CREATIVE MODES OF CONSTRUCTING POETRY IN CLEMENTINA MIHĂILESCU'S STYLISTICS

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Abstract:The paper entitled ''Creative Modes of Construing Poetry in Clementina Mihăilescu's Stylistics'' consists in a complex theoretical examination of "Stylistics" throughout the ages. It starts with ancient times and continues up to modern stylistics, offers various definitions of style, insists upon the need of uniting the analytical description offered by Vossler, Spitzer, Bally, Guirraud, Auerbach, Roman Jakobson, DeVito, Parpală, Coșeriu, Vianu and the literary stylistic interpretation. Mihăilescu's book on Stylistics comprises interesting interdisciplinary approaches to the experience of the poetic self apprehended via T.S. Eliot's and Leech's Theory of Music, Jung' Psychoanalysis, Liiceanu's Symbolism of the Limit.

Keywords: creative modes, style, Stylistics, Leech, Liiceanu, Jung, T.S.Eliot

The first chapter entitled "Style and Stylistics" contains a short presentation of stylistics throughout the ages, starting with ancient times up to modcern stylistics and offers various definitions of style.

The author has spotlighted that the initial approaches to style were concerned with the study and interpretation of literary texts and that much later, the early modern stylistics united the literary interpretation to the linguistic analysis. Considerations on what happened later in the nineteenth century revealed that the linguistic studies made an attempt to approach language through analytical methods, on the one hand, and on the other, to refer to language as a "social and cultural phenomenon", according to Hopkins Guide, cited by Mihăilescu. Moreover, it has been mentioned that the basic elements of modern stylistics can be found in the works of Charles Bally, Karl Vossler and Leo Spitzer.

Mihăilescu closely examined Bally's stylistic preoccupations which revealed his position regarding the fact that "literary texts are examples of language use, and the analysis of their style is not a central part of the general stylistics" . Bally's concern with linguistic stylistics which tackles the stylistics of speaking, in general, was rendered concrete in his preoccupation with language as a means of expressing thoughts and feelings. Consequently, he entitled it "affective stylistics", as shown by Parpală. Paradoxically, Bally's proposal of a modern theory of the style effects,through claiming that in ordinary speech there are affective nuances which are directly expressed through the meaning of words and phrases, has made Parpala regard it as "a stylistics without style". The importance of Bally's approach to stylistics arises from having separated stylistics and rhetorics and from having placed it in the area of the spoken language.

Mihăilescu has investigated the French linguists M. Cressot and J. Marouzeau who have enclosed literature to stylistics, systematically describing what is exterior to the notional content in all language areas: sound, vocabulary, syntax, the parts of the discourse. S.T. Ullman's definition according to which "stylistics tackles the expressive and evocatory values of the language" falls under the incidence of linguistic stylistics as well, claims the author of this book.

As concerns literary stylistics, the author points out that it has been set up by Karl Vossler, who approaches the language from a Humboldtian perspective, as a spiritual activity.

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As concerns the relationship between the "moment of creation" and the "moment of evolution", commented upon by Nasta and Alexandrescu, it appears that Vossler focuses on the creative changes and "slidings" or "historical-evolutionary changes". Vossler's decisive contribution rests on his departure from the approach to style as being inextricably related to the motivation of expression and on the promotion of the concept of style as a "moulding element of the language", in the opinion of Nasta and Alexandrescu, cited by Mihăilescu.

In spite of Vossler's contribution to re-establishing the synthetic manner in linguistic researches and to emphasizing the aesthetic aspect of the language, the actual founder of the current form of literary stylistics is Leo Spitzer, best known for his circular approach to the expressive elements from a certain literary contribution or even from a class of texts, which, as Nasta, cited by Mihăilescu, points out, is meant to define a writer's personality from the inside, style being regarded as a natural characteristic of the respective work.

In contrast to Bally, Spitzer in "Linguistics and Literary History" insisted upon uniting the analytical description and the critical interpretation that establishes the relationship between style and a more complex conceptual and situational background, and, as such, style seems to express psychological, social or historical particularities of an author. It can hardly be regarded as a specific property of a certain language. Mihăilescu has concluded that Spitzer has pleaded against the arbitrary separation between linguistic and literary stylistics, arguing that both are aesthetically concerned with languages. It has also been synthetically pointed out that Bally's method is a "social-psychological" one, Vossler's position is "individual - aesthetic", according to Parpală,while Spitzer's is an "individual-psychological" one. Spitzer's "idealistic stylistics", actually a "historical-individualistic" one has turned into a "genetic analysis", according Nasta's approach to it.

The stylistic research of Mihăilescu, preoccupied with what differentiates and individualizes, has focused on the means of expression which define the individual style of an author, by tackling the two masterpieces closely related to the genetic critique: one belongs to Tudor Vianu, the other to E. Auerbach.

Besides the genetic stylistics, equally relevant in the opinion of the author of this book is functional stylistics related to the functional theory of the language promoted by the psychologist Karl Bühler. He promotes the fact that the objective function of the linguistic sign is fundamental and corresponds to the constitutive factors of communication.

According to the author of this book, the most important functional theory has been worked out by Roman Jakobson who has added to Bühler's factors of the transmitter, the receiver, and the reporter, the code, the message and the channel, thus identifying the six functions of the language, each function being related to a particular area of stylistics proving again its interdisciplinary character.

The author, closely concerned with expanding upon stylistic issues, has identified the fact that De Vito in his article entitled "Style and Stylistics: An Attempt at definition" has focused on the first major area of stylistics, psychological stylistics and claims that it is concerned with psychological issues, being thus primarily focused on the "emotive function on language".

Equal importance has been attached by the author of the book to rhetorical stylistics mainly concerned with the "co-native" or "directive" aspects of the language which functions to influence or persuade, and to semantic stylistics, focused on the "cognitive" or "referential" function of language oriented towards the designation or referent.

It has further been stated that literary stylistics, focused on the message, is concerned with the "poetic or literary function of language", according to De Vito, whereas sociological stylistics, focused on the "phatic function of language" concerns the way language succeeds

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in interrelating the speaker and listener. Lingusitic stylistics, focused on code, is concerned with the metalanguage aspect of language.

The Romanian stylistic contribution of E. Coșeriu is first commented upon in terms of his severe criticism of Jakobson's theory, and then, it is mentioned the fact that Coșeriu associates him with the concept of poetic language as "absolute language", in Parpală's opinion. Mihăilescu, concerned with Romanian stylistics, spots out the fact that Coșeriu overthrows the classical perspective regarding the poetic language and replaces it with a perspective of generality (in opposition to the stylistics of deviation and choice), claiming that the poetic language is "the functional plenitude of the language", as Parpală has pointed out.

Under the influence of the theory of informatics, of the Russians formalists and of structural linguistics, the object of stylistics has been reconsidered in the sense that the literary texts are not the only forms of individual expression; the other forms of non-artistic communication have also become important objectives for pragmatic stylistics.

The author's stylistic preoccupation have been extended upon Tudor Vianu regarded as a forerunner of those who approached style from a socio-linguistic, functional perspective. As concerns other approaches to functional stylistics, mention has been made of I. Coteanu's functional perspective which emphasizes the individual and the collective styles.

Since stylistics has been connected both with language and literature, in Mihăilescu's opinion, the definition of Lyons is relevant in this respect: "Stylistics is the study of stylistic variation and the manner in which this is exploited by the users". It is further shown that stylistics is regarded as a branch of macro linguistics, and, according to the definition, it must be included in sociolinguistic and in pragmatics. Lyons claims that stylistic variation implies that language, as a system, offers to the users alternative means of expressing the same thing. Moreover, Lyons considers that the linguistic creativity is constrained by social factors and concludes that "stylistic variation is determined by the social context and is influenced by the sociological concept of registers".

Continously preoccupied with covering in an extensive manner the topic of Stylistics, the author highlights the fact that the Russian and Anglo-Saxon stylistic schools regard the context as being socially and non linguistically relevant and, as such, Widdowson defines stylistics as the study of the social function of the language and as a branch of sociolinguistics.

Riffaterre's contribution is also approached in the sense that he sets up the stylistics of the effect. He replaces the term poetic function with stylistic function. He claims that deviation from the norm does no longer represent the criterion for discovering the stylistic constant value, adding that it is the context where an accumulation of features work together. Riffaterre defines style in terms of the reaction of the reader which depends on a "marked form", according to Hopkins Guide to Literary Theory.

Noam Chomsky's theories on transformational-generative grammar, his focus on syntax, his distinction between deep and surface structures have been interpreted as having contributed to a methodology of stylistics by providing literary stylistics with the means of uniting "creativity" with descriptive linguistic issues, as it is shown in Hopkins Guide to Literary Theory. After an intensive and extensive approach to stylistics, Mihăilescu draws the conclusion that the basis of modern stylistics still remains the linguistic formalism applied to literary language.

As concerns various approaches to style, the author has identified and commented upon those who see style in terms of an emotional response on the part of the reader. Apart from these considerations, there are definitions that have not be neglected, namely that style can be seen as indicating a more complex context, a cultural, historical or a national feeling. Hopkins Guide to Literary Theory also reveals that there are approaches that tackle it in terms

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of a "particular genre", or in connection to "other linguistic registers, or simply as a web of relations between the elements of the text itself". However, the most important part in stylistics remains that of the formal descriptive power.

The author has also expanded upon Blaga's approach to style in terms of its being rehgarded as 'a deep structure of the unsconscious' which reveals itself in the important spiritual achievements of a certain époque as well as in the commonsense daily reality.

Style represents "a morphology of the unconscious - an abysmal morphology", in Chira opinion. Blaga compares the stylistic structures with the line forces of a field; hence, Blaga creates the concept of "stylistic field", a metaphor borrowed from physics which he replaced later with another one – stylistics matrix, borrowed from mathematics. As such stylistic structures are equated either with the line forces of the stylistic field or with the determinants of a matrix, claims Chira.

Mention has also been made of the fact that Blaga's approach to style and stylistics resembles Leech's characterization of stylistics as an interdiscipline that draws on numerous other discipline for its developments, existing at the intersection of these (philosophy, psychology, cognitive linguistics).

Well and widely informed, the author has argued that the stylistician draws from multiple linguistic sources depending on the nature of the text under study and the research demands. As such, she shares Goatly's approach to stylistics as a "cross-disciplinary field" given its conception of language as fundamentally contextualized. According to Goatly, the direction taken by stylistics has been placed at the angles of a triangle, revealing the permanent "inbetweenness" among cognitive stylistics, pragmatic stylistics, semiotic stylistics, critical stylistics and Corpus Stylistics. The last tackles recent technologies employed for analyzing texts, such as "web-based corpus tool" Wmatrix.

Mihăilescu has also investigated the specificity of stylistics among language-based disciplines, like Critical Discourse Analysis, rhetorical studies or English for Specific Purpose, the last has been related to applied stylistics. Naciscione, approached by Mc Intyre claims that it stands for the "practical application of 'insights' from stylistics in teaching foreign languages and learning and the development of pedagogic materials".

The concept of "stylistic critique" has been related to Romanian stylistic researches, with Ibrăileanu who looks deeper and inquires as to the foundations of the "stylistics of forms" (28). He also highlighted the psychological depths and the rich subconscious potential of "selecting" the best form so that a particular spiritual state could entail an adequate sonorousness. The psychological grounding of Ibrăileanu's concern with "impressive phonetics" through the identification of the "semantic connotations" of various Romanian consonants ("n" and "m" in particular), his hypothesis that a certain rhythmic pattern better suits one content rather than another, confirmed by Onicescu's concept of informational energy, all these attest the high quality of the Romanian scholar's contribution to the "becoming" of the stylistic critique. Moreover, by creating a commonsense relation between form and content, Ibrăileanu has contributed to the foundation of modern Romanian stylistics, claims Oancea.

On the other hand, Solomon Marcus and the variety of Romanian intellectual appeals from mathematics to poetics (stylistics) have also been inserted in the book, in relation to Birkhoff, A. F. Losev, M. Kassler, Ch Deliege and P. Coculescu's qualitative studies regarding the poetic language.

However, the most habitual aproximative representation of the poetic language, and of the figures of speech, in particular, is in terms of deviations from the norm, and, as such, deviations have also been appoached, in relation to Solomon Marcus' stylistics of deviations**.**

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As concerns metaphor, an anomaly that occurs at the semantic level, Giani Franco Pasini, quoted by Marcus, has brought about a synthesis of the various classifications of metaphor, revealing the exemplary contribution of Toma Pavel regarding the structure of metaphor. To further spotlight the interdisciplinary character of stylistics the author has concisely presented Lakoff's approach to Conceptual Metaphor.

Cognitive Linguistics via Lakoff's Conceptual Metaphors has coloured both cognitivism, in general and Cognitive Poetics and Stylistics, in particular, by proposing his theory of conceptual metaphors based on relating language to thought or action and on "understanding and experiencing one thing in terms of another", by his approach to personification, to several types of metaphors, such as the "structural" metaphors, where one concept is structured in terms of another", the "orientational" metaphors which give a spatial orientation to the concept (e.g. I am feeling up today), and the ontological metaphors approached as "ways of viewing events and actions, as objects, activities as substances and containers".

Lakoff's concern with the coherent structuring of experience is best revealed in his analysis of "experiential gestalts" and their relation to the "dimension of experience". Metaphorical concepts have been defined as "ways of partially structuring one experience in terms of another", definition that has repeatedly been exploited and exemplified in the poems that have been analyzed in Part B of this book. The decisive test of validity of Lakoff's approach rests upon his conviction that an experience is coherent by virtue of having a structure. He exemplifies and explains" experiential gestalts through the 'Argument is War metaphor", employed by the author in her stylistic analysis.

The book's basic conclusions regarding Lakoff's approach to conceptual metaphor are related to the facts that: "The meaning of a sentence is given in terms of a conceptual structure, that most of the conceptual structure of a language is metaphorical in nature,that the conceptual structure is grounded in physical and cultural experience, that meaning is never objective and is always grounded in the acquisition and use of conceptual system, that truth is relative to our conceptual system, which is grounded in and constantly tested by experience and that it is is based on understanding experiential issues".

The second and the third chapters tackle the stylistics of the parts of speech. The fourth chaptrer is focused on types of semantic oddity, divided into "inanities" (pleonasm and tautology) which convey no information in the cognitive sense and "absurdities" (oxymoron and paradox) which convey self-conflicting information.

The fifth chapter is dedicated to figure of speech**,** which are important in both poetry and in all forms of discourse and, consequently, they have been defined and exemplified within this book, whereas the sixth and the seventh chapters have covered phonic and prosodic patterns and the way sounds function as means of increasing meaning.

As concerns Part B, the author has focused on the importance of the "formal analysis"of the poetic texts,by basically expanding upon Leech's and Rusu's line of interpreting the poetic ideas and the existential meanings through a series of factors such as: phonic patterning, rhythm, intuitive images, all regarded as facets of the deep organic unity out of which the poetic idea arises.

Each chapter tackles the experience of the poetic self which, because it can not be apprehended in abstract terms, must be intuitively experienced through the poetic images, thus assisting the readers to adjust themselves to the world of the poet's inner vision on life.

The chapter entitled *The Metaphor of Sound in the Poetic Contributions of Iris Murdoch*is focused on the devices of phonic patterning meant to express musicality and lyricism and we have identified inspiring comments on their orchestration in Mihăilescu's analysis of the phonological structures of three poems belonging to Iris Murdoch's volume of

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poetry entitled "A Year of Birds". Her basic assumption that each Murdochian poem reveals an inner reality based on a coherent vision and that the inner reality (of feeling, sensation, poetic thought) derives from the poetess' sensibility, from her poetic self closely related to the surrounding reality, translated in point of style in the suggestion that the world of sound is part of her poetry.

Murdoch's poems regarded as speaking pictures suggest, in Mihăilescu's opinion, the dimension of space and time, standing for two pure forms of intuition "which condition a prior man's experience of external reality"in Kant's philosophy.

Approaching Murdoch's poems as impressive "pictures" of both inner and outer realities, and closely considering their special and temporal dimension,the author of this chapter has reached the conclusions that, for instance the poem "January", based on the repetition of the noun "sky", charged with both material and spiritual connotations, undergoes an obvious spiritualization of its meaning which also arises from the sound pattern /ai/ repeated four times in the rhyming couplets "by sky", "cry ai". Placed at the end of the poetic thought, phonologically speaking it resembles the personal pronoun and it suggests that the poetess looks as if she were the receiver of all the impressions.

Equally significant is the employment of the concept of the "dramatism of limits" (60), borrowed from Liiceanu, and the fact that it has been counteracted by the "morphology of the miracle" (Blaga, 20), of spiritual rebirth in the poem "December". Murdoch's philosophy of "mobility", of transcendental descendence, in which secret forces of another world, symbolized by Jesus Christ, come to heal and forgive us, is rendered concrete by the image of the earth, the place where the sacred encounters the profane spiritualizing it. Her inspiring and sensitive approach to phonic patterns has revealed the fact that all sounds resound and merge with one another, creating an atmosphere of peace and serenity.

In terms of conclusions meant to reveal the originality of Mihăilescu's approach, we have shared her assumption that a thorough study of sound and sense enriches the people's perception of the poetic text by disclosing the subtleties of the phono-prosodic arrangements, of their musical effects and of various and unexpected semantic associations established through them.

Another chapter entitled*The Stylistic Connotations of Robert Lowell's Poetry of Rebellion in Terms of Phono-Prosodic Patterns* is grounded on the poet's various rebellious attitudes regarding his father's life style, the American university system, religion, wartime military service, all betraying a feeling of unease, ironically called by Lowell "a universal Angst". Following Rosenthal's argumentation, the author opines that Lowell's mental and emotional discomfort should be related to his awareness that humanistic ideals have been defeated by pitiless brutality that characterizes not only man himself but the whole physical universe.

The originality of her interpretative enterprise arises from having identified the major life experiences of this complex poetic personality and from having interpreted such "repossessions" of the past as essential issues related to Lowell's self discovery. Further considerations have been articulated regarding the elaborated solution of "self transcendence through objective artistry" in his poems focused on major social and political concerns; his symbolic burdened rhetoric has been interpreted as being indicative of the poet's striving to discover the paradoxical meaning of history and of his own life. All these issues have been approached in terms of suggestive sound patterns by the author of this article who is obviously responsive to the ethics and aesthetics of those concerned with writing poetry.

The chapter entitled*The Sounds and Rhythms of Berryman's "The Dispossessed"* has expanded upon the dynamic personality of this modern poet fond of making, unmaking or remaking, sound, sense and self. Coleridge's concept of "Secondary Imagination" that

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"dissolves, diffuses and dissipates the world in order to recreate it" has been instrumental for Berryman to create dissonant musical patterns, "a flowing ceremony of trouble and light" recording the poet's inner tensions.

Berryman's suggestion, in "Manifesto", that the rhythms of the soul are sustained by the same rhythms as those of the body has been turned to good account while depicting and commenting upon the physical and spiritual rhythms of his poetry from the volume "The Dispossessed".

Since Berryman's most intimate concern is his poetic self involved with public and private events, in the author's genuine approach to it in terms of phono-prosodic patterns, we have identified her inspired comments upon the most significant stylistic patterns that best translate the poet's painful anxiety that tortures him.

The originality of her approach arises from the extensive comments on the phonological and prosodic patterns and their profound psychological implications, sound being a means of increasing meaning.

The chapter entitled *D. H. Lawrence's Poetry Approached via Psychoanalysis and the Symbolism of the Limit and Its Stylistic Connotations*has offered Mihăilescu the opportunity to decode intuitive images resorting to an interdisciplinary grid based, on the one hand on Freudian symbolism (which can be related to surface meaning) and, on the other, on what Liiceanu called "the symbolism of the limit" (related to deep meaning). The originality of her interdisciplinary grid applied on Lawrence's poetry arises from identifying Freudian patterns and from expanding upon them through the symbolism of the limit which has offered hrr genuine clues to interpreting two significant poems of this British author.

The author's approach to the concept of the limit has revealed the argumentative issues related to the Greek term "peras" (limit) in association with "pero" (surpassing the limit), "poros" (pathway) and "peiro" (making an attempt) further associated by her with Liiceanu's distinction between the "assumed" limit and the "imposed" one.

The distinction has become more revealing with Liiceanu's argumentation that the limit associated with human experience and doubled by "will" and "conscience" can be surpassed.

Liiceanu's assumption that the surpassing of our biological limit is an experience meant to make us feel accomplished has been turned to good account in her inspired and inspiring analysis of the English and Romanian versions of Lawrence's poem "We Are Transmitters" (Noi suntem purtătorii, or Noi, cei care transmitem) and "Fidelity".

The conclusive statement of Mihăilescu's genuine approach to Lawrence's poetry has revealed that only associated with will and conscious the limit can acquire moral connotations making us feel spiritually and morally accomplished.

The chapter entitled *Nichol's "Martyrology" and Its Stylistic Connotations* expands upon linguistic gaming with words which generates miscommunication because the relationship between the signifier and the signified has become shifty and less intelligible,

The authors further suggests that the relationship between words appears distorted because letters or phonemes, interrelate and create networks that are hardly accessible if we apply the conventional interpretative methods to decode them. She has pointed out how new meanings emerge from the redistribution of blank spaces, shifting words, or puns, each identified and cognitively commented upon in relation to the poems selected from Nichol's Martirology.

Further suggestions of considering Nichol's linguistic and poetic contributions as being meant to awake our moral conscience in a monstrously indifferent inhuman age represent the novelty of Mihăilescu's approach mainly concerned with the ethics of interpretation based on the text's poetic shreds of evidence.

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The chapter entitled *The Stylistic Connotations of the Poetic Contributions of Page*draws upon the assumption that aesthetic games are creative and helps us develop psychologically, intellectually, emotionally, culturally and that the entire culture may be considered the result of our games with words, feelings, aspirations and wishes. As concerns P. K. Page's poetry, Mihăilescu has assumed that her originality is granted by the way she writes her poetry which is a mixture of imagination, spontaneity and subtlety – the very qualities of pure imaginative games.

Since Page's poetry is focused on the modern world confronted with a strong crisis of values, the images that best illustrate this idea are related to the vision of a child who discovers the world through games, in the poem simply and expressively entitled "The Snowman". It has been interpreted through the analysis of a subtle game of significations, associated with the game of aggression and indifference activated by the image of the snowmen that seemed to have aggressed innocent creatures (angels, birds), annihilating all life forms and sounds. The author's conclusion is that through such poetic devices Page alludes to the chaotic atmosphere of the modern world.

The creation of plastic forms as another instance of playing through the implication of the creator of the self present in the very title of the poem "In Class We Create Ourselves Having Been Told to Shut the Eyes and Given a Piece of Plasticene with which to Model a Person", has offered Mihăilescu the artistic opportunity to identify an original way of applying the game theory on Page's poem and of integrating Nietzsche's myth of creation based on the assumption that the images created by the blind modelers are images of ourselves.

In terms of conclusions, the author has considered that Page's poetry, alongside with the poetry written by other modern poets analyzed by her, reads as an aesthetic game meant to awaken the readers' superior consciousness regarding beauty, truth and the lyricism of the poet's self.We, the literary reviewers of Clementina Mihăilescu's study entitled „Stylistics", side with Bachelard's conviction shared by her, that the "superlative of the hidden meaning" is hidden both in the people and the things that are usually depicted in modern poetry. The author has entered the domain of the suprelative, transgressing material values in favour of the imaginary ones, thus teaching us that we should listen to poets and love them.

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