FIGURATIVE DIMENSIONS IN GRIGORE ALEXANDRESCU'S ROMANTIC POETRY

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Abstract: *This work tries to emphasizes the place of Grigore Alexandrescu in the Romanian literature, by showing his creative characteristics. He is a dual writer because he created Romantic poems but on the other side , he is also a Classical writer, a man of reason who created remarkable fables, epistles and prose. This work focuses on his Romantic side, by trying to reveal his originality and the sources of his work.*

Keywords: *Romanticism, tropes, authenticity.*

Nineteenth-century literature was deeply influenced by socio-historical and cultural context of those times characterized by feudal struggle and the ideal of freedom that animates the souls of Romanians.

Grigore Alexandrescu is one of the writers of the pasoptist movement, being in the generation of writers who created in the middle of history, actively participating in the commission of acts of great historical importance for the Romanian people, as part of the political generation of writers.

The uniqueness of the period that created Grigore Alexandrescu is given by the fact that Romanticism occurs simultaneously with Classicism, which will seriously affect the process of creating of the Romanian writer. His work includes both Romantic elements identified in his romantic and historical lyric and also the social one, and on the other side there are classical elements all through his fables, epistles and prose.

In the case of Grigore Alexandrescu it can be discussed about his creative dualism; although feels love, sadness, hopelessness, Grigore Alexandrescu remains essentially a man of reason, and then a man of sensations, since he can not miss his moralistic nature. Horia Badescu observed this feature in his biographical study where he afirms: "Dynamics sentiment remains, no matter how he talks about heart and soul, one outside, without the serious and internalized support of the self gnomism which is so sincere for the moralist from social poems is here without support, correspondences are pictorial rather than rhythmic tune." (Bădescu, 1981:11).

Moreover, in the case of Grigore Alexandrescu, personal conscience is not designed to reveal the ideas and feelings of the writer, but is a collective consciousness that represents the interests and the feelins of people, Grigore Alexandrescu becoming seized as the voice and representative of the ideals and the struggle of the Romanians .

At the figurative level, Grigore Alexandrescu's poem seems simple, as George Călinescu distinguished "a coal poetry bleak metaphor." (Călinescu, 1962:165).

However, at a better view, the figurative exist in his romantic poetry , the primary source being the poetry of Lamartine, whose ideology about life is inspiring, without affecting the authenticity of Romanian poet.

It thus cultivating in Grigore Alexandrescu' lyric the desire of isolation in the rural areas, away from the hectic life of the city because man must have a simple life, mediocre in order to find his happiness.

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The pessimistic air is felt through the lyrics of the pasoptist poet through meditation, to reliving that have as a source the nostalgia which is so common in his work.

The writer tends to use certain specific romance topics limitless including: "ruins, hallucinating noctambulism, the ghost and its variants (range, shade), desert aquatic or land stellar are preferred [...]. Terrible, fierce, rabid, raging, terrible, monstrous have tropics fundamental values for the poet." (Bădescu, 1981:21).

One of the basic features of his poetry is the music of Grigore Alexandrescu which was taken from Ossian's poems, giving rise to harmonies.

Grigore Alexandrescu is a poet of images used in the lyrics sound like: ,, Adesea pe câmpie / Auz o armonie, / Un ce melodios: / Un glas care se pare / Ascuns în depărtare / Un imn misterios."(*Frumuseţea D- ei*) or lyrics of *Viaţă rustică;*,, În cugetu-mi mulţumit, / Slăvind o-naltă putere, / Eu ascultam în tăcere / Al multor mii de fiinţe / Concertul nemărginit."

Natural phenomena are presented as if coming to life, as evidenced wind force in the poetry *Viaţă câmpenească*: ,,Prin aluniş sulfa vântul / Frunza uşor clătina, / Nucii bătrâni ca pământul / D- alungul se desina; / Unda cea armonioasă / A unui ascuns izvor / Ca o şoaptă armonioasă / S- auzea în preajma lor."

The poet has the artistic power to give life to rural tranquility in lyrics such as: ,,Un clopot ce seara se aude la turme / ce stă, reîncepe, abia răsunând / Ca glas care moartea e- aproape să- l curme, / Când viaţa- ncetează treptat îngheţând / Un greier ce cântă, o iarbă, răsună singing, grass, răsura, / Stufoasa pădure, pierdute cărări,/Adânca murmurăce- nvie natura/ Ca geniuri tainici ascunse prin flori." *(Reverie*).

The antithesis is also very often used in poetry, as Grigore Alexandrescu recourses to the theme of ruins, opportunity to put in opposition the glorious past of the Romanian people and the present which seems mediocre and ephemeral. In this regard the poem *Umbra lui Mircea. La Cozia* has in the center, a remarkable figure, representing the past glory of our people: ,, Oltule, care-ai fost martur vitejiilor trecute/ Şi puternici legioane p-a ta margine-ai privit,/ Virtuţi mari, fapte cumplite îţi sunt ţie cunoscute,/ Cine oar' poate se fie omul care te- a- ngrozit?/ Este el, cum îl arată sabia lui şi armura/ Cavaler de ai credinţei, sau al Tibrului stăpân/ Traian, cinste a Rome ice se luptă cu Natura,/ Uriaş e al Daciei, sau e Mircea cel Bătrân?Mircea! Îmi răspunde dealul; Mircea! Oltul repetează/ Acest sunet, acest nume valurile-l primesc; Unul altuia îl spune; Dunărea se înştiinţează,/ Şi- ale ei spumate unde către mare îl pornesc."

For the love poetry, the antithesis is used to put in opposition the false ideals believed by the poet before meeting the love and the other side the true purpose of his life, the fulfillment through love. Such is the case of the following lyrics*:* ,, După vara cea bogată/ Vine iarna-ntărâtată/ bate vânt îngrozitor" (*Prieteşugul şi amorul- Emiliei)*

As a poet of meditation, Grigore Alexandrescu's poetry abounds in rhetorical interrogations used not only in the historical poems in which the poet reflects on the fate of Romanians, but also in love and life. In the poetry *Frumuseţea D-e*i almost an entire stanza is based on this figure: ,, De unde vine oare? / Din sferele senine? / Din zefirii ce zbor? / Din iarba ce şopteşte/ Din plant ace trăieşte/ Din floare? Din izvor?"

On the other side, there are quite frequently used rhetorical exclamations, thus putting out deep feelings as seen in the lyrics: ,, A! cât de mult amară, / Viaţa o să-mi pară! /Minuturile, veacuri o să le socot./ A oricărei zi rază/ Noi lacrimi o să vază/ Când pe streine ţărmuri, strein o să trăiesc!" (*Inima mea e tristă*)

Grigore Alexandrescu is a short verse and focused poet, so the ellipse is another stylistic figure underlying the creation of the poem the poet forty-eighter, figure

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found in *Aşteptarea:* ,, Acesta este ceasul…sau cel puţin soseşte,/ Dar ea unde să fie? De ce nu se iveşte? (...) / ...Se auzi un sunet… Să ascult… mi se pare…/ Nu e nimic: o frunză în vale a căzut."

As noted by Horia Badescu, Grigore Alexandrescu is obsessed by the sense of gradation, "visions are flashing, in a dynamic sequence that today we call it- a movie." (Bădescu, 1981: 22). An example is the scene in which the poet gives shape to the picture of death, of apocalypse using short, enunciative sentences in the poetry *Ucigaş fără voie:* ,,Apoi deodată în nori se ascunse./ Şi lipsa ei dete cumplitul semnal:/ În spaima nespusă ce-atunci mă pătrunse/ Văzui trecând moartea pe palidu-I cal./ Schelet d-altă lume, cu forme cumplite/ Râjind către mine privea neclintit:/ În mâna-I uscată, în unghii ascuţite/ Ţinea o femeie… din capu-I zdrobit,/ Muşca câteodată, muşca cu turbare."

With the process of graduation, the poet can discern a tendency to increase up to gigantic spaces and glorious past, leading in this way to hyperbolization as seen in *Umbra lui Mircea. La Cozia*, where the figure of Mircea appears colossal: ,, Este el, cum îl arată sabia lui şi armura,/ Cavaler al credinţei, sau al Tibrului stăpân, /Traian, Gloria Rome ice se luptă cu natura? / Uriaş e al Daciei, sau e Mircea cel Bătrân? / << Mircea! >> Îmi răspunse dealul; / << Mircea! >> Olt repetează; / Acest sunet, acest nume, valurile-primesc, / Unul altuia îl spune, Dunărea se-nştiinţează, / Ş- ale ei spumate unde către mare îl pornesc."

In the lyrics, there are also other figures of speech, one of them being the metaphor, considered by Horia Badescu "non-plastic ' which appears in verses such as: ,,Îmi place a naturii sălbatecă mânie / (...) Cu focul care arde în pieptu- mi sfâşiat" (Suferinţa) . In the poem *Nu, a ta moarte...* there also appear metaphors in lyrics: ,, Fierul cel roşu care- apasă / Mâna cruzimii p- un osândit, / Mai adânci urme nici el nu lasă/ Decât amorul astfel simţit."

Horia Badescu affirms that "not the metaphorical force lacks Alexandrescu very often, but the metaphysical metaphor. On the whole poetic image, his metaphor is likely attributive, not verbal. It captures the qualities and not moving things. It shows, but does not include the dynamics of thought, becoming its relation to the cosmos than designate the size of projections, but rarely the tension and the movement of the inerior flux which generates this projection, its underground coordinates." (Horia Bădescu, 1981: 25).

Another feature of this genuine forty-eighter poet consists of his power to personify good, suffering or sadness, using specific verbs. Thus, "Pain is a being who suppresses the man helped by the Faith. Sorrow walking on a road and on her steps it comes the Good. Imagination is free to imagine every abstraction how she wants, see, for example, with the yellow and tense pain, sorrow disheveled and apathetic smiled youthful appearance." (Călinescu, 1962: 165) .

There are many epithets in lines such as: ,, Şi negură, şi viscol, şi cer întărâtat*' (Suferinţă),* ,,Pace adâncă ce mi-ai răpit *'"(Nu, a ta moarte ...),* ,,Nădejdi, viaţă, cinste, simţirile-nfocate *'(Când dar o să guşti pacea ...),* ,, Misterioasă limbă a silfilor cereşti*' "(Unei necunoscute moldovence)* etc.

In addition there are also comparisons as: ,, Unde se-nalţă un fum de sânge,/ Ca bluestem jalnic şi necurmat! *'"(Nu, a ta moarte ...) or,* ,, Eu lanţurile mi le zgudui cu mânie, Ca robul ce se luptă c- un jug neomenos, / Ca leul ce izbeşte a temniţei tărie / Şi geme furios . *'"(Când dar o să guşti pacea ...),* etc.

At the lexical level, even the words are used for figuratives as Grigore Alexandrescu uses archaisms which ,,indirectly creates the impression of old favors

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the time returned which the subject reclaims, contributes to the achievement of that true color (of place or time) that Romantics discover and theorize." (Anghelescu, 1973: 138).

As a feature of the literary language of the century when Grigore Alexandrescu published, he used archaisms in parallel with neologisms, the poet having the creative power of combining the two types of lexical opposites, giving balance and harmony to the poems, thus proving to be an experienced study of language.

In conclusion, the words of Mircea Anghelescu remain memorable: "Under the apparent banality of his style, which may explain the lack of interest of researchers in the what he is regarded, but we can reveal an impressive adequacy of its theoretical principles (the Letter to Voltaire, the prefaces, etc.) with their application throughout the work, a remarkable intuition of the meaning of language development and a valuable contribution to the enrichment stylistic procedures of the Romanian poetry." (Anghelescu, 1973: 140).

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