ALEXANDRU A. PHILIPPIDE AND THE POETICS OF NEGATIVITY

Gabriela CRĂCIUN*

***Abstract**: The study focuses on the negative structures that pervade Alexandru Philippide's poetry. Starting his lyrism in a romantic tone, Philippide goes through the phases of deconstructing the individual until its modern extinction. The romantic is deconstructed through language techniques, through negative structures which reveal the negation of the soul, a modern theme among modernists.*

***Keywords:** Philippide, negativity, modernism.*

Being a modernist poet with works that tend to shine just like Blaga's wonders, Alexandru Philippide appears in front of the critics as a coin with two faces. A lot of his reviewers placed him, especially at the beginning, among the romantics or the neo-romantics. Others placed him among symbolists. Expressionist and classicist influences were also noticed throughout his poetry. This blending of literary attitudes was eventually encapsulated in the hourglass of modernism.

Alexandru Philippide places his works on a descendent trajectory. If the poems from the beginning are ascensional thanks to the creator's great dreams, the later poems will swamp into a negation of the self, where the soul will become unknown to the lyrical ego, being alienated from the host human being.

The debut in poetry with *Aur sterp* established Philippide as being a neo-romantic with eminescian aspirations. The dream of reaching the stars, the attempt of becoming alike with the divinity and the yearning for eternity place the poet in the position of Eminescu's inheritor.

> As Luciferus appears in Eminescu's mythos as the poetic genius, the same way (but – fortunately – with no allegorical intentions that are too precise, no autobiographical symbolisms) in Philippide's poetry, the poet's condition is represented through the projections of exile in the absolute. (Balotă, 1974:11) (our translation, G. C.)

The attitude that outlines the first of Philippide's works is a positive one, being loaded with optimism and its derivatives: dream, hope, euphoric singing. The lyrical ego's optimism is linguistically expressed through affirmative verbs or through nouns, whose meaning is a positive one, such as: "soare", "vis", "lumină": "Și lumînarea, nară de lumină,/ Soarbe/ Dinspre fereastră umbra nopții oarbe.//" (*Melodie*)

The optimistic attitude that covers the first poems of the volume *Aur sterp*, transcribes a romantic vision, where the lyrical ego dedicates himself to contemplating the nature, running through the onirical space holding hope in his soul.

The optimism of the poet from Iași is on short term, being gradually diminished until its extinction. Lucidity replaces dream, sense takes the place of hope and the lyrical ego goes through a deconstruction of his anima.

* University of Pitești, gabrielacraciun90@yahoo.com

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By deconstructing the individual, placing him in the middle of contradictions, Philippide manages to create a hamletian lyrical ego, always oscilating between being and not being, between estranging his own soul and calling it back, between dreaming and staying lucid.

The deconstruction of the self becomes feasible through the usage of various negative structures reflected on a grammatical, lexical and morfo-syntactical level.

The negativity noticeable at formal level stylistically translates a sharp pessimism born from the suffering of a lyrical ego whose dreams become unattainable between the limits of the world surrounding him.

Lucidity answers the poet's need of removing his soul and his dream altogether.

The negativity found in verses within the structure of verbs, pronouns, negative adverbs and even nouns with a negative value, is the way through which the poet outlines and emphasizes the feeling of not belonging to a group, the incapacity of performing something, the refuse to write in the style imposed by the epoch, the society, the wish of being different among the others: "Calling and rejecting the universe, craving for people and rejecting them when they are encountered, is the dialectic of Alexandru Philippide's poetry." (Arion, 1982:13) (our translation, G.C.)

Negativity appears in Philippide's poetry as a way of knowing the self. Searching, finding and estranging the soul are self-knowledge exercises that the modern individual assigns himself. Precisely like a creator, the lyrical ego deconstructs himself, subsequently reconstructing himself for a short-term reunion with the soul.

For Philippide, everything is ephemeral and each thing or concept is doubtful. The modern spirit is meant to dissect enigmas, beliefs, ideas, or to dissect himself in his attempt of self-defining. This is what explains , "Philippide's pleasure of contradicting himself, of showing himself under different faces, cancelling what he had earlier stated"(idem, p. 10) (our translation, G.C.)

In Philippide's poetry, negativity appears the most often under the shape of negating the verb. This frequency is justified, given the fact that the verb phrase is the most important part of a sentence. "The proper verbal negation has the character of a grammatical category specific to the verb" (Dominte, 2003:55) (our translation, G. C.)

The proper verbal negation appears at Philippide as being part of various moods: indicative, conjunctive, optative and imperative.

The negation at the indicative mood frequently appears at present tense. The first-person singular verbs outline the poet's incapacity of living in the decor of a society where he feels absent, as well as a visible indolence for his fellow men and for all the happenings around him: "nu știu", "nu pot" (*Lied*), "nu pot să plâng", "nu știu", "nu-mi pasă" (*Pastel pustiu*), "nu știu" (*Invocație*), "nu vreau" (*Adîncire*), "nu știu" (*Sirinx*), "nu-i pot ține minte" (*Prin niște locuri rele*), "nu te cunosc" (*Peste cîte mii de ani*), "nu mi se pare" (*O întîlnire ciudată*), "nu știu" (*Cîndva la Stix*), , "nu mă gîndesc", "nu vreau", "nu las" (*Pe poarta de corn*), "nu mă pot prinde", "nu-mi place", (*Monolog în Babilon*), "nu mă ascult" (*Priveliște*), "nu mi-i frică" (*Rugăciune de dimineață*), "nu cred" (*Călătorie și popas*), "nu sînt nebun" (*Clopotele*), "nu fac" (*Împăcare*).

The most oftem encountered negative verb is the verb "a ști"(=to know), a defining verb for the modern poetry, where knowledge represents the most solid dream. At the same time, knowledge is the target of the search that the lyrical ego embarks on. The negation "nu știu" (=I don't know) highlights the uncertainty, the impotence of understanding the outside and above everything the impotence of understanding himself, of getting to know the self.

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Another verb with a high frequency in expressing negation on Philippide's poetical land is the verb "nu pot" (=I can't). The lyrical ego complains himself about the impossibility of feeling, of revealing his feelings to the others: "Nu pot să plîng, căci sînt surîs de floare" (*Pastel pustiu*), and at the same time about the incapacity of performing something that he used to succeed in: "Nu pot să-l cînt" (*Lied*). The incapacity of singing the song once known ("ştiut demult") translates the impossibility of returning to the euphory of the past. The impotence of performing this song appears as a consequence of losing the collective voice. It is the song of some ("cântecul câtorva") that he can no longer hum. The only sound he can hear is the articulation of the overwhelming solitude.

The verbal negation also appears at first person, plural, but with limited frequency, this being a sign that empathizing with the others happens rarely, if hardly ever. In the poem *O întîlnire ciudată*, the verbal phrase "nu ştim" (=don't know) highlights the human condition, who is not all-knowing: "Cum noi nu ştim ce-nseamnă veşnicia."

When it appears at second person, the negation takes the shape of a pseudo-declaration: "nu ştii..." (*Priveliştе*), "nu mă-ntrebi" (*Stil*), "nu-ţi vine să crezi" (*Marile singurătăţi*), "nu umpli" (*Pe poarta de corn*), "nu poţi", "nu-i îndupleci (*Monolog în Babilon*), "n-o ştii" (*Proclamaţie*), "nu-ţi pasă"*(Căutătorul*), "nu-l treci", (*Sirinx*), "nu puteţi pricepe" (*Incomunicabilul*), "nu mă vei cunoaşte" (*Peste cite mii de ani*), "n-ai nici idoli, nici altare" (*Veghe*), "n-o ştii" (*Comentarii*). The most often, the interlocutor is the collective or even the self. The individual addresses himself, he addresses his own soul, as being an outsider with no connection to it.

The proper verbal negation also appears in third person, the poet thus transferring the element of the unknown to the world surrounding him and at the same time defining a society lacked of potence and will.: "nu poate", "nu sînt ale noastre"(*Sîntem făcuţi mai mult din noapte*), "nu ştie" (*Pe un papirus*), "nu-ncape", "nu se-arată", "nu vrea" (*Prin nişte locuri rele*), "nu-i arsă", "nu e", "nu izbuteşte" (*Rîul fără poduri*), "nu-i al meu", "nu înţelege", "[…] nu le/ Îndeplineşte[…]" (*Incomunicabilul*), "nu-i", "nu-i curge", "nu ştie",", "nu se tem" (*Monolog în Babilon*), "nu ne-ating", "nu-i gata" (*Călătorie şi popas*), "nu are-odihnă", "nu-i cel răsfrînt" (*Comentarii*), "nu-s" (*Idol*), "nu-s" (*Pantomimă*), "nu-i nevoie" (*Ţintirim*), "n-au" (*Pastel pustiu*).

The poet displays a phantomatic world. The lyrical ego often notices the bleakness of the place: "nimeni nu-i" (*Comentarii*), "nu-i făptură" (*Rîul fără poduri*), "nu e nimeni" (*Umblă noaptea*), "nu-i prezent" (*Schiţă pentru autoportret*).

On Philippide's poetical stage senses seem to be faded or even deafened: "nu se poate auzi" (*Marile singurătăţi*). Temporality is frozen: "nu creşte veşnicia", "nu scade" (*Izgonirea lui Prometeu*), "vreme nu-i" (*Cîndva la Stix*). The spatial dimensions lose their edge: "Aice nu-i nici capăt, nu-i nici drum!" (*Prohod*), "nu-şi află loc" (*Umblă noaptea*).

Stopping time to flow and removing any spatial boundaries find themselves compressed in the poet's wish of not writing like his contemporaries in the manner and the atmosphere of the epoch embracing them. Cancelling any spatial limits renders the poet's indifference regarding the formal rigor imposed to the poetry of the time. That "nu" inserted among stanzas has a higher mission that that of contradicting, it is a kind of "nu" told straight up to the rigorous society, a no to the common taste, a no headed towards perfection and the idea of beauty, a total no.

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The verbal negation in third person also gives poems the character of myth, of superstition: “nu-i bine” in “Nu-i bine să privești de multe ori/ Amurgul aiurit de vînt și ciori//” (*Berceuse*), “nu-i voie” in “Nu-i voie să rostești cuvinte” (*Pe un papirus*), “nu este dat” in “nu este dat nici unui om să știe…” (*O întîlnire ciudată*). Philippide uses myth, aswell as Eminescu, but he offers it new dimensions.

Alexandru Philippide also practises proper negation at Indicative mood, at past tense simple. This type of negation has the role of pessimistically concluding the incertitude along and at the end of the search: “N-am cunoscut”(*Priveliște*), “nu te-am găsit” (*Cîntecul nimănui*), “N-ai auzit?” (*Izgonirea lui Prometeu*), “nu te-ai întors”, “n-au sfîrșit de tors” (*Împăcare*), “nu le-a cules”, “nu mi-a slujit” (*Adîncire*), “nu l-am cunoscut” (*În vuietul vremii*), “nu s-au lămurit”, “n-au început” (*Seară cu fulgere*), “nu l-ai văzut” (*Balada vechii spelunci*), “nu m-am urcat”, “nu te-am cunoscut” (*În marile singurătăți*), “n-am trăit-o”, “nu-i cunoșteam”(*Sîntem făcuți mai mult din noapte*), “n-am mai așteptat” (*Prin niște locuri rele*), “n-am folosit” (*Cîndva la Stix*), “n-au fost rostite”(*O, cite lucruri*), “n-au ajuns”, “n-am găsit”, “nu l-au pătruns” (*Rîul fără poduri*), “n-a izbutit”, “nu l-am crezut” “n-a fost nimic”(*Monolog în Babilon*), “n-ai apucat” (*Cum zgomotul*). The past tense simple negation confirms the impossibility and the incapacity of performing, of fully knowing, of clarifying, an impossibility already predicted through the present verbs negation. The negation at past tense simple functions here as a denouement negation.

Philippide shows a preference for negativity, embedding it in all the tenses of the indicative mood. Only this way the poet succeeds to include the entire poematic development in the hourglass of negativity. Time passes in a pessimistic manner as the lyrical ego attempts to get to know the outside world and to get to know himself.

The proper verbal negation at Indicative mood appears as being a component of present perfect simple, past perfect and past continuous.

The present perfect simple negation appears like an immediate reaction to the silence of the dreams long time planned, the lyrical ego lamenting the passing of time in in his detriment and the unaccomplishment of the luciferic aim: “nu-mi răspunse” (*O întîlnire ciudată*), “n-avui”(*Tainicul țel*), “nu-i găsii” (*Pe un papirus*). Therewith, present perfect simple has a descriptive role as well.

This time placed at past continuous tense, negation traces the development of the fruitless road to accomplishment: “nu mai cugetam acum” (*Cel din urmă om*), “nu-l lămureau”, “nu pricepeam”, “n-avea” (*O întîlnire ciudată*), “nu știam” (*Mărturisire*), “nu-ndrăzneam” (*Scamatorul de pe munte*), “nu te pîndea”, “nu te-așteptа” (*Sirinx*)

Relevant for the past perfect negation, at the indicative mood, are the following excerpts: “nu mai lăsase” (*O întîlnire ciudată*), “nu izbutisem” (*Cîntec din anii blestemați*), “nu-și aflase”, “nu-i dădusem” (*Alai*).

Past perfect tense places the lyrical universe in a time that is “personal, set in the past, in which the reader, held in his own time, cannot penetrate another way than as a listener” (Irimia, 1986:169) (our translation, G.C.)

On Alexandru Philippide’s lyrical land, negation is omnipresent, being found in many different forms within verses.

The poet transposes his present and past in a stencil of action doomed to fail or disappear. Any temporal dimension that appears along the poematic development will get a negative meaning. The present time renders ipotheses and pessimistic conclusions, being formulated as a consequence of losing the hope that governed the poems from the beginning. The present negative verbs are lucid truths of the modern conscience, a conscience that recognises the sign of unaccomplishment and kills the dream on time.

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The past tense in Philippide's poetry most often confirms the nonexistence, the unaccomplishment of those imagined, the unfulfillment of those hoped, the incapacity of performing something.

Future tense is not absolved either from the process of negation. The poet projects his lyrical discourse in a pessimist future which is marked by already predicted impossibilities. Future tense negativity appears like a resignation provoked by the desolating feeling of disillusion: "n-au să mai răsară"(*Psalmodie*), "nu ne vom mai întîlni" (*Elegie*) , "nu mă vei cunoaşte" (*Peste cite mii de ani*), "nu voi fi silit şi eu", (*Pe un papirus*), "nu-mi va ieşi" (*Prin nişte locuri rele*), "nu veţi fi în stare" (*Incomunicabilul*).

The poet inserts negativity in the entire temporal circuit of poetry and in all its actional sphere. The modern individual somehow denies belonging to the epoch in which he lives by cancelling temporality through negativity.

At conjunctive mood, the negation of the verb phrase is set at present tense, being mostly preceded by expressions denoting fear, anxiety that something may happen: "să nu se surpe" (*Cîntecul cîtorva*), "să nu te miri" (*Năluca pădurii*), "să nu aflu" (*În marile singurătăţi*), "să nu văd" (*Scamatorul de pe munte*), "să n-o sperii" (*Pe un papirus*), "să nu le strice" (*O, cîte lucruri*), "să nu mă sperii" (*Rîul fără poduri*), "să nu-l sape", "să nu-l mistuie" (*Pe poarta de corn*), "să nu mai creadă", "să nu cadă" (*Monolog în Babilon*).

In its negative form, the conjunctive mood highlights the lyrical ego's protest against the events surrounding him. At the same time, this mood outlines the possibility of unachievement of an action or unfulfillment of a dream. The lyrical ego's uncertainty, his hesitation, can be read through the negativity printed within the conjunctive mood.

The fear of destruction, of consumption, of chaos can only be expressed through a negation in Romanian language as opposed to English language. A relevant example can be found in the poem *În marile singurătăţi*: "Mi-e frică să nu aflu", where the verb conjugated at the Conjunctive mood is negated. In any similar structure, negation will always be inserted. In English language, on the other hand, expressions showing fear or anxiety can be followed by either an affirmative form of the verb or a negative one: "I am afraid I may find out that…" or "I am afraid of not finding out that…".

At the Optative mood, the negation of the verb phrase appears both at present tense and perfect tense: "n-aţi putea" (*O întîlnire ciudată*), "n-aş putea" (*Cîntec de noapte*), "n-aş mai fi" (*Peste cite mii de ani*), "n-ar izbuti"(*Prin nişte locuri rele*), "n-ar putea" (*Umblă noaptea*), "n-ar fi mai bine" (*Monolog în Babilon*), "nu le-ar fi dat" (*Prin nişte locuri rele*).

At negative, the optative mood outlines the lyrical ego's scenarios regarding the impossibility of performing an action or the possibility of failure.

Another predicative mood where the presence of negativity can be felt in the imperative mood: "Nu-l crede" (*Ţintirim*), "Nu zăbovi" (*Îndemn la drum*), "Nu te grăbi" (*Călătorie şi popas*). At this point, negativity is inculcated to the reader. It now takes the form of a rhetorical invocation.

Through the negative imperative, the poet attempts to prevent the action from happening. The lyrical ego prevents himself from accepting, believing, hurrying by listening his own soul and the drives coming from it.

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The proper verbal negation appears in Philippide's poetry placed in front of the indicative mood, the optative mood and the imperative mood. At conjunctive mood, the negation is inserted between the conjunction "să" and the proper verb.

In the philippidian poetry, negative verbal structures also appear to be dislocated through "the insertion of manner adverbs between the expression of negation and the proper verbal element of synthetic structure, of the manner adverbs (Dominte, 2003:59) (our translation, G. C.)

The continuity adverb "mai" dislocates forms of the present Indicative: "nu mai este" (*Drum în amurg*), "nu mai am"(*Romanță*), "nu mai cere" (*Pantomimă*), "eu nu mai sunt" (*Pastel pustiu*), "nu mai știu", "nu te mai așteaptă" (*Izgonirea lui Prometeu*), "nu-mi mai aduc aminte (*Invocație*), "nu mai poți citi"(*Privești cum zboară norii*), "nu mai am nevoie", "nu-l mai azvîrle" (*Adîncire*), "n-o mai măsur" (*Miraj*), "nu mai sînt" (*Aud o ușă*), "nu mai răspunde" (*Viața alături*).

The manner adverb "mai" separates the negation from its verbal element also at past tense simple: "n-a mai poposit" (*Astralis*), "n-ai mai venit" (*Priveliște*), "n-a mai rămas" (*Prohod*), "n-au mai aflat", "nu s-a mai întors"(*Călătorie și popas*), "n-am mai așteptat" (*Prin niște locuri rele*). At the same time, it dislocates past continuous tense at negative form: "nu mai cugetam acum"(*Ceasul greu*), "nu mai era" (*Pe un papirus*), "nu mai catadixeau", (*Monolog în Babilon*), past perfect: "nu mai lăsase" *(O întîlnire ciudată*), "nu se mai pomenise" (*Legendă*), and future tense: "nu ne vom mai întîlni" (*Elegie*), "nu ne vom mai întîlni" (*Invocație*), "n-o să mai poată" (*Monolog în Babilon*).

The adverb ,,mai" is also inserted in the negative form of the Conjunctive mood and the Optative mood: să nu mai știi" (*Berceuse*), ,,să nu-l mai simt" (*Romanță*), ,,să nu mai creadă", ,,n-ar fi mai bine" (*Monolog în Babilon*).

The frequency of the adverb ,,mai" inside the negative structures on the philippidian lyrical land denotes the persistence of the lyrical ego's feeling of not recognizing himself, of not finding himself. At the same time, the adverb ,,mai" manages to stop, to cancel what was already said or done, installing a powerful feeling of disappointment and resignation.

Alexandru Philippide also practises the dislocation of the negative structures through the insertion of the continuity adverb "tot": "tot n-ajung" (*Aud o ușă*), "tot n-au sfîrșit" (*Împăcare*), "tot nu puteți pricepe" (*Incomunicabilul*). The adverb "tot" amplifies the despair provoked by unaccomplishment, negativity being thus intensified.

By inserting the continuity manner adverbs inside the negative verbal structures, the poet enhances the effect of the lyrical discourse, taking negativity to an extreme point. The lyrical ego denies the connection with his own soul until its cancellation. The lyrical ego estranges his own soul, addressing it eventually through a monologue.

Philippide also places inside the negative formations manner adverbs showing excess, as it is the adverb "prea": "Nici lumea zeilor nu-i prea senină*"* (*Monolog în Babilon*). By using this adverb within negative structures, the poet creates the missing effect. Harmony misses from the gods' world, not only from the earthlings' world.

In Philippide's poems negation is almost omnipresent, being it in a verbal or a lexical form. At lexical level, there can be found a great deal of words with a negative value or meaning.

Verbs get a negative value through meaning as well, not only through form.: *frînge* (=stops the connection), *să-l ucid*, *să-l omor* (=not to be, not to exist anymore), *doboară* (=defeats, destroys, exterminates), *mă despart* (=separate, cancel the union),

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oprește (=stops, ends), *alungă* (=estranges), *înlătură* (removes, excludes, denies the belonging), *șchiopătând* (=being unable to walk properly or staying upright).

The negative pronoun "nimeni" appears very often, indicating absence, an absence the poet is used to, because "Philippide was forced to live a life through <<absence>>, through inadherence to the people's fate generally, in confinement." (Arion, 1982:11) (our translation, G.C.)

By employing the pronoun "nimeni", the poet reveals the modern individual's condition, who is unlike anything or anyone, who finds no comfort or alleviation in anyone, who lives alone in a universe that no one could ever manage to know entirely.

Solitude, absence, isolation can be sensed in the examples that follow: "Nimănui" (*Cîntecul Nimănui*), "Nimeni" (*Izgonirea lui Prometeu*), "nimeni nu-i" (*Comentarii*), "nu e nimeni" (*Umblă noaptea*), "nimeni […] nu înțelege" (*Incomunicabilul*).

The poet even entitles one of his poems *Cîntecul Nimănui*, this being a downfallen song, a luciferic one. In the poems from the beginning, among the stanzas, an euphoric, hopeful and wishful song could be heard. That song was a collective one, *Cîntecul cîtorva*.

The trajectory from *Cîntecul cîtorva* și *Cîntecul Nimănui* is the modern conscience's itinerary, a desolated conscience, eventually impossible to be recognized among some ("câțiva"), ending in the arms of the mute solitude.

Another negative pronoun which appears among the versified experiences is the pronoun "nimic". The absence of Absența ființialului este completată de absența faptică: "nu-mi pasă de nimic" (*Pastel pustiu*), "nimic n-a mai rămas" (*Prohod*), "Îmi voi ciopli statuie din Nimic" (*Cîntecul Nimănui*), "nu s-a sfîrșit nimic" (*Izgonirea lui Prometeu*), "nu găseam nimic" (*Ceasul greu*), "nimic în mine nu mă-mbie" (*M-atârn de tine, poezie*), "Nimic aproape" (*Un stol de păsări negre*), "n-am găsit nimic" (*Rîul fără poduri*), "nimic nu înțelege" (*Incomunicabilu*l), "n-a fost nimic"(*Monolog în Babilon*).

The high frequency of the pronoun "nimic" (=nothing) hides the dissatisfaction towards the emptiness of a society but also towards the emptiness of the soul. Solitude is the most pronounced phase of the nothingness.

The negative pronouns "nimic" (=nothing) and "nimeni" (=no one) often begin with capital letters, thus the preponderance of negativity being amplified on the land of Philippide's poetry.

At lexical level, negativity can also be identifiable in the structure of the adverb "nici". This adverb has the stylistical role of creating oppositions, of putting negativity in balance. The adverb „nici" appears frequently in Philippide's poems: "nici capăt", "nici drum", "nici scop", "nici griji", "nici nădejde" (*Prohod*), "nici idoli, nici altare" (*Veghe*), "nici băț, nici sac"(*O întîlnire ciudată*), "nici frig, nici ceață" (*Pe un papirus*).

The negative pronominal adjective "niciun" strengthens the negation, cancelling this way any existence, any identity, bringing solitude in: "nici un farmec", "nici un pas, nici un ecou" (*Pastel pustiu*), "nici un vers"(Promontoriu), "nici un fluviu" (*Adîncire*), "nici o rușine", "nici un înțeles", "nici un necaz" (*Sirinx*), "nici o făptură" (*Pe un papirus*), "nici un om", "nici un băținaș" , "nici un oaspete", "nici un hașiș", "nici un vin" (*Prin niște locuri rele*), "nici un drum"(*Incomunicabilul*), "nici un muritor"(*Monolog în Babilon*).

Space and time are not a reference point for the philippidian universe, everything developing nowhere ("nicăieri") and being headed towards never ("niciodată").

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Philippide does not limit negativity, he develops it, operating even inside the structure of the word. We encounter very often the negative prefix "ne-" (*nestins, neatins, nepăsătoare, nemișcat, nemplinit, nestingherit, necugetată, nebun, nerod, nebăgată, nevăzută, neizbutit, nepotolită, nenceputǎ, neiscoditǎ, nesărutat, nendurător, nemplinit, nemișcat, necercetate, neașteptat, nebun, nerod, nedumerire, nemișcare, neistovit, nefericiți, nendurător, neașteptat, neputință, nelămuri, nevăzută, nenceputǎ, necugetată, nepotrivire, neșterși, ,neîndoielnic, ,nențelese, nepotolită, nedescoperite, nepregătite, nencrederea*).

In the poet's lyrical repertoire, there can be found negative prefixes which get a positive value: *necontenit* (=always, without stopping), *nemurire*(=life), *nemărginire* (=imensity), *în neștire* (continuously), *nemaipomenit* (=extraordinary, great), *negreșit* (=sure, absolutely).

If verbal forms, pronouns and adverbs reveal a direct negativity, nouns candrender through their meaning an indirect negativity: *năruire* (=falling apart, destruction), *deznădejde* (=lack of hope), *moarte* (=lack of life), *nebunie* (=lack of mental health, lack of sense), *negură* (=unknown), *noapte* (=lack of light, death), *întunecime, întuneric* (=obscurity, lack of knowledge), *haos* (=no order), *golul* (=lack of substance, solitude). Even if in the structure of these words there is no negative prefix, they introduce the effect of negativity at a semantic level. They all induce a lack, a clearly visible absence all along the lyrical discourse.

The poet resorts to all kinds of methods in order to express negativity in his work. In Philippide's poetry the negative motivation through subordinate sentences is quite frequent: "Nu pot să plîng, căci sînt surîs de floare" (*Pastel pustiu*), "Împrumutăm adesea chip de om, /Căci altfel n-ați putea să ne cunoașteți" (*O întîlnire ciudată*), "Și cît de rău îmi va părea/ Că nu l-am cunoscut mai bine" (*În vuietul vremii*), "Prietene, deși te port în suflet,/ Eu încă nu te-am cunoscut în viață" (*În marile singurătăți*), "Cum n-aveam călăuză să mă-ndrepte […]/Umblam buimac prin acești munți de trepte" (*Tainicul țel*), "Nu știu, fiindcă nu-i pot ține minte" (*Prin niște locuri rele*) etc.

Expressing negativity through contrast bestows the lyrism a tensional degree, thus amplifying the opposition: "Ai vrea să plîngi, dar nu-i nevoie, știi" (*Țintirim*), "Să mi-l culeg… Dar nu găseam nimic" (*Ceasul greu*), "Trăim acum, dar nu ne vom pricepe" (*Seară cu fulgere*) etc.

Another method Philippide employs, as well as Eminescu, is formulating a statement through negation: "tot ce nu-i prezent – e moarte" (*Schiță pentru un autoportret*), "Să fii un înger nu-i nici o rușine" (*O întîlnire ciudată*), "La rîul crunt pe care nu-l treci decît o dată" (*Sirinx*).

Introducing a statement through negation is one of Philippide's preferences, manifested in his entire poetics: "De cite ori nu m-am urcat" meaning "m-am urcat de foarte multe ori" (*În marile singurătăți*), ,,Eu nu mai sînt decît o amintire" (*Pastel pustiu*) translatable through "eu sunt doar o amintire". The adverb "nu" is cancelled through the restrictive adverb "decât". By doubling the negation, the poet introduces statement.

In any of its forms, negativity is almost permanent in Philippide's poetry. The poet transposes his so characteristic solitude, absence and contradictions in the form and expression of the poetry. The philippidian creation is outlined precisely through the negative structures which hold in themselves all the modern spirit's experiences and feelings.

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