NEOLOGICAL LEXIS IN *CARTEA NUNŢII* BY G. CĂLINESCU

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Abstract

This article is an applied study, an analysis of the neological lexis in the novel *Cartea nunţii*/ 'The wedding book' by George Călinescu. The diversified neological lexical elements outline an atmosphere specific to the love novel of the interwar period. The analysis highlights the semantics and expressiveness of the lexical elements which illustrate the literary language of Călinescu, and beyond them, the critic's talent as a novelist, too.

Key words: *neological lexis, meaning, literary language, analysis, origin*

Résumé

Cet article constitue une étude applicative d'analyse du lexique néologique dans le roman *Cartea nunţii* de G. Călinescu. Par les éléments lexicaux néologiques diversifiés on crée une atmosphère spécifique au roman d'amour de la période d'entre les deux guerres. L'analyse fait valoir la sémantique et l'expressivité des éléments lexicaux, représentatifs pour la langue littéraire de Călinescu, et de plus, le talent de romancier du critique.

Mots-clés: *lexique néologique, sens, langue littéraire, analyse, origine*

The epoch between the two world wars was the second great era of Romanian literature, after the great classics. In a shorter period than the space of a generation, Romanian literature reaches a European level and can be compared to any great literature that was already constituted[1]. During this period, there were several trends, some of them followed the old ones, the others, the new directions. The real battle was between tradition and innovation, the prose becoming more and more objective.

This period had a defining role in Romanian literature, which exceeded the provincial spirit, and it was also important for literary language, which was lexically enriched during this period of transition. Thus, through the objective, realistic novel *Cartea nunţii* (1933), we may notice the multifaceted personality of G. Călinescu as a novelist, poet, critic and literary historian. One can also see the diversity of the vocabulary in this novel, which is a love novel, presenting the picture of the Romanian school in the interwar period and the historical period depicted in terms of innovations, civilization and progress at social, economic, technological level, etc.

This research is based on processing the material (counting 80 neologisms), taken from the novel *Cartea nunţii* by G. Călinescu[2]. The proposed analysis aims at presenting the neological lexis in the love novel in the interwar period. While conducting this research, we considered the structure, origin, as well as morphological and semantic observations.

[1] Al. Piru, *Istoria literaturii române de la început până azi*, Bucureşti, Editura Univers, 1981.
[2] G. Călinescu, *Cartea nunții*, București, Editura Eminescu, 2003.

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1. According to origin, neological terms are:

a. internal creations: *cangrenat* (< *a cangrena*): „O ultimă licărire a orizontului bronza suprafaţa *cangrenată* a smârcurilor...”[3]/ ‘A last glimpse of the horizon browned the *gangrenous* surface of the swamps’, *crispat* (< *a crispa*): „...rămase în aer ca o gheară *crispată.*”[4]/ ‘... remained in the air like a *contracted* claw’, *denaturat* (< *a denatura*): „...mirosea a spirt *denaturat*, a cafea şi gutui.”[5]/ ‘...it smelt like *denatured* alcohol, coffee and quinces.’, *ispită* (< *a ispiti*): „Jim încercă să se smulgă din aceste *ispite* absurde...”[6]/ ‘Jim tried to tear himself away from these absurd *temptations*...’, *neverosimil* (*ne-* + *verosimil*): „Casca netedă, lucioasă a părului încercuia simetric ovalul *neverosimil* şi graţios...”[7]/ ‘The smooth, glossy helmet of the hair encircled symmetrically the *unlikely*, graceful oval face...’, *urzeală* (*urzi* + *-eală*): „Ploaia cădea în fire vizibile, reci, într-o mare şi universală *urzeală*...”[8]/ ‘The rain was falling in visible, cold threads, in a large and universal *warp*...’.

b. borrowings of French origin: *anacronic* (< Fr. *anacronique*), *ascetică* (< Fr. *ascétique*), *baldachin* (< Fr. *baldaquin*), *cadaveric* (< Fr. *cadavérique*), *a deraia* (< Fr. *dérailler*), *eroziune* (< Fr. *érosion*), *fad* (< Fr. *fade*), *friabilitate* (< Fr. *friabilité*), *fronton* (< Fr. *fronton*), *indicibil* (< Fr. *indicible*), *lividitate* (< Fr. *lividité*), *lucid* (< Fr. *lucide*), *meditativă* (< Fr. *méditatif*), *micenianâ* (< Fr. *mycenien*), *miraj* (< Fr.*mirage*), *monstruozitate* (< Fr.*monstruosité*), *perspectivă* (< Fr. *perspective*), *placid* (< Fr. *placide*), *placiditate* (< Fr. *placidité*), *protocolar* (< Fr. *protocolaire*), *protuberant* (< Fr. *protubérant*), *a recenza* (< Fr. *recenser*), *repulsie* (< Fr. *répulsion*), *reverie* (< Fr. *réverie*), *rigid* (< Fr. *rigide*): „...prin educaţia *rigidă* avea puţină comunicare sufletească...”/ ‘... having little spiritual communication due to the *rigid* education...’ (p. 24), *sacadat* (< Fr. *saccadé*): „...pocnea *sacadat* un glas în urechea lui Jim...”/ ‘...a voice was *jerkily* hitting Jim’s ear...’ (p. 12), *senilitate* (< Fr. *sénilité*): „...şi zbârcirea unui colţ de buză vesteau *senilitatea*.”/ ‘... and a wrinkle on a lip corner proclaimed *senility.*’ (p. 24), *a tenta* (< Fr. *tenter*): „L-*ar fi tentat* de asemenea să încerce cu podul palmei netezirea părului... ”/ ‘It *would have been tempting* for him to try to smooth the hair with the palm...’ (p. 10), *ulceraţie* (< Fr. *ulcération*): „...eroziunile se prefăcuseră în *ulceraţii* negre...”/ ‘...the erosions had turned into black *ulcerations*...’ (p. 5); of German origin: *eteric* (< Germ. *ätherisch*): „Domnişoara dormita îngândurată în bătaia apelor *eterice*...”/ ‘ The young lady was dozing, thoughtful, in the light of the *ethereal* waters...’ (p. 8); of Italian origin: *inumerabil* (< It. *innumerabile*): „...şi totul se topea într-un ţârâit *inumerabil* şi strident de greieri...”/ ‘...and everything was melting in an *innumerable* and shrill chirp of crickets...’ (p. 12); of Latin origin: *plagă* (< Lat. *plaga*): „Jim acoperi cu batista *plaga* rezemătorii sale...”/ ‘Jim covered with a handkerchief the *wound* of his back...’ (p. 5); of Turkish origin: *sofa* (< Tk. *sofa*): „...culcând capul în unghiul dinspre fereastră al *sofalei*.” / ‘...laying his head within the window angle of the *sofa*.’ (p. 12); with multiple etymology: *abstract* (< Fr. *abstrait*, Lat. *abstratus*, Germ. *abstrakt*), *absurd* (< Fr. *absurde*, Lat. *absurdus*), *angelic* (< Fr. *angélique*, Lat. *angelicus*), *austeritate* (< Fr. *austérité*, Lat. *austeritas,-atis*), *cadenţă* (< Fr. *cadence*, It. *cadenza*), *candoare* (< Fr. *candeur*, Lat. *candor,-oris*), *concupiscenţă* (<

[3] Călinescu, 2003, p. 9.
[4] Idem, *ibidem*, p. 9.
[5] *Ibidem*, p. 93.
[6] *Ibidem*, p. 14.
[7] *Ibidem*, p. 8.
[8] *Ibidem*, p. 97.

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Fr. *concupiscence*, It. *concupiscenza*), *configuraţie* (< Fr. *configuration*, Lat. *configuratio*), *congestie* (< Fr. *congestion*, Lat. *congestio*), *contemplaţie* (< Fr. *contemplation*, Lat. *contemplatio*), *contigenţă* (< Fr. *contingence*, Lat. *contingentia*), *deliberaţie* (< Fr. *déliberation*, Lat. *deliberatio*), *ebrietate* (< Fr. L*ébrieté*, Lat. *ebrietas,-atis*), *efuziune* (< Fr. *effusion*, Lat. *effusio,-onis*), *friabilă* (< Fr. *friable*, Lat. *friabilis*), *a ilustra* (< Fr. *illustrer*, Lat. *illustrare*), *iluzie* (< Fr. *illusion*, Lat. *illusio*), *impertinent* (< Fr. *impertinent*, Lat. *impertinens,-ntis*), *impulsiune* (< Fr. *impulsion*, Lat. *impulsio*), *inert* (< Fr. *inerte*, Lat. *iners,-tis*), *inexorabil* (< Fr. *inexorable*, Lat. *inexorabilis*), *infantil* (< Fr. *infantile*, Lat. *infantilis*), *invazie* (< Fr. *invasion*, Lat. *invasio*), *livid* (< Fr. *livide*, Lat. *lividus*), *mortadelă* (< Fr. *mortadelle*, It. *mortadella*), *retenţie* (< Fr. *rétention*, Lat. *retentio,-onis*), *rictus* (< Fr., Lat. *rictus*), *severă* (< Fr. *sévère*, Lat. *severus*), *a stagna* (< Fr. *stagner*, Lat. *stagnare*), *strident* (< Fr. *strident*, Lat. *stridens,-ntis*), *tactilă* (< Fr. *tactile*, Lat. *tactilis*): „Amândoi se reaşezară la loc...cu o uşoară febră *tactilă*.”/ ‘They both sat down again ... with a slight *tactile* fever.’ (p. 10), *vanitate* (< Fr. *vanité*, Lat. *vanitas*): „Destul de lucid...să înăbuşe la vreme impulsiunile de *vanitate*...”/ ‘...Lucid enough... to suppress in time the impulses of *vanity*...’ (p. 5), *vertiginos* (< Fr. *vertigineux*, Lat. *vertiginosus*): „...coborându-se apoi *vertiginos* într-o mare pâlnie, plină cu cirezi de arbuşti şi tufe.”/ ‘... then *rapidly* descending into a large funnel, filled with herds of shrubs and bushes.’ (p. 6), *voluptate* (< Fr. *volupté*, Lat. *voluptas,-atis*): „Sărutarea căzută pe un colţ al gurii i se păru de o *voluptate* indicibilă.”/ ‘The kiss fallen on a corner of the mouth seemed of an unspeakable *voluptuousness*.’, *vulgar* (< Fr. *vulgaire*, Lat. *vulgaris*): „ Destul de lucid...să înăbuşe la vreme impulsiunile de vanitate *vulgară*...”/ ‘...Lucid enough...to suppress in time the impulses of *vulgar* vanity...’ (p. 5).

2. The meaning of neologisms indicates that there are several types of words:

a. monosemantic: *austeritate*: „...în materie de croitorie ţineau la o eleganţă matură şi o nobilă *austeritate*.”/ ‘...in matters of tailoring they cultivated mature elegance and noble *austerity*.’ (p. 11); *candoare*: „...al cărui imperceptibil şanţ se pierdea în *candoarea* circulară a gulerului.”/ ‘...whose imperceptible groove was lost in the circular *candour* of the collar.’ (p. 8); *concupiscenţă*: „*Concupiscenţe* vagi îl încercau când arunca ochii...”/ ‘A vague *concupiscence* overwhelmed him when he was glancing...’ (p. 10); *congestie*: „...îi învăluia tâmplele într-o reţea de *congestii* calde.”/ ‘...enveloped his temples in a network of warm *congestions*.’ (p. 16); *contemplaţie*: „...asemenea *contemplaţii* angelice i se păreau fade.”/ ‘...such angelic *contemplations* seemed fade.’ (p. 14); *ebrietate*: „...şi-i dădeau o ascunsă *ebrietate* a pulsului.”/ ‘...and gave him a hidden *intoxication* of the pulse.’ (p. 10); *friabil*: „...bureţi vineţi de ziduri şi urechelniţe cu zeci de picioare, fugind pe o tencuială *friabilă*.”/ ‘...bluish mushrooms on walls and earwigs with dozens of feet, running down on a *crumbly* plaster.’ (p. 11); *lividitate*: „În *lividitatea* amurgului cete continue de sălcii se târau...”/ ‘In the *lividness* of twilight continuous groups of willows were creeping...’ (p. 13); *meditativ*: „...apoi se lăsă pe spate, într-o poziţie calmă, rece şi *meditativă*.”/ ‘Then he leaned back, in a calm, cool and *meditative* position.’ (p. 5); *placiditate*: „...dându-i un rictus autoritar în ciuda *placidităţii* întregii sale figuri.”/ ‘... giving him an authoritarian grin despite the *placidness* of his looks.’ (p. 9); *sofa*: „...culcând capul în unghiul dinspre fereastră al *sofalei*.”/ ‘...laying his head within the window angle of the *sofa*.’ (p. 12); *ulceraţie*: „...eroziunile se prefăcuseră în *ulceraţii* negre...”/ ‘...the erosions had turned into black *ulcerations*...’ (p. 5); *vanitate*: „...şi să înăbuşe la vreme impulsiunile de *vanitate* vulgară...”/ ‘... and to suppress in time the impulses of vulgar *vanity*...’ (p. 5), etc.

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b. polysemantic: *impulsiune* 1. tendency caused by a psychological, emotional factor. 2. movement induced by an external force to a body: „Destul de lucid pentru ca să-şi dea seama de mişcările sale sufleteşti şi să înăbuşe la vreme *impulsiunile* de vanitate vulgară...”/ ‘Quite lucid to be aware of his spiritual movements and to suppress in time the *impulses* of vulgar vanity...’ (p. 5); *repulsie* 1. disgust, horror, instinctive aversion. 2. (phys.) force by virtue of which two bodies or two molecules reject each other: „Mirosul de piei încinse şi de unsori îl făcu să privească cu mai multă *repulsie*...”/ ‘The smell of hot leather and paraffin made him look with more *repulsion*...’ (p. 5); *reverie* 1. state of daydreaming. 2. small vocal or instrumental piece of a dreamy nature: „Cu ochii deschişi, privea în penumbra compartimentului, în care *reveriile* sale îşi confundau contururile...”/ ‘His eyes open, watching in the penumbra of the compartment, in which his *reveries* confused their contours...’ (p. 13); *senilitate* 1. pathological condition caused by aging, with structural and functional involutional changes, either physical or mental. 2. (geol.) old age stage of the cycle of erosion: „...şi zbârcirea unui colţ de buză vesteau *senilitatea*.”/ ‘… and a wrinkle on a lip corner proclaimed *senility.*’ (p. 24), etc.

3. From the standpoint of semantic relations, neologisms establish a relation of:

a. synonymy: *candoare–inocenţă, cangrenat–necrozat–putred–mortificat, contemplaţie–visare, ebrietate–beţie, eroziune–coroziune–erodare, a ilustra–a reprezenta, iluzie–închipuire–nălucă–miraj–amăgire, impertinent–obraznic, invazie–cotropire, lucid–conştient–limpede, meditativ–reflexiv–visător, placid–indiferent–calm–monoton, repulsie–antipatie–dezgust, rictus–grimasă–schimonoseală–strâmbătură, sever–grav–malign–periculos–primejdios–serios, a tenta–a ispiti–a ademeni–a amăgi, vanitate–înfumurare,* etc.

b. antonymy: *absurd–logic–raţional–rezonabil, candoare–vinovăţie, fad–expresiv, iluzie–deziluzie, impertinent–politicos, repulsie–admiraţie–atracţie, vanitate–modestie, vulgar–elegant–graţios–rafînat, sever–indulgent,* etc.

4. From the morphological standpoint, the neological lexis is classified as follows:

- feminine nouns: *austeritate, cadenţă, concupiscenţă, candoare, configuraţie, congestie, contemplaţie, contingenţă, deliberaţie, ebrietate, efuziune, eroziune, friabilitate, iluzie, impulsiune, invazie, ispită, lividitate, monstruozitate, mortatelă, perspectivă, placiditate, plagă, repulsie, retenţie, reverie, senilitate, sofa, ulceraţie, vanitate, voluptate*; neutral nouns: *baldachin, fronton, miraj, rictus*; masculine nouns: *micenian*;

- adjectives: *abstract, absurd, anacronic, angelic, ascetic, cadaveric, cangrenat, crispat, exumat, fad, friabil, impertinent, indicibil, inefabil, inert, inexorabil, inumerabil, lucid, meditativ, neverosimil, placid, protocolar, protuberant, rigid, sacadat, sever, strident, tactil, vertiginos, vulgar*;

- verbs: *a deraia, a ilustra, a recenza, a stagna, a tenta*.

5. From a stylistic standpoint, expressiveness is achieved through:

- chromatic epithets: „...eroziunile se prefăcuseră în *ulceraţii negre*, lipicioase, adevărată lepră a sofalelor bătrâne.”/ ‘...the erosions had turned into black, sticky *ulcerations*, a real leprosy of old sofas.’ (p. 5); „...pluşurile groase ale *fotoliilor de culoarea tutunului uscat*.”/ ‘... the thick plush of the *armchairs of tobacco colour*.’ (p. 5); „...examinând *tavanul alburiu* al compartimentului...”/ ‘...examining the *white ceiling* of the compartment...’ (p. 5); „...ţipând prelung la ivirea *capetelor albe* de pod...”/ ‘...screaming long when *the white bridge ends* appeared...’, (p. 6), etc.

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The neological lexis of the love novel *Cartea nunţii* can be studied from many perspectives. In this novel, Călinescu promotes literary language by enriching the vocabulary with neologisms, either specialized or non-specialized. As a fine intellectual, between a neologism and a common word, he prefers the neologism. These neologisms are monosemantic and polysemantic. The author uses them with ease, in an appropriate manner, as a fine connoisseur of reality.

Morphologically, the neological lexis is dominated by nouns (37 occurrences). They are mostly used with plurals. Most neological nouns are feminine.

As for adjectives, those with four endings are predominant.

Neological verbs generally end with the suffix *-a.*

According to origin, we can notice internal creations, and especially borrowings from Romance languages (French, Italian) and non-Romance languages.

The neological terms analyzed in this paper belong to different areas, so there are terms from physics and chemistry (*configuraţie, inert, repulsie*), medicine (*cangrenat, congestie, iluzie, plagă, ulceraţie*), geology (*eroziune*) and art (*fronton, micenian*).

We consider that some aspects are important, i.e. etymological aspects (one can notice the predominance of French etymology neologisms and neologisms with multiple etymology) and semantic aspects (one can notice the contextual mobility and the use of figurative meaning).

In conclusion, G. Călinescu by a detailed technique in the description of both homes, interiors and in the marking of physical features, clothing and hairstyle, made use of a diversified neological lexis, which ensured the development of literary language in the interwar period.

Thus, the novel *Cartea nunţii* offers a real source of development and enrichment of the existing vocabulary, through neologisms of French, Italian, German origin, etc.

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