ILOCUTORY TENSION AND POETICAL UTTERANCE

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Abstract: *Encapsulating the perception of the universal contemplation into the frame of language is to semiotize the sensible world through an imaginary process, it is to capture some dimensions of the ilocutory tension which becomes utterance. It is to imagine the harmony of the nature into a semiotic frame as this imaginary doesn t let itself captured in its hidden status but darting from its intimate structure through certain linguistic strategies and generating a unity – that of the linguistic imaginary. This idea is also presented by Tzvetan Todorov in the Decameron Grammar, who configurates the concept of the universal grammar, a modular system sub-devided into modus essendi, modus intelligendi and modus significandi. A system corresponding to three sides of the creation : the universe, the human perception and thinking and the language. Thus we consider their interaction is generating another unity which, on its turn, draws both the descriptive and the orphic explanation of the world.*

Keywords: *capture, impression, expression*

To follow an impression in its coherence building poetical meanings on a free semantic chain configurated in an endless combination of signs, means to try and to notice the universal contemplation in its deepness, is to take over archetypes of the nature harmony, its ceremony**,** by means of the imaginary. But this one on its turn doesn't let himself captured – in its splendour or on the contrary in its unsightliness – through a latent estate of the contemplation. The imaginary springs out from its intimate structure through the language strategies, the semantic articulators capable to create a thread between the impression and the expression, a unity as embodiment of a sensation in the poetical utterance. These ideas are to be found in a book of Tzvetan Todorov *Poetica The Grammar of the Decameron*, the concept of the universal grammar, a grammar devided into a modular system *modus essendi*, *modus intelligendi* and *modus significandi*. (Tzvetan Todorov, 1969) corresponding to the universal exploration, to the human thinking this one being intimately connected to the language. Therefore, in terms of the poetry, an inter–action between the three configurates both the descrptive and the orphic explanation of the world. As a semiotic actant the metaphor achieves out a connection between the poetical aspiration and the great ancestral whole of the origins, a link with the universe in its ancestral purity**.** The mataphor encapsulates a dream or a sensation, creating at the same time the unity with the poetical function of the language. Whereas the dream or the sensation could remain into the field of the contemplation the metaphor achieves out the performance of the dream into the language. Tudor Vianu speaks in *Opere. Studii de stilistică Problemele metaforei* about the psychological function of the metaphor as a consciousness of a similarity between two terms in accordance with a consciousness of a distinction of the two. A consciousness of a distinction into a similarity (T. Vianu, 1975). However how can we measure the distance between the dream and the metaphor? Tudor Vianu gives the answer through the above

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mentioned psychological function of this figure as a language strategy. In a adream it does function a total similarity between the terms overwhelming the reality, while the metaphor covers a distinction in a similarity, the author drawing the conclusion that the *raving symbol is a total synthesis* while the *metaphoric symbol is a lacunose synhesis* (T. Vianu, 1975). A point that opens a receptacle meant to create an infinity of meanings, thus the language strategy, namely the metaphor, operating the link between contemplation and the poetical display, a beauty in its spellbound estate lapsing, without the frame of its utterance. Like a journey having the departure in the impression with an arrival into the knowledge yet rising from mystery. This mystery placed on the lacunose synthesis recalls the concept of Lucian Blaga's metaphorism, that of the cohesion moment with the transcendent, namely the status of the man generating the substance of the metaphor in the proximity of the mystery carrying out into the light a truth, then delivered to the reality. And quite very similar to Coleridge's definition of the metaphor that of a *symbol established in the truth of things* (Coleridge, *apud* P. Ricoeur, *Metafora vie*, 1984 :383 **)** and of what Paul Ricoeur himself configurates as a *vivid metaphor* (P. Ricoeur, 1975**)**. In Ricoeur' s vision a fall of the prime reference brigns about a suspended reference and this one on its turn has as a result a new one, displayed, metaphorical, and highlighting the poetical speech as a whole, in fact an exploration of the mysterious image of an impression through the language strategy that, in this case, is the vivid metaphor. The common key of these three theories being a metaphisical symbol as a lacunose synthesis in accordance with a suspended reference generating a new one, the difference being an anthropologist vision versus a semantic one.

In Roland Barthes vision, *La Lecon*, Stendhal developes a semantic travel having as a point of departure the vivid fragment springing out of the deepness of the reflexion then articulated upon the sign in order to build the significance. He places under the name of Album the pleasure of the discovery, the feeling of the beauty in an endless flow of overwhelming sensations, a pre-image rising in Stendhal's soul discovering Italy. Whereas under the name of Book on the other hand, Barthes configurates the steadfastness of the phrase, its measure as a second step, the former not allowing to harmonize the fullfillment generated by the happiness of this discovery during the writer's journey throughout Italy. Music, love, architecture and women create an inner espace under a spell beyond the rigid espace of the language bounderies. In this soul area it does exist the endless sensation bearing the charge of a transision only, of an irradiation yet not constructed into the so-called communication. As in this oppositive field vivid fragment = Album and frame of a construction = Book is to be found the expression of a synthesis or what Barthes understands by the so-called *writing*, the language mythology which entails the non-standard language of the literature. It is to create a shape, a transfer of the vivid fragment into a frame, a sign rooted in a sensation becoming on its turn, a new vivid fragment. The beauty of Italy is no longer a beauty as a raw material, Barthes speaks in terms of a display oriented towards the ceremony of the beauty through a semantic chain rooted in an endless combinations of signs, an alchemy of the raw material touching the point of its fabric, a way that unifies the *signifie* to its *signification.* And it is also about a transition of the author's sensible ego into the ego's ceremony similar to the above mentioned transition from Sendhal's Album into the writer's novel *La Chartreuse de Parme.*

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Barthes asks himself about the construction of the *writing* finding an answer in the idea of the conquest, the triumph of the arbitrary linguistic sign upon the flow of sensations waiting in front of the difficulties of the language, up to its entrance into this frame – a mysterious harmony generating the symbol.

Kate Hamburger, one of the most outstanding theorist of the new-aristotelic poetics makes also the difference between the *poiein* and *legein* (Kate Hamburger, 1957) speaking about the border between the fictional narration and the common utterance system, a border that encumber literature to interfere with both scientific language and the common one. This border is the fabric, a shape modeled by the sign, the result of a perception processed by means of the materials of the language, as tools similar to the colours processed by the painter or to the stone processed by the carver. Fiction, considers Gerard Genette, is marked by an aesthetic judgement while common language is neutral and doesn't bear any charge of symbols. Exploring fiction means to get out of the common field of the language exercise which focus on truth, persuasion and rules. He underlines, speaking also in terms of Frege, that fiction is neather true nor false but as Aristot would have said fiction would be *possibl e,* and the paradoxical contract of a mutual lack of responsibility between author and reader is to be found and considered the famous art for art's sake. Genette drawing the conclusion that if there is a way for the language to become art or to define itself as capable to build a litararity, in terms of Jakobson, this way is without doubt fictional. (Gerard Genette, 1990).

Roman Jakobson even in 1919 makes the link between language and its poetical function underlining that poetry becoming in a way intransitive mostly reduces the function of communication, specific for both common and emotional utterance, *Poetry is language in its aesthetical function* Jakobson said in his essay of 1919. The common language being mostly reduced, the poetical one takes shape through a twisting movement of the message in its inner estate. Encapsulating the perception of the universal contemplation into the frame of the poetical language is therefore to semiotize the sensible world through a *cosa mentale* process, is to capture as a matter of fact, some dimensions of the ilocutory tension which becomes poetical utterance, in terms of literarity. But in the second half of the twentieth century, the fall of the cartezian systems into the brakets of the relativity, the desolemnization of metaphysics as well as the ironical dialogue with the past, brought about an errosion of the *poiein,* on a literary background that claims its rights to disestablish the literarity. Therefore the more the language stategy encapsulating the Album into the Book decreases and the metaphor as ontological index disapears, the more a re-construction of a lapsing image into a frame takes place through a replacement of the literary intransitivity by a double intention of the transitivity in its indirect and direct dimension.

The Romanian theorist Gheorghe Crăciun considering a decrease of the reflexivity in poetry, as belonging to the ancestral oraculary language and not in accordance with the modern sensibility, points out the idea of an external reflexion primarily transitive (Gh. Crăciun, 2002). We have forwarded the thesis considering modern utterance in poetry doesn't function in a pure transitive estate, being delivered in a binary system which forms a field of the modern poetical tension: on one hand an indirect transitivity the support of which being a metaphor included into the sequence and on the other hand a direct transitivity based upon a closed metaphorical system and upon the disestablishement of the symbol. For the first side of this imbricated transitivity – the indirect one with the support of

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the metaphor included into the sequence we have found also Catherine Kerbrat Orecchioni **'**s concept of both the implicitative trope and of the encyclopedic trope,(C. K. Orecchioni, 1986) acting in modern poetry as expression frame for an impression. For example in a poem of Nichita Stănescu *Lecția despre cub – The Cube Lesson* a direct transitivity of the message is melt into a lapse of symbols building however a modern literarity of indirect transitivity through the fictional trope *broken corner* of the cube which is our civilisation placed in front of *Homer's eye* – an encyclopedic trope – designating the rhetorical greatness of the illustrious forerunner 's vision.

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