ARGHEZIAN SYMBOLIC PARATEXT

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Abstract: *This study focuses on presenting the paratextual symbolization for the Arghezian volumes of verse. According to the definition of the paratext, after Gerard Genette, and cognitivist theories, the Arghezian titles constitute distinct categories, the majority of them leading to the lyrical matrix of the author; all of them converge to metatextual aspect of speech, based on the book isotopy. Arghezian context is characterized by the combination of opposites, and that feature is an obvious fact from the paratext.*

Keywords: *paratext, title, book.*

The concept of the *paratext*, introduced by Gerard Genette, includes a set of verbal productions, *"a bound of printed text that actually conducts the reader's perception of the text*" (Genette, 1997: 2). Quoting the respective author, we can say that the paratexts represent *a vestibule* of the book universe, a liminal zone between real and fictional.

Beyond the author's name which operates as an index of a particular style or literary school, the title *"has both a stylistic and a poetic function [...], also occupying a prime position in the text-receiver established report"* (Ibidem:73). The title initially attracts the reader's attention, acquiring a primary significance ulteriory compared with the textual experience: *"moniker must be correct so as not shocking, not so exactly, how suggestive"* (Irimia, 1999: 31).

Therefore, paratextuality has as a main component the title which involves an action taken by the writer after the creation process; for decoding it, the reader goes over the reverse process, the action of the decoding the linguistic sign.

From the cognitive perspective, the linguistic knowledge is a type of metaphorical cognition, because, as Eugen Coşeriu said, *"language is essentially cognitive activity: activity of knowledge that is done through symbols"* (Coşeriu, 2009: 171-172). So the title is a symbol equivalent of a human experiential metaphors overlap area over the immediate revelation to calling to whom preceding the contextualized assembly. The metaphor becomes the territory of reconciliation between thought and imagination, representing both as intellectual issues and as a linguistic act.

To name a thing in terms of an another thing becomes a metaphor of the human experiential specificity. So the Arghezian willingly hipercodated titles send the reader to a general area of knowledge that arises from decoding reported on contextualized title.

This study focuses on presenting the paratextual symbolization for the Arghezian volumes of verse. This approach is difficult because of the ability of regeneration and generalization; Each of the many editorial appearances of the author includes an infinity of contrary or surprising associated sems.

In the same way that Arghezian poetry was impossible to be integrated into a particular literary school, the paratext of his volumes do not follow clear principles, pointing out the diversity. However, there are some defining characteristics of it: poetic intuition of its isotopic matricial symbols (the book, divinity versus humanity, the tree)

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and the developing of a vast semantic field of them, dominated by the nominal group combined with the using of the adjectival epithet of the accentuated qualification.

The semantic paradigm of the paratext leans towards formulating metalingual title, being in connection with the matricial symbol of the book - creation. The symbol becomes a metaphor for cognitive Arghezian language, named directly just in playful volumes of *grains* and *grit*, as *My Little Evening Book*/ *Cărticica de seară* and *My Beautiful Book/ Cartea mea frumoasă*.

The derivative *little book* tends toward a relatively arbitrary of the linguistic sign, because it implies a partly motivated relationship of its using related to the lexeme *book*. It expresses both the golden age of childhood and the modesty status of a self. The appreciative, recurrent epithet *beautiful* describes the fundamental feature of an act signifying permanent artistic aesthetic.

The semantic field of the book is complemented by specific signs which are used in the metalingual paratexts of the volumes: *Cuvinte potrivite, Alte cuvinte potrivite, Stihuri noi, Stihuri pestrițe, Poeme noi, Silabe, Una sută una poeme, Versuri*. The isotopy of the book is completed with the oximoronic alotopy of the *Flori de mucigai*, through which the particular significance is different, even contrary to general significance of creation. *Beautiful* verses are in an opposite coincidence with the *ugly* lyrics, lexically sustained by the specific linguistic signs. At the experiential level, they represent another facet of the beautiful aesthetics.

The Arghezian semantic paratextual paradigm is dominated by the recurring nouns; in its unarticulated form, it gives speech generality, also representing metaphorical references to the experiences of the self: *Mărțișoare, Hore, Făt-Frumos, Frunze, Cadențe, Silabe, Ritmuri, Crengi, Deslușiri.* The proper name gives an indication of the semantic translation of reality to fantasy. The other nouns semantically equate with the matricial, isotopic Arghezian symbol, in relation to the explicitly or implicitly metaphorical art of writing.

The semem *mărţişor* aims to coordinate semic node denoting the object of adornment, tied by a thread stitching, red and white, which offers but a sign of the arrival of spring; at the cognitive level, it may be associated with the metaphorical aesthetic plan of the fecundity of creation. *Hora* reveals the artistic side of existence by combining music and literature. This semem may be associated, at significant levels, with rhythmic movements (*Rhythms*/ *Ritmuri*), semantically linked, by extension, to the sequence of harmonies, called cadence/ *cadențe*. The aesthetic reveals itself to corroborate the arts and supplemented with the signs of the natural artistic transposed from the perspective of self enunciation, which are consistent with another Arghezian matricial symbol, man as a tree: *Frunze/ Leaves*, *Crengi*/ *Branches*. *Syllables* sign accords directly with the internal structure of the matricial symbol of the book, representing an indispensable component of it.

Two of the titles of books, *The Apiary*/ *Prisaca* and *Noaptea*/ *The Night*, present individualization through articulation. The first of them is a metaphor for the universe finely organized by particular laws contemplated by self enunciation and elevated to the status of the symbol. The metaphor of the *night*, sign equivalent to *death*, acquires, through articulation, meaning an election of the ego for reconciliation with the world and the threshold smooth transition to another dimension.

Another category is the collocation title. This is usually a nominal group:

1. nominal group with a noun center and an adjectival adjunct: *Agate negre, Cuvinte potrivite, Alte cuvinte potrivite, Stihuri noi, Stihuri pestrițe, Poeme noi,*

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Frunzele tale, Cartea mea frumoasă, Animale mici și mari, Iubitele noastre animale;

2. nominal group with a noun center and nouns in the genitive case as adjuncts (*Facerea lumii, Țara piticilor, Prietenii copiilor, Sporturile copiilor*) or nouns in the dative case as adjuncts (*Cântare omului*);
3. nominal group with a noun center and numerals as adjuncts: *1907-Peizaje, Șapte cântece cu gura-nchisă, Una sută una poeme, Șapte frați.*

Of course, there are exceptions to this classification, such as using exclamatory interjections *Hallelujah*! / *Aleluia!*, correlated with religious symbolism, which is enriched with semantic expressiveness both laudatory or rhetoric (equivalent synonymous with *Amin* lexeme) or using the non-semantic numeral *XC*; in that case, the ambiguity leading to calling the extreme.

The nouns of the nominal-center group are variations of the same frame: the matrix of creation; all of them converge to metatextual aspect of speech, paratextual already intuited. The isotopy of the book isotope specific is related to *Arghezianism*, revealed to the reader through its particular elements: *cuvinte, agate, stihuri, silabe, cadențe, ritmuri, frunze, crengi.* Their determinations nuance each element, building around it, signifying a possible network disclosed, in particular, every discourse of volumes.

For example, the first Arghezian cycle, never published in full and kept in manuscript, entitled *Black Agates*/ *Agate negre* shows symbolist-Baudelairian side of his early formation. The semem *agates* contains the sem of treasure and the metatextual one, the sem of creation. At the lexical level, duality is derived from homonymy, the term designating both a variety of semiprecious stone and a typographic font type.

The paratextuality of the collocation for the *Cuvinte potrivite* volume founded a cult of the word as the foundation of creative writing whose arcane lies deeper meanings, disclosed during the reading. Arghezi's words are accompanied by a driver of signification, matching, *meaning crafted*, carefully chosen forced into emotional context or semantic sphere selected from more choice, even unpoetic levels.

The linguistic sign is constituted as an entity to calling a particular signification in the case of each discourse that can be decoded by reference to context. All of these signs is the overall paradigm, macrotextuală of writing. Arghezian context is characterized by the combination of opposites, and that feature is an obvious fact from the paratext.

The craft of the Arghezian language arts manifests throughout his lyrical productions, author himself declaring himself a jeweler as carefully in matching each entity in a coherent, unified universe.

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