

FIGURATIVE DIMENSIONS IN GRIGORE ALEXANDRESCU'S ROMANTIC POETRY

Elena -Andreea DINA*

Abstract: This work tries to emphasize 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 affirms: "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." (Badescu, 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 feelings 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 C. Ionescu distinguished "a coal poetry bleak metaphor." (C. Ionescu, 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's 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.

* University of Pitești, dina.andreea55@yahoo.com

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." (B descu, 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." (*Frumuse ea D- ei*) or lyrics of *Via rustic* ;,, În cugetu-mi mul umit, / Să vînd o-nalt putere, / Eu ascultam în t cere / Al multor mii de fiin e / Concertul nem ruginit."

Natural phenomena are presented as if coming to life, as evidenced wind force in the poetry *Via câmpenească* : „Prin aluni sulfa vântul / Frunza u oră clina, / Nuci bătrâni ca pământul / D-alungul se desina; / Unda cea armonioasă / A unui ascuns izvor / Ca o oapă 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 să se refince, abia să sună / Ca glas care moartea este aproape să-l curme, / Când viața-ncetează treptat înghesând / Un greier ce cântă, o iarbă, să sună singing, grass, să sură, / Stufoasa pădure, pierdute cării, / Adâncă murmur ce-n viață natură/ Ca geniuri tainice 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 vitejilor trecute/ și puternici legioane păță marginea-ai privit,/ Virtuții mari, fapte cumplite și sunt ie cunoscute,/ Cine oară poate se fie omul care te-ai negrozit?/ Este el, cum să arătă sabia lui în armură/ Cavalier de ai credință, sau al Tibrului să păță/ Traian, cinstea a Romei să se luptă cu Natura,/ Uria să alături de Dacie, sau să Mircea cel Bătrân? Mircea! Îmi să spundă dealul; Mircea! Oltul repetă/ Acest sunet, acest nume valurilor primește; Unul altuia să spună; Dunărea să înțină/ și ale ei spumă unde să treacă mare să 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 vară cea bogată / Vine iarna-nătărată / bate vântul în grozitor" (*Priete ugul și 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 *Frumuse ea D- ei* almost an entire stanza is based on this figure: „De unde vine oare? / Din sferele senină? / Din zefirii ce zboră? / Din iarbă ce optează/ Din plantă ce trăiește/ 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! căt de mult amară, / Viața o să-mi pară! / Minuturile, veacuri o să le socotă/ A oricărui rază / Noi lacrimi o să văză / Când pe streinătățile, străinătățile iesc!" (*Inimă mea este 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-eight, figure

found in *A teptarea*: „, Acesta este ceasul...sau cel pu in sose te,/ Dar ea unde s fie? De ce nu se ive te? (...) / ...Se auzi un sunet... S ascult... mi se pare.../ Nu e nimic: o frunz în vale a c zut.”

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.” (B descu, 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 *Uciga fr voie*: „,Apoi deodat în nori se ascunse./ i lipsa ei dete cumplitul semnal:/ În spaima nespus ce-atunci m p trunse/ V zui trecând moartea pe palidu-I cal./ Schelet d-alt lume, cu forme cumplite/ Râjind c tre mine privea neclintit:/ În mâna-I uscat , în unghii ascu ite/ inea o femeie... din capu-I zdrobit,/ Mu ca câteodat , mu ca 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 arat sabia lui i armura,/ Cavaler al credin ei, sau al Tibrului st pân, /Traian, Gloria Rome ice se lupt cu natura? / Uria e al Daciei, sau e Mircea cel B trân? / << Mircea! >> Îmi r spusne dealul; / << Mircea! >> Olt repeteaz ; / Acest sunet, acest nume, valurile-primesc, / Unul altuia îl spune, Dun rea se-n tiin eaz , / - ale ei spumate unde c tre 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 s lbatec mânie / (...) Cu focul care arde în pieptu- mi sfâ iat” (Suferin a) . In the poem *Nu, a ta moarte...* there also appear metaphors in lyrics: „, Fierul cel ro u care- apas / Mâna cruzimii p- un osândit, / Mai adânci urme nici el nu las / Decât amorul astfel sim it.”

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 interior flux which generates this projection, its underground coordinates.” (Horia B descu, 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.” (C linescu, 1962: 165) .

There are many epithets in lines such as: „, i negur , i viscol, i cer înt râtat’ (Suferin), „Pace adânc ce mi-ai r pit “(Nu, a ta moarte ...), „N dejdi, via , cinste, sim irile-nfocate ‘(Când dar o s gu ti pacea ...), „, Misterioas limb a silfilor cere ti’ “(Unei necunoscute moldovence) etc.

In addition there are also comparisons as: „, Unde se-nal un fum de sânge,/ Ca bluestem jalnic i necurmat! “(Nu, a ta moarte ...) or, „, Eu lan urile mi le zgudui cu mânie, Ca robul ce se lupt c- un jug neomenos, / Ca leul ce izbe te a temni ei t rie / i geme furios . “(Când dar o s gu ti 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

the time returned which the subject reclaims, contributes to the achievement of that true color (of place or time) that Romantics discover and theorize.” (Angheluș, 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 Angheluș 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.” (Angheluș, 1973: 140).

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