FOLK LANGUAGE IN MARIN SORESCU'S WORK

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Abstract: *We wish to discover in Marin Sorescu's lyrics the folk language's humor, the critical spirit, the rich lyrical imagination, the capacity for verbal invention and spontaneity. That's why we'll especially focus on the folk language, the Oltenian idioms conditioned by the social-cultural factor, which leaves a specific mark upon the characters present in the series La Lilieci and in the children's volumes.*

Keywords: *Oltenian idioms, interrogation, interjections*

A poet, dramatist, essayist and gifted writer with a exceptional vocation, Marin Sorescu dedicated himself to literary creation with a peasant's *"diligence"* and *"squandering"*, a peasant who knows its purpose in the world, by writing the poem "*Solemn"*:

"Toate hârtiile mele/ Le-am cărat cu brațul/ Pe un câmp mare,/ Le-am semănat solemn/ Și le-am arat adânc/ Cu plugul./ Să văd ce-o să răsară/ Din gândurile acestea,/ Din bucurii, din tristețe, din fericire/ Iarna, primăvara, vara și toamna./ Acum mă plimb pe câmpul negru/ Cu mâinile la spate,/ Mai neliniștit cu fiecare zi/ Nu se poate totuși/ Nici o literă să nu fi fost bună".

In his work, Marin Sorescu used artistic expressions and common and folk language, the most current possible to describe existential states, familiarly treated, admitting:

"Sunt (…) pentru poezia care-și pune problemele mari ale omului, fără a se angaja să răspundă mecanic la ele. Sunt prin urmare pentru poezia ca instrument de cunoaștere a omului ca om. Să dialoghezi despre problemele fundamentale ale tale, ca om: fericire, adevăr, existență, moarte (...). A avea curajul să-ți dezvăluie subiectivitatea, sufletul până în cutele lui cele mai întunecoase, spaimele și năzuințele cele mai intime". (Sorescu, 1968: 151).

In contrast to poets who have classically featured the most important lyrical themes of poetry – creation, life, death, destiny, love etc – Sorescu, in his stylistically behavior, with his shirt unbuttoned completely and his sleeves rolled up, he debates these subjects as a mystery servant and with a specific humor.

The sad and delicate joke, without clownery of others, is his way of considering life and death. He did not intend and never wanted to make people laugh through the folk language that he used, he wanted to do this through his lyrics.

The folk conception of love is obvious in those "*incantations"* – in *Descântoteca* – true "*comedies"* with "*him and her"* in which the language, dialogues, ironies, fireworks and the reduction to family universe advocates for the integrity of this volume in the prolongation of the series *"La Lilieci*" or even in its center.

If in the folk poetry love is a game, our poet tries to break the rules and makes up a new expression *"de-a v-ați vățelea"* (in which the critic met a Tudor Arghezi line *"De-a v-ați ascunselea"*).

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The folk language fills Marin Sorescu's lyrics, lyrics in which the parodist "is childish", with fine fantasy and gentle irony which accompanies the moral.

"Calci ca-n strachini, spargi și strici/ Halal veac, halal furnici" (*Altă furnică*)

The logical relations between objects are in a transposition phase so that overturned logical relations can result.

"Eh, un cal de-aș avea,/ Să-l sui colea în spinare, / și să-l plimb/ prin lumea mea, / Eu pe jos și el călare" (*Dii*)

Children are playing with words as if they are toys and the poet, being childish, creates words or is playing:

"Mi se-ntr-una mi se-ncotro/ Mi te duce mi s-ar culca/ Încotro căci eu nu pot/ Să mă mai dezvăț de dulce./ De dulcele, de ulcele/ Dedulcite-n dulcigaie" / (*Mi*)

or: *"Cucuriguu! mii de zodii/ Cucuriguu-gululu/ 'N cotcodacul de prin rodii/ Cum i-am spus chiar eu lui Lulu."* (*Cocoșește*).

In the poem *"Cântec de-al dracului"* a folk style structure achieved through monorhyme, paired rhyme and anaphora is met:

"Ce spumă sub cascadă, / Ce iarnă sub zăpadă, zăpada de pe zadă/ Țineți-o să nu cadă/ Că vine-o avalanșă/ C-o piatră-n ea etanșă, / Ce viscol e la munte, / Ce apă e sub punte, / Ce gheață e pe apă, / Ce copcă ce te scapă/ Dacă te dai pe gheață/ Cu vârsta ta în brață".

The sayings are used in their original form but with different valences:

Adevărul iese la lumină/ Extrem de încet/ or

Untdelemnul iese la suprafață/ Numai după ce-a fost înecat" (*Adevărul iese la lumină).*

as like popular phrases:

"...te înalți după mintea/ care ți-a plecat cu sorcova" (*Oriunde, sus*)

or when he says he put his glasses on his nape to see only "*With his after mind*" (*Precauție*). Sometimes the saying's elements are restructured:

"M-am îmbrăcat c-o armură/ Făcută din pietrele care-au rămas/ După ce-a trecut apa" (*Precauție*)

Some popular phrases are recreated – sewn with white thread:

"Ce-am făcut acum zece ani ... / Ei, asta e un cusur cu ață albă" (*Sonetul XXXI*) or *"Suntem amândoi niște perde vară"* (*Sonetul XXXII*)

The folk language is especially present in the volume *Descântoteca*, in the series *La Lilieci* and in the children's volumes, where we frequently stumble upon apostrophe, interrogation, interjections:

„Moșul ține de cazma, dar o scapă din când în când/ Poc, poc, poc/ Și tocmai atunci – pleosc!" (*Halebarda*)

In the poem *Cântec de-al dracului* a folk style structure achieved through monorhyme, paired rhyme and anaphora is met:

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We frequently see collocations, which appear in an independent way or in a collage of poetry. The consecrated collocation "*Green sheet*"(*Foaie verde*) is the title for a poem in which the communion with nature is expressed in a serious tone with echoes of Eminescu:

"Codrule,/ Dă-mi o frunză de sus,/ Pentru lumină și pentru tinerețe,/ Și pentru viața care nu moare./ Noi ne-am scris sufletul/ Pe frunze ... / Codrule,/ Dă-mi toate

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frunzele tale/ Să cânt cu ele. / Sau mai bine cântă tu/ Și cu sufletul meu." (*Foaie verde*)

The famous metaphors of *Mioriței: "On a field/ On a mouth of heaven"(„Pe-un picior de plai/ Pe-o gură de rai")*, are used in many other poems, in their originally form or with small modifications. The poet's spirit swims daily in the soul's waters which does not even have a bridge and if he would drown *"I'll clung onto a field/ and I'll swim towards the heaven mouth"(„mă țin de-un plai/ Și-not spre gura cea de rai")* (*Bridge over the soul- Pod peste suflet*); the venerable white sheep, the blessed black sheep, the books which kept, throughout time, our history, our sufferings, our artistic beauties, risen from *"the mouth of heaven" („gura de rai")* or they have entered in spring *"On a mouth of heaven, always a little crooked…"* (*Venerable white sheep, blessed black sheep - Prea cinstite oi albe, cuvioase oi negre*).

In the poem *"Mi"* a phrase appears formed by the combination of the two: *"On a foot of heaven"* (*„Pe-un picior de rai")* , and the word heaven is the starting point for a word game (as we shall see) as in children's language: *"…picior de rai, / de raie, / De raiale de râiele"*.

The folk verse *"Fluiere de soc"* forms a collage: *"Războincii (...) stau în cojoace de lână/ Rătăciți pe fluiere de soc"* as the Christmas carols' verse: *"Să ni se arate…/ Cerul cu stelele și istoria toată"* (*Prea cinstite oi albe, cuvioase oi negre*).

A tale phrase – *"As threads in four threads"* (*„Ca de fire-n patru fire")* is used in the poem *Descent* (*Coborâre)* where the poet – as a tale character – lowers himself to the soul with his rope left in the sun, towards that realm *"where there's a waste/ As threads in four threads"("unde e o risipire/ Ca de fire-n patru fire").*

The stereotypical phrase at the end of tales is used in a love story *"taken from life"* or *"more suitable" "pinched out of life"* which needs to end like all other stories:

"Și-am încălecat pe-o șa/ Și-oi mai încăleca" (*Dimpotrivă*)

The poem of New Year's traditions provides the one in love, whose calendar begins with love, the song of the carol: *" Sorcova vesela spun pe cer,/ Oprindu-mă în dreptul fiecărei stele/ Și întrebând din poartă: / Primiți sorcova?"* (*Oriunde*)

The sayings are used in their original form but with different valences:

"Adevărul iese la lumină/ Extrem de încet/ Untdelemnul iese la suprafață/ Numai după ce-a fost înecat" (*Adevărul iese la lumină*) or when he says he put his glasses on his nape to see only "With his after mind" (Precauție). Sometimes the saying's elements are restructured:

"M-am îmbrăcat c-o armură/ Făcută din pietrele care-au rămas/ După ce-a trecut apa" (*Precauție*)

Some folk phrases are recreated – sewn with white thread becomes blemish with white thread: *"Ce-am făcut acum zece ani ... / Ei, asta e un cusur cu ață albă"* (*Sonetul XXXI*)

When searching for the folk roots of Sorescu's poems in other series than *"La Lilieci"*, it is obvious that our poet overturns, metamorphoses, demystifies and twists everything he knows from his elders. But this fact does not undo the affinity with its spiritual fond belonging to the poet's world, world in which he has his springs as he said so himself, and as the trilogy *"La Lilieci"* shows.

"M-am adunat/ Din toate izvoarele care s-au pierdut/ Încă înainte de nașterea mea./ Pot da o listă lungă/ De gânduri care, venind de sub pământ,/ S-au înfipt în porii sufletului/ Ca sulițele într-o panoplie" (*Câte puțin*)

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Conclusions

As he said so himself, with this book the poet tries a similar experience to the one from *Amintiri* by Ion Creangă, an experience of recovery, meaning aesthetics, and an experience of poetic generalization of the Oltenian idioms: *"Cartea La Lilieci... poate fi luată și ca o încercare de reconstituire a epopeii satului (...) și ca o carte de amintiri din copilărie. Una din ambițiile mele cele mai mari a fost să demonstrez că și graiul oltenesc este tot atât de literar ca și celelalte, pe care oltenii le-au receptat cu bună credință (...)". (*Hinoveanu, 1974: 96-104).

The poet who imprinted in our minds this Romanian hearth through a book, confessed that for him: " *…this village is a pole porch within the Romanian village's big home, of which I love to lean my forehead. The Romanian village is the continuer of the old ancient fortresses, in the meaning of keeping a civilization … for me, Bulzești, is the gift which history gave me*".

Publishing this controversial book, the poet unveiled through the call for an age of "innocence" not just a structural theme of his creation, he unveiled the supra theme itself. Because he is not just the author of two children's books (*Unde fugim de-acasă* and *Orientul infinitului mic pornind de la nimic*), not just the writer who loves children and who aesthetically recovers the lost infanthood's times, but the artist who grants childhood – as an universe and the specific mode to be, to have an attitude towards the world – an existential significance, as Creangă did, a serious meaning and not a philosophical date. These big eyes opened on the world, that wonder with which the poet looks toward his surroundings, that irony, that ingenuous humor, that innocent game suitable for Marin Sorescu are nothing else but reflexes of a prolonged childhood, through which he is universally understood in his essential notes.

If, in its ensemble, *"La Lilieci"* establishes an original lyric monograph of the Oltenian village, the first volume provides a rural childhood monograph, with some general information, specific to village life, thus specific to tradition and national mythos, and some other information specific only to the Bulzești village. A speech regarding the world of childhood can be implemented in Marin Sorescu's poetry study.

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