sick heart in the first stanza, and now autumn is personified, lying on the sofa and dying itself. The feeling of loss becomes even more powerful. The autumn can be identified as the poetic persona, the two having a very strong and intimate connection, very much like the way our emotional states are influenced by the season. Seasonal affective disorders are known to be common during seasons of transition, being recognized by deep feelings of depression. In the meantime, the "aromas of death," and the perfume can be considered oxymorons with the implied scent of a state of decay. The oxymoron shows two opposite elements which, however, have something in common. Here, autumn can be seen as both beautiful, due to its colour palette, due to its harvest, but also as sad and bringing an ending to the year, leading the road towards autumn. Nature dies but also prepares for regeneration. Death can be a symbol of change, and of a new beginning, or of another stage in life.

This interpretation is confirmed by the third stanza, when we clearly see positive and negative sides of autumn:

> Respiră încăperea arome vegetale:
> De paltin, de mesteacăn, de brad și de arțar...
> Iar eu, cu mâini pătate de toamna-nsângerată,
> Beau sufletul pădurii și-aud bătând mai rar,
> În peisagiul vieții, o frunză-ntârziată. (Millian Minulescu, 2024)

The room breathes in vegetal aromas:
Of alder, birch, fir and maple...
I take, with hands stained by autumn's blood,
A sip of the forest's soul and I hear beating, slower and slower,
In the landscape of life, a late leaf. (my translation)

We become aware of the riches of autumn, of its "vegetal aromas," with the attractive scents. The stained hands can reflect, in the imagination of readers, based on their common experiences, the way their hands look after eating black or red grapes. Yet, the association is somber, with the blood of autumn, which suggest an ending of nature's cycle. The soul of the forest which the poetic persona is drinking could be seen as a tasty wine made of the grapes, or simply the aroma of the fruits and crops we have in autumn. Autumn is, after all, a very rich season. Sipping the forest's soul can also be understood as a very strong connection between human beings' emotional states and changes in nature. Knowledgeable readers may think about the practice of forest bathing, or *shinrin-yoku*, in Japanese culture, where a strong awareness of the smells of the forest and use of breathing exercises and meditation practices complete the experience of resonating with and connecting with nature, as well as enhancing the immune function, due to breathing healing oils of plants helping other plants in the forest survive (Li, 2010). A walk through the forest becomes, for the Japanese, therapeutic. The late leaf can be seen as an example of inevitable ending, since clearly all leafs eventually fall in autumn. Adapting ourselves to change can be difficult, which is also an experience alluded to in this poem.

The poem *Autumn* by Ion Minulescu can be read as a replica to Claudia Millian Minulescu's poem, trying to make fun of endings and to cheer readers up. We do not know if they worked together and wished to establish a dialogue with these two poems, yet readers are left to build imaginary links.

Ion Minulescu's poem, unlike Claudia Millian Minulescu's poem, is not so orderly and not so grouped into stanzas. It is clearly free style, and it also challenges the serious mood which is usually associated with the Symbolist movement, and which readers are familiar with due to the contact with the depressive moods found in Bacovia's poems, which are studied in highschool literature classes. The depressive moods are also considered a staple of Romanian Symbolism (Nicolescu, 2007). We can perceive Ion Minulescu's poem as more spontaneous, and as poking fun at the conventions of Symbolist poetry, which had been intended, after all, as a revolution in poetry:

Am tras sforile toamnei
și-am scris strâmb, pe ușă,
inventar
acum,
hai să-mpărțim toamna
și la partaj să luăm
o frunză tu, o frunză eu,
cinci vise tu, cinci vise eu
și tăcerea,
apusul ți-l las ție.
ploile le voi lua eu,
iar tu o să ai toate furtunile
stoarse de ultimele picături de vlagă.
cu răsăriturile va fi mai greu.

sigur ne vom târgui
ca-n piață.
am să ți le cedez, totuși,
numa ca să-mi lași mie
nopțile
și toate neîmplinirile mele
de fiecare zi… (Minulescu, 2024)

I pulled the strings of autumn
I wrote, in crooked letters, on the door
the word inventory
now,
let's share the autumn
and let's share
one leaf for you, one leaf for me
five dreams for you, five dreams for me
together with the silence,
I leave the sunset to you.
I will take the rains
and you can have all the storms
squeezed by the last drops of strength.
with the sunrises it will be more difficult.
we will certainly bargain
like at the market place.
I'll leave them to you though
just let me have
the nights
and all my unfulfilled
everyday dreams... (my translation)

The fantasy world being created in Ion Minulescu's poem is clear. He juxtaposes the image of a divorce and of two former lovers' dividing their belongings, based on their living together, and the image of autumn, together with what they have experienced together regarding their romantic moments together while watching nature. The sunsets are clearly symbols of romantic love, which are supposed to be shared with the loved person. Sunsets, thus, acquire the value of a symbol and are treated by readers in connection with a love story. Ion Minulescu, in his poem, plays around with the readers' expectations in a manner reminding of Modernism and, especially, of Postmodernism, a literary movement which challenges the readers' set expectations to the maximum level, as it also promotes the questioning of all previously understood as definite truths. Ion Minulescu proves to be both respectful of the Symbolist tradition, illustrating a sad moment, that of a divorce, and of a parting of two lovers, which is presented in comparison with the moods triggered by autumn, a season of passage, which resonated with personal life crises and changes, and innovative, challenging tradition, through the humorous take on the sad, otherwise tragic, events, which would make anyone sink deep into depressive states.

While in Claudia Millian Minulescu's poem, the leaf was the symbol of the heart, in Ion Minulescu's poem it becomes a symbol of experiences shared together and connecting the two lovers. Eventually, each of them will remain with a pleasant memory, as readers can infer from this poem by Ion Minulescu. Ion Minulescu uses, for the dividing of goods acquired together during a marriage, or during the time a couple were together, abstract nouns

such as “unfulfilled/ everyday dreams,” together with elements in nature, in particular during the autumn seasons. The movement from reality to fantasy is clearly presented, and it is based on the analogy between the autumn season as a season of endings with the various ending phases in human life.

Readers can interpret the two poems forming one story together, where Claudia Millian Minulescu’s poem shows an attitude sinking into depression, while Ion Minulescu tries to come to terms with the sad event through humour and imagination.

The effect is powerful in both poems. Readers are prompted to participate in the dialogue between authors and readers, as well as to reconstruct a possible dialogue between the two poets. We can interpret the two poems as connected, and as Ion Minulescu trying, through his poem, to cheer up his wife, during bad moments. The two of them may have had bad moments, yet they did not separate, so there is no autobiographical component to the two poems. They have remained together until the end of Ion Minulescu’s life.

The fantasy worlds created through figurative language in both poems analysed in the present paper can be seen as variations brought to the presence of exotic worlds in Symbolist poetry. The exotic worlds were present based on other cultures and times, such as ancient Egypt, present in Claudia Millian Minulescu’s poems and, especially, the Eastern worlds, present in Ion Minulescu’s poems (Stajila, 2019). The exotic worlds were introduced in Symbolist poetry as a means to cope with and escape from the “banality of contemporary cities” (Pietrykowski, 2011). We can, by analogy, refer to the imaginative use of the interconnection of external and internal reality in the two poems analyzed in this paper as a means to breathe in new, fresh perspectives into a poem which had by the time become already known and about which readers already had set expectations.

Ion Minulescu, through his use of creative spin over the traditional understanding of the Symbolist poem brings in innovation and contributes to the Romanian Symbolist poem, bringing in a touch of originality. Claudia Millian Minulescu, while conforming to the requirements of the Symbolist poem, is no less valuable in her contribution. Readers notice unexpected and original images, such as the one of autumn biting into the green shades of colour of the forest.

The Symbolist poetry of Ion Minulescu and Claudia Millian Minulescu reflect both attachment to and respect of tradition, together with a need to bring in their personal contribution and creative touch. This is the mechanism on which Modernist, Postmodernist and contemporary literature relies on. Creativity is, nowadays, encouraged, due to the spreading individualist mindset around the world (Santos et al, 2017), and, with it, personal expression. We tend to need to express our understanding and our feeling of traditions, filtering them through our perception, which is exactly what the poets who wrote the poems analysed in this paper do.

It can be, perhaps, due to the Symbolist movement marking the beginnings of Modernism that present-day readers can easily connect to the poems of Claudia Millian Minulescu and Ion Minulescu, and not consider them outdated, or restricted to a certain historical age and context. They evoke a psychological reality, which is the result of the interaction of our emotional states of mind with the external reality.

BIBLIOGRAPHY

Anselmo, A. (2014). *Modernism*. EDUCatt-Ente per il diritto allo studio universitario dell'Università Cattolica. Milano.

Barton, E. J. & Hudson, G. A. (2004). A Contemporary Guide to Literary Terms with Strategies for Writing Essays about Literature. Boston: Houghton Mifflin Company.

Butler, C. (1989). The Concept of Modernism. *Essays for Richard Ellmann*, 49-59.

Cercel, S. L. (2019). Claudia Millian–A Representative of the Romanian Symbolism. *Journal of Romanian Literary Studies*, (16), 1315-1318.

Erkkila, B. (1980) Walt Whitman Among the French: Poet and Myth. New Jersey: Princeton University Press.

Faulk, B. J. (2014). Symbolism and Decadence. *A Companion to Modernist Poetry*, 144-156.

Grati, A. (2004). Modalităţi de valorificare a femininului în poezia interbelică. *Metaliteratură*, (9), 61-65.

Levenson, M. (2011). *Modernism*. Yale University Press.

Li, Q. (2010). Effect of forest bathing trips on human immune function. *Environmental health and preventive medicine*, *15*, 9-17.

Mart, C. (2019). Reader-response theory and literature discussions: A Springboard for exploring literary texts. *The New Educational Review*, *56*(2), 78-87.

Miholca, A. (2021). *Beyond Tzara: Dada, constructivism, and cubism in the Romanian avant-garde magazines* (Doctoral dissertation, Arizona State University). https://keep.lib.asu.edu/system/files/c7/Miholca_asu_0010E_20927.pdf

Millian Minulescu, C. (2024). Toamna. https://poetii-nostri.ro/claudia-millian-minulescu-toamna-poezie-id-34755/

Minulescu, I. (2024). Toamna. https://poetii-nostri.ro/ion-minulescu-toamna-poezie-id-11756/

Morar, O. (2018). Cosmopolites, Deracinated, étranjuifs: Romanian Jews in the International Avant-Garde. *Romanian Literature as World Literature*, 175-195.

Nicolescu, C. (2007). L'épithète dans la lyrique symboliste roumaine. *Ministerul Educaţiei şi Cercetării*, 104.

Olds, M. C. (2006). "Literary Symbolism". French Language and Literature Papers. 28. https://digitalcommons.unl.edu/modlangfrench/28

Pietrykowski, W. (2011). From Poe to Rimbaud: A Comparative View of Symbolist Poetry. *The Journal of Undergraduate Research at Ohio State*, *2*.

Pop, I. (2022). The Anti-Ruralism of the Sibiu Literary Circle: I. Negoițescu and the "Păşunism" in Romanian Modernist Literature. *Revista Transilvania*, (5).

Santos, H. C., Varnum, M. E., & Grossmann, I. (2017). Global increases in individualism. *Psychological science*, *28*(9), 1228-1239.

Schachter, J. (2018). Free association: From Freud to current use—the effects of training analysis on the use of free association. *Psychoanalytic Inquiry*, *38*(6), 457-467.

Schinz, A. (1930). "Literary Symbolism in France." *PMLA*. 18 (1930): 273-307.

Shklovsky, V. (1917). Art as technique. *Literary theory: An anthology*, *3*, 8-14.

Stajila, E. (2019). Mirajul orientului apropiat în poezia lui Ion Minulescu. *Revistă de ştiinţe socioumane*, *43*(3), 109-118.

Symons, A. (2014). *The symbolist movement in literature*. Carcanet.