THE MAIN FEATURES OF THE POETICAL LANGUAGE FROM THE FIRST HALF OF THE XIXth CENTURY

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Abstract*: This work discusses the main characteristics of the literary language from the first half of the XIXth century. Starting from the historical, social and cultural events that created the context of literature, this work tries to emphasize the themes, the stylistic innovations and the influences of the literary language of that period.*

Key words: *literary language, stylistic innovations, characteristics.*

The culture of the Romanian people from the nineteenth century has been ordered by a unique process of development which is the interference of two contradictory worlds: on the one hand the oriental culture, dogmatic and old, and on the other hand the western, creative and innovative culture.

As the culture, the Romanian literature oscillated between the oriental and the western influences, selecting the elements from the outside, but still it had its own identity and authentically sources.

The geo-political position, the historical context with the material and spiritual area of the Romanian people have represented the premises which have led the postponement of the modernization process until in the nineteenth century, far behind the other Western literature.

Once with the passage from the eighteenth century in the XIX th century, the connections with the Western Europe have increased, but without that the structures of the old Illuminism to disappear. In the case of Romanian literature ,there is no violent conflict between old and new, as was in the European literatures (revolutionary program in France or nonconformist literature in England); the coexistence of Classic elements along with the Romantic is due to the common ideas in respect of their work program , ,,the ideological dereliction and consolidation of national conscience, and in particular the support of the origin of the romance of our people, and in particular the fight against the Ottoman domination. The concomitant evolution of medieval and modern literary forms, in the period 1780 to 1848, has been determined by the accelerated transformations from the scope of the economic and social progress of the Romanian principalities, through their entry into the area of interest of European capitalism and detachment from the Ottoman patronage." (Florea Iacob, 2006: 13).

In the second half of the 19th century will strengthen this direction, whereas the young bourgeoisie supports feudal mentality in order to an association with the interest to integrate European development.

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The young people educated in the West and, particularly in France, become the founders of national revival both through the involvement in politics, but also through the literary works, meeting under the ideology of pasoptism - ideology that wanted the social balance - by accepting the coexistence of the old elements along with the new ones, of the Classic principles in Romantic structures.

The influence of Europe has not been felt only from the economic and political point of view, whereas the literature has adopted the models of the western creative, helping to 'burn' steps and to recover the difference from the great literature, both from the point of view of time and the value.

The synchronization with the European literature has had both advantages to know some of the most valuable models of literary creation such as: Lamartine, Byron, Victor Hugo or Balzac; but on the other hand, broke the beginnings of Romanian literature, by the large number of translations and imitations.

This is the very reason why the representatives of Pasoptism were against the abuse of translations and imitations and MihailKogalniceanu decided to publish in Dacia literară an article- Introductie program, which will become the manifesto of the literary national Romanticism.

In *Introductie*, Mihail Kogalniceanu wants a unitary literature and language claiming that: ,,our literature needs the union and not severance; As for us, but we are going to search for us not to the lowest because of which might cause an ugly and unpleasant separation. Finally, it is our goal to achieve it that Romanians have a language and a common literature for all." (Dacia literară, 2012: 5).

In the magazine, Mihail Kogalniceanu wants the cultivation of a genuine literature, being aware of the danger of imitation about which he said that it: ,,kills our national spirit.

This anger is overwhelming especially in literature. Books in Romanian language appear most of the days, but what the use of it is! They are only translations of other languages and yet, if only those were good. The translations do not make a literature. We will persecute as much as we can this deadly anger of the original acquisition the most precious characteristic of a literature." (Dacia literară, 2012: 5).

The author advises the writers to inspire themselves from the national history which has enough heroic facts, our beautiful countries are fairly large; our traditions are quite picturesque and poetical, so we can find we find new writing subjects, without borrowing from other nations. Our sheet will receive as rarely as possible translations from other languages; the original compositions will fill most of its columns." (Dacia literară, 2012:5).

The critics occupies a significant place because the work was appreciated from an objective point of view: ,,our critical will be arbitrary; we will criticize the book and not the person. Enemies of arbitrary, we will not be arbitrary in our judgments of a literary nature. Lovers of peace, we do not receive nor in our worksheet discussions that could be change in hate." (Dacia literară, 2012: 5).

The magazine also fights, for the language and literature, which can be seen from the following statements: , therefore our sheet will be a repertoire of Romanian literature, in which, as in a mirror, will see Moldovanians, Wallachian, Transylvanians, Banat inhabitants, Bukovinanians writers, each of them with his ideas and with his language, with

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his type. According to such a plan, Dacia can only be well received by the audience. As for what touches the debts of the editorial office, we will force that morale to be always strive for us a bare laws and a scandal to be banish (…). Our literature has the need of unification and not separation; as for us, but we are going to search for us not to give the lowest reason which might cause an ugly and unpleasant separation. Finally, it is our goal to achieve it that

Romanians have a language and a common literature for all." (Dacia literară, 2012:5). Thus, one of the most discussed topics of the XIXth century is in connection with the modernization and the establishment of rules for the Romanian literary language.

It should be noted that the literary language is not confused with the language of literature, this aspect is mentioned by Ion Heliade Rădulescu who speaks about the "language of heart or of reason ", as well as of the "language of sciences or of the spirit", a thing that proves that Heliade even contemplate the existence of two styles within the framework of the literary language: The belletristic and at the scientific styles.

The ideals of the revolutionary program of the 1848 were supported since the end of the 18th century, by the Transylvanian School who wanted the union and the autonomy of the Romanian Principalities along with the affirmation of the Latin origin of the Romanian language.

The fight for the Romanian literary language was initiated by the representatives of the two school which will be completed only at the end of the 19th century, once with the establishment of detailed rules.

The process of modernization of the literary language creates deep changes both at the level of the popular language and in respect to the features of the adopted neologisms. If the literary language was old as the basis of each dialect comes from, during theXVIIIth century more and more dialects disappear being replaced by the Walachian dialect or the Moldovanian one.

The place occupied by the Latin language in the process of the evolution of the Romanian language is to accept only certain influences that are related to the mother tongue, taking as the main source for the Romanian language, particularly the French and Italian influences; and the language shall be enriched considerably, although it seemed difficult at times to use a notion for which there were more words.

A special role in the process of modernization of the Romanian literarylanguage has the publication of the Romanian Grammar, by Ion Heliade Radulescu-in the year 1828, because as through this work produced significant changes in respect of language.

The author was inspired in writing this book of: Grammar published by Sincai, that of IenachitaVacarescu, Grammar written by Ioan Molnar (1788); being aware of the fact that the national unit is as significant factor for the existence of a literary language.

The reputation of the cultural life of Ion Heliade-Radulescu who enjoyed among the intellectuals in the first half of the 19th century has secured the success at the level of the Romanian language literary, making it easier to lay down rules of the Romanian language of a literary nature.

The revolution from 1848 is the first step in the modernization of the literary language, a transitional period during which the Classicism with its old elements associates new components, the influence of the Romanticism.

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In addition to the vocabulary problems, as regards the adoption of new words, and trying to manage better their use, the syntax still knows inconveniences due to the influences of the slavone, and the ideal of a uniform language calls into question the choice of a single dialect of all Romanians; in this regard there were various theories.

What should not be omitted consists in the fact that, although muntenesc dialect lay at the basis of the literary language, this does not fully complies with the variance of the Wallachian, whereas certain influences pertaining to the vocabulary or morphological structure belonging to the other Romanian dialects.

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.

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. HoriaBadescu 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.

Unlike the Ion Heliade Radulescu- what can be characterized first a man of culture and then a writer, Grigore Alexandrescu preferred an indirect position of involvement in the steps for the modernization of the Romanian language literary, using the artistic creation as a model of the pasoptiste movement.

This is a small specification of Grigore Alexandrescu is displayed by Silvian calmed down stating that: "Many people had considered (on Grigore Alexandrescu) as a product of unify, a mixture of romance and clasicism. In fact, he is a romantic among the classics and a classic among incorrigible. In other words, it is a writer of transition (…)" (Exporters, 1965: 81).

Grigore Alexandrescu is a writer of transition because writes in a period of great changes, the old meets with the new. For the time in which shall publish, language is a usual year, without any difficulty of understanding, specific trait of the poem from Muntenia, and GrigoreAlexandrescu ,,between Eliade and Al. Macedonski, as poet eufonic clean, transcriindu and racinian idea, in pure song."(George Calinescu, 1962: 171).

Grigore Alexandrescu's work abounds in neologismes, as well as arhaisms, a feature of the period of creation, and the lack of rules made the writer's language and rhyme to look sometimes neglected. This is precisely why, GrigoreAlexandrescu considered unimportant the folkloric poetry whom refuse to call a creative source. This opinion makes his writing process even difficult, in what grammar is concerned, because the language used in ballads is fixed, and from a stylistic point of view, between the limits of a poetical

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ideology, perfect, and if the poet had followed it, he wouldn't have been the victim of an annoying grammatical issue. (George Călinescu, 1962: 184).

Grigore Alexandrescu refuses the language of folkloric poetry because he thought that only by using a modern language, someone could transmit elevated ideas and feeling.

As his contemporaries, Grigore Alexandrescu is deeply influenced by the Latinist movement, which led to the numerous grammatically changes to his editions of poems, the author wanted to replace the archaisms with neologisms, and also the words of Slavonic origin to be replaced with those of Latin origin.

Moreover, the editions of poems from : 1832, 1838, 1842, 1847 and 1863 shall submit to the various elements of the spelling, because is taken into account the place where they are printed, in order to preserve the features of the dialects.

In the case of Grigore Alexandrescu, the interests of the Romanian people prevail in the face of the personal ones, he became the voice of the collective consciousness, social emotions, unable to doubt the membership to Pasoptism movement, being appointed by some critics as the first modern poet.

Silvian Iosifescu believes that we can say that without him there would have been Eminescu, but it is unlikely that Eminescu's voice would be sounded so." (Iosifescu, 1965: 36), so it is recognized Grigore Alexandrescu's merit as predecessor.

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