STYLISTIC ASPECTS IN PSEUDO-KINEGETICOS

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Abstract*: This study is focused on the research of the stylistic aspects that can be identified in* Pseudo-Kinegeticos*. The author uses mostly epithets, enumerations and inversions in order to create his phrases. The text has a special rhythm which makes Odobescu's work look like a poem without verses.*

Keywords*: figures of speech, masterpiece, equability.*

The essay *Pseudo-kinegeticos* can be difficult to understand for readers who are not familiar with the frequent changes of setting. Only those who want to know more or understand the connection between insignificant facts can finish this book without feeling bored. This masterpiece must be read in silence, having the mind eyes activated in order to see the beauties of the imaginary trip and the author's scientific efforts. The world in *Pseudo-kinegeticos* is full of beautiful and harmonious sounds which can reveal the real Odobescian style once they are identified.

The way the author separates his work in 12 chapters represents an essential aspect from a stylistic point of view; each chapter has no title, but a familiar, funny and brief description of the content: eg.: „I. Să mă încurc oare şi eu în calea vânătorilor? – Cartea ta şi Precuvântarea mea. – *Utile dulci* sau Sosii şi d-l Socec. – Ce zice Nimrod despre podagra mea. – Arcadia pe câmpul Bărăganului. – De la moş Doru, drept în pustii. – La conac! – Vai de bietul Gogoli, ce era să paţă!" (Odobescu, A., 1955: 123).

At first sight, the chapters and their content seem not to have any connections, but the way the author succeeds in getting them together, makes this masterpiece be so different from any other work in the Romanian literature. *Difficiles nugae* (difficult things) is the expression chosen by the author in order to indicate the main theme of the whole text.

Odobescu creates this link between ideas through some "tricks": he addresses himself in a familiar way, he keeps a serious speech which he combines with jokes and sarcasm, he uses folk expressions and Romanian proverbs; he mixes the archaisms with the neologisms; he does his own translations from Latin, Greek, French, German and English, but he also keeps the original fragments in his work.

The expressivity of the text is given by the existence of the figures of speech:

epithets:

The most frequent epithet is the word *dulce* which Odobescu used all his literary career: *dulci şi duioase visări* (128); *dulci mulţumiri* (131); *dulcele cuib* (140); *dulcea limbă* (140); *dulcelor dezmierdări* (144); *cugetărilor dulci şi duioase* (149); *dulce răpire* (164); *dulcea viaţă* (208).

If we clasify the epithets according to their physical and moral aspect, we can identify: physical epithets: *susur noptatic* (130); *sunete uşoare şi nedesluşite* (130); *slabă suspinare* (130); *brâne şerpuinde* (130); *scâinteile strălucitoare* (131); *vâlvoare roşiatică*

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(131); *bânda turturică* (140); *vorbe blânde* (146); *undele limpezi* (141); *simţiminte adânci* (154); *aburoasele sărutări* (164); *miresmele răcoroase* (206); *zgomotoaselor amăgiri* (208), etc; moral epithets: *farmecul tainic* (130); *suflete duioase* (130); *drăgăstos necaz* (131); *amoroase porumbiţe* (140); *farmec amoros* (141); *rouă întăritoare* (149); *piscuri furtunoase* (151); *amăgitoarea pradă* (167); *zadarnice doruri* (172); *vuiet armonios* (175); *vibraţiunile melancolice* (176); *abureala pătrunzătoare* (206); *învietoarele plăceri* (208); *nori posomorâţi* (214), etc.

enumerations:

- of adjectives: *desfătare vânătorească mai deplină, mai neţărmurită, mai senină şi mai legănată* (128); *căţeii cari aveau cap mai mare, bot mai larg, nări mai deschise, urechi mai subţiri şi mai bine croite, piept mai lat, picioare mai lungi, coadă mai groasă la rădăcină şi mai subţire la vârf* (145); *cugetările cele mai nobile, cele mai puternice, cele mai graţioase (150) etc.;*
- of nouns*: „cetele nesocotite de arcaşi şi de lănceri, cârdurile nenumărate de zburătoare, turmele nesfârşite de animale"* (165); *le-a istorisit multe şi mărunte despre literatura, muzica, instrucţiunea şi politica României, dupe ce le-a vorbit pre larg despre dascălul Lazăr, despre Alexandru Voda Ghica, despre mitropolitul Dosoftei, despre Tudor Vladimirescu, despre meşterul Manole, despre Ianache Văcărescu şi despre alţii mulţi câţi în Christos s-au botezat pe pământul românesc* (181); *pe sub dânsul se rânduiau, ca trepte ale unei scări de uriaşi, plaiul Răboiului, munţii Neharniţa, ambele Muse, Macieşul, Brezeul, Piatra Penei, Carâmbul şi multe altele mai aşezate* (221), etc.

The enumerations represent a feature of the Odobescian style, which are needed in the construction of his equilibrated phrase. In order to do so, the writer uses more adjectives and nouns.

inversions:

înalţilor munţi (151); *dalbei regine* (151); *măiestrită eleganţă* (153); *nobilului animal* (153); *misterios efect* (154); *pietoasa mirare* (154); *simpla şi reala natură* (154); *legendara vânătoare* (155); *însufleţitelor sculpturi* (159); *împărătescul simulacru* (159); *voiosul şi semeţul cântic* (165); *fieroasă mândrie* (190); etc. Odobescu likes inversions, most of them being also epithets; in this way the sentences become more poetic, some words are better emphasized; one can observe how the author chooses his words and phrases carefully.

The comparisons and personifications are used more when the writer presents the bisocean's fairytale. In the other chapters of *Pseudo-kinegeticos* the comparison and personification appear in descriptive sequences of landscapes: razele *sclipesc ca aurul* (141); *cerul se încinge* (131).

Some readers see from the beginning that Odobescu's phrase is melodious. This thing happens because there are other elements which „catch" the reader's eye: the way the words, the expressions, the events, the descriptions are written. The sonority of the words, the right number of words in a sentence and the harmonious way of putting the sentences in a phrase create the artistic effect over the reader.

The following examples are going to demonstrate the above statement. The fragments chosen from the text are arranged as verses in a poem:

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The bisocean's response to the German who fell off the horse can be written this way: *Lasă, domnule; / nu e nimica, / că ai căzut pe spate / şi te-ai răzimat în coate. / Rău era dacă căzeai pe brânci, / că puteai nasul să ţi-l frângi*. (231).

The rhyme between the words *brânci – frângi* is obtained by putting the verb at the end of the sentence. The cadence is also given by the two verbs *căzeai* and *puteai.*

The reader's senses are awaked by dynamic descriptions which contain sudden changes of images, sounds and situations. All the words have a certain place in determining the rhythm and the sonority. In order to prove this idea, we took the words in the text and separated them in independent verses:

I.a. *Şi-n adevăr,*
să sedem strâmb
şi să judicăm drept:
oare
b. *ce desfătare vânătorească*
mai deplină,
mai neţărmurită,
mai senină
şi mai legănată în dulci şi duioase visări,
c. *poate fi pe lume decât aceea*
care o gustă cineva
când,
prin pustiile Bărăganului,
căruţa
în care stă culcat
abia înaintează pe căi fără de urme?
II. *Dinainte-i e spaţiul nemărginit;*
dar valurile de iarbă,
când înviate de o spornică verdeaţă,
când ofilite sub pârlitura soarelui,
nu-i insuflă îngrijarea nestatornicului ocean.
III. *În depărtare,*
pe linia netedă a orizontelui,
se profilează,
ca moşoroaie de cârtiţe uriaşe,
movilele,
a căror urzeală e taina trecutului
şi podoaba pustietăţii. (128-129)

The words *în adevăr* prepare a rethorical question and they are doubled by the presence of the adverb *oare*. The author uses some comparative degree adjectives which change the accent on the penult syllable: *mai deplină, mai neţărmurită, mai senină, mai legănată*. It is created a balance between the central point of the argumentation *desfătare vânătorească* and the visual images that contribute to the delineation of the background in which the hunt is going to evolve. The scene contains words form the lexical field of nature, words that have a close or medium vowel, or even an open one: pusti*i*le

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Bărăg*a*nului; valurile înv*i*a*t*e – valurile ofil*i*te; sp*o*rnică verde*a*ţă; pârlit*u*ra so*a*relui; nestat*o*rnicului oce*a*n; cârt*i*ţe uri*a*şe; t*a*ina trec*u*tului; podo*a*ba pustiet*ă*ţii.

The nouns and the adjectives sustain the energy of the fragment. Regarding the verb, the following observations can be made: the word *profilează* is the only neologism, while the others belong to the main field of words; *gustă* is used in a metaphoric way.

The adverb *când* confers movement and balance to the main sentence:

"*când,*
prin pustiile Bărăganului,
căruţa
în care stă culcat
abia înaintează pe căi fără de urme."

An attributive clause is inserted between the subject *căruţa* and the predicate *înaintează*, with the purpose to make the language more melodious.

The symbol of the infinite is present here due to the adjective *nemărginit* but also due to the noun *ocean*; these two words suggest at an emotional level the author's love for his childhood places, which remain the same even if the time has passed. In order to emphasize the absence of bounds, Odobescu inserts in the text along with the word *ocean* its antonym *pustiile* (meaning *desert*). The aridity of the field is associated with the delusive presence of the water, because in a metaphoric way Odobescu creates the connection between spring and summer, as he does with the following verses: *când înviate de o spornică verdeaţă, /când ofilite sub pârlitura soarelui*. The appreciative epithets contribute to the creation of a dynamic and spatial scene and the adverb *când* introduces the contrast between ideas. The antinomy between epithets is obtained by using the prepositions *de* and *sub*. The first preposition introduces an object expressed by a noun which is preceded by the evocative *spornice*, and *sub* emphasizes the physical feature of an abstract concept: *pârlitura soarelui*.

The next phrase starts with a short: *În depărtare* which announces the change of perspective and which is followed by the words *pe linia netedă a orizontelui*; these words are written in front of the verb *se profilează* which accentuates the idea of expanding the space. The comparative expression *ca moşoroaie de cârtiţe uriaşe* is also written in front of the noun *movilele*, which is also the grammatical subject of the phrase. In order to establish the balance of the construction Odobescu uses an attributive clause made of abstract nouns: *a căror urzeală e taina trecutului şi podoaba pustietăţii.* The author chooses carefully these metaphors that generate aesthetic emotions and they are written at the end of the phrase in order to emphasize the idea of immortal landscape.

At first sight, the analyzed fragment could be considered a digression which is so familiar to the author, but once the text is split into verses like a poem, it suddenly reveals a special rhythmicity. The table below contains the number of syllables from each group of words that form a verse:

				III.
a.	b.	c.		
	10 syllables			
4 syllables	+ 4 syllables	6 + 5 syllables	4 + 7 syllables	5 syllables
4 syllables	6 syllables	8 syllables	8 syllables	13 syllables

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6 syllables	4 syllables	1 syllables	13 syllables	5 syllables
2 syllables	6 + 8 syllables	10 syllables	4 + 4 +8 syllables	13 syllables
		3 syllables		4 syllables
		6 syllables		
		7 + 7 syllables		

Even if Odobescu's writing seems spontaneous in *Pseudo-kinegeticos,* the above example proves the opposite: the author searches intentionally for the most suitable words in order to make his text more melodious. The experience of translating texts written by the ancient classics helped him improving his style of writing.

From a stylistic point of view *Pseudo-Kinegeticos* is "a poesy that only misses the rhyme in order to be a real poem. The linguistic means and the stylistic techniques indicate that Odobescu's style has a mature originality and that the literary language (in a critical moment) grew from the folk language and got improved in front of all the languages of the ancient civilizations as Al. Odobescu proved in *Pseudo-Kinegeticos*".(Ionescu, Florica, 1958: p. 262-263).

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