# *IMAGINARY AND CONTINGENCE IN THE POETICAL LANGUAGE. REFLEXIVITY AND TRANSITIVITY* [1]

***Abstract:*** *The poem fabrication as a free universe can be difined through a dimention consisting in the correspondence of two basic functions in the poetical language: the well-known reflexive and transitive ones. Traditionally opposite, they can although develop a wider range of significances focusing on the idea of language deliverance, through a degree of inclination, namely a correspondence, of one function towards the other. As the mephorical tension can absorb the real on one hand and the poetical language can lose part of the imaginary intensity on the other hand, the two functions abstract and real, reflexive and transitive get out of linearity, to configurate a correspondence through a degree of inclination of one function towards the other, entailing a kind of synesthesy of the two poetical functions ,semantically building an ideal, linguis-tically and stylistically building the third poetical function:the direct and indirect transitivity.The poet is, generally speaking,a builder of metaphors but in his choice remains the possibility to pass away the metaphor. He can feel balanced both in a gloomy atmosphere area and in a solar one, finding the so-called balance point in a sense and in a sensibility governed by language. Distructive and germinative, paradoxical as a matter of fact, the metaphorisation phenomena which crosses the second half of the XX th century, grows in a field where the ugly is meant to boost the beautiful not aiming to value it, as things are established in romanticism, but to potency the poetical language which autonomy was configurated even in modernism.*

***Key words :*** *Metaphorical tension, correspondence, double transitivity*

**The poem as a free universe**

The metaphor, considered by Paul Ricoeur a figure achieving "*an extension of words through a substitution, bearing a charge of similarity and equally a tension between identity and difference*" (Ricoeur, 1984: 16), makes the concern of this study not mainly in description, but in its inclusion in the wider range of the metaphorism phenomena, as well as the contribution like of the metaphor in building a field, capable to load the poetical functions one after the other in a synthesis (namely the reflexive function and the transitive one). The other concern is the ratio between the poetical level and the reference, through the transitivity and the so called included metaphor, as we consider that the transitivity is not a pure function – there are two, direct and indirect - based on a capability of the language to establish a correspondence with the reflexivity in poetry, and thus, yielding a common significance. The process - and this is another concern - is entailed by the unifying space between the imaginary and the contingence, between the semiotical and the semantic implicit and explicit, by an inclination angle of one towards the other, through the metaphor as well as through the allegory. This intermediate function, which proves the impurity of the poetical functions based, as a matter of fact, upon the principle of the correspondence, is an amplified cognitive function, specific for the contemporary poetry, named *indirect/direct transitivity*.

The indirect/direct transitivity may be considered an intermediate function, a sub-division of the reflexivity, in poetical terms having an influence upon the transitivity,thus configurating a double transitivity. It does result a binar transitivity, direct and indirect. Of course, a special reference could be possible configurated in connection with both the grammar and the semantic meaning. Only the semantic explanation is given and, to a certain extent, highlighted the linguistic one, in this study.

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On the other hand, in the definition of the metaphor itself, appears the idea of the "*transfer*", of the "*metamorphosis*", of the "*real*" and of the "*abstract*."

The term metaphor comes from fr. "*métaphore*", gr. *Metaphora*, "*transport*", "*transmutation*" as a concret meaning, and "transfer" in the figurative meaning, and defines in style the figure which accomplishes the transformation of the common significance of a word into another significance, achieved only through a substituted comparision. Thus, the metaphor classical meaning takes into account the transfer of the abstract notion into the concret order, through an abbreviated comparision." (*Dicționar de termeni literari*, 1976).

In terms of the sign, the above mentioned author, (Ricoeur, 1984*:* 380), defines the metaphor as "*a strategy of the discourse, in the service of the poetical function, by means of which the language throws away its descriptive function, in order to touch a mythical level, where its possibilities to operate a discovery, are actually liberated"*.

The aristotelic thesis of a synthesis between the *mimesis* and the *mythos* finds its place in what Paul Ricoeur defines by metaphor "*a rhetorical process by means of which the text renders possible a power, rooted and instillated in certain fictions, to re-write the reality.*" (*Ibidem:* 11). Paul Ricoeur speaks about the metaphorical truth in order to designate the initial realistic intention entering a process of metamorphosis, due to the possibility to re-write the reality through the poetical language. The guiding wire of Paul Ricoeur's research is based upon the tension between identity and difference in the metaphor building, entailing on its turn a ratio between the metaphorical statement and the reality.

The quality of the metaphor to re-write the reality, to operate substitutions and establish similarities entail, on the other hand, our idea of the *synthesis* , the intercommunication capability between the poetical functions, *their impurity through correspondence*, based on the influence of one function upon the other, yielding an intermediate function, different, but bearing common remanent elements, example: the influence of the reflexive upon the transitivity through an allegory, yielding a direct transitivity and a shut metaphorical field, or the influence of the reflexivity upon the transitivity through the so called included metaphor, yielding an indirect transitivity. There is a possibility for the poetical functions to take shape in common, and this consists in the possibility to communicate of both the semantic implicit and the semantic explicit. The surplus of the signifié is not independent of the correspondence of the poetical functions, on the contrary, it does entail this type of correspondence between the reflexive one and the transitive one.

The framework of the poem as a free universe can be defined just through this correspondence dimension, of the reflexive intermingled with the transitive.

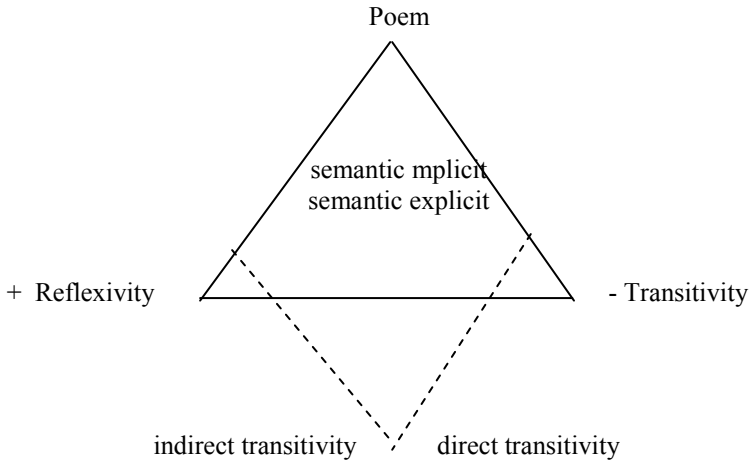
Traditionally antinomic or alternant, through correspondence, inclination degree and synchretism, the two functions are capable to configurate a wider range of significance, with a special stress on the idea of liberating the poetical language. As the metaphorical tension receives the influence of the real on one hand, and the poetical language loses a few from the imaginary intensity on the other hand, the two functions, abstract and concrete, reflexive and transitive, get out of their linearity in order to configurate the correspondence, get out of their alternance in order to configurate a synchretism, entailing a synesthesy of the two - *the alternance binome of the poetical functions.* The idea could be defined as a significance capacity of one function towards the other, and could be translated like an aspiration towards an ideal. This binome, through the reflexive influence upon the *transitivity,* through the intercommunication of



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both the poetical implicit and the poetical explicit, through the *included metaphor,* create two intermediate functions – *the indirect transitivity and the direct transitivity.*

**The poetical functions binome** :




**The Experiment in the New Dimension of the Poetical Language**

The new dimension of the poetical statement getting the configuration of the experiment, is connected with the influence and the germination in language of the anglo-saxon realistic paradigm, opening a new poetical pattern in the Romanian poetry that Gheorghe Crăciun defines as "*the coordination of a new literary way of thinking, an uninhibited revival, liberated of ceremony and of mataphysics*." (Crăciun, 1998: 39). But speaking in Romanian terms, this respect concerns more the demetaphorization phenomena as a characteristic of the realistic poetry, than giving up of lyricism produced, let's remember, on the proletcultistic background, which abusively and improperly cut the evolution of lyricism, thus uncompletely achieved. The lyric reflexivity doesn't break suddenly inside the poetic phenomena, even in diachronic terms, and from this point of view, it influences the periods and the decades whereas the metaphor even in a secondary place, subsequently joins the poetic statement, only gradually disappearing and fainting. This idea, but also the linguistic and stylistic presentation belonging to the occidental theoreticians who, in their semiotic, semantic or their pragmatic considerations don't refer to periods or decades, as well as the pressure of the metaphysical system as a basic signifié surplus, which hardly has it swept its traces from the mental of the poetic phenomena, are guiding us towards another hypothesis - nevertheless having in mind many cautions - that of the metaphor as *forma mentis* in culture. If Gheorghe Crăciun (1998: 22) underlines, as a matter of fact quoting Wellek and Warren also, the realistic poetry

> of the lack of metaphorical garment, of the transparency and of the dialogue with the reader, which starts in 1800 toghether with Wordsworth, continues with Whitman's Leaves of Grass, with the imagist poets of the beginning of the XX th Century and includes also poets like Kavafis, Brecht, Prévert, Ponge, Ahmatova, Mircea Ivănescu



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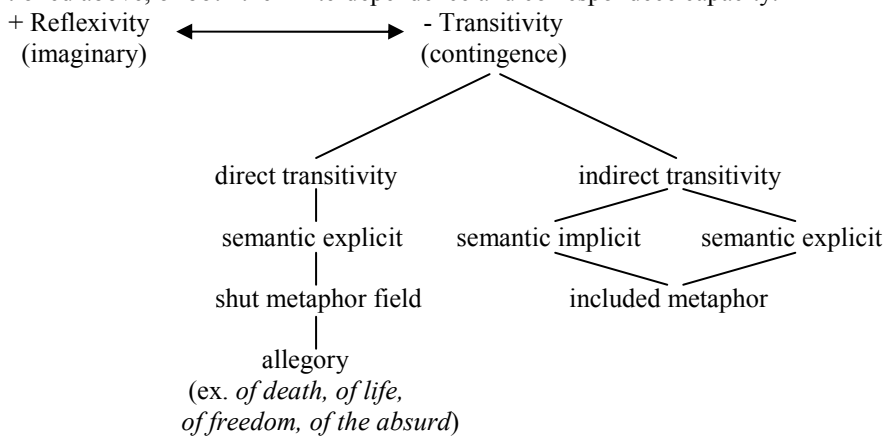
- as representing an evolutive estate of the poetry, why cannot we consider the reflexivity as well as the metaphor as part of the cultural building, like a photographic negative of the same paradigm?

**The Included Metaphor Background of the Transitivity as a Binary System**

This study considers the transitivity not functioning in poetry in a pure estate, it rather forms a transitive tensional field, in which the reflexivity influences the whole, through a faint lyricism, as well as through an included metaphor.

Namely there is a correspondence capability of both the implicit and the explicit to communicate, under these circumstances appearing a tensional field which, on its turn, generates a distribution: the direct and the indirect transitivity, thus configurating a binary system. Mention should be made that the transitivity receives a new semantism, that of the direct and the indirect one. This is the first binary system.

The second binary system is represented by the distribution in the frame of the indirect transitivity, namely the capability of a common significance between the semantic implicit and the semantic explicit, which practically configurates this type of a secondary transitivity and the fabrication of the poem, as a free universe. The two binary systems make proof of the idea of impurity of the poetical functions as mentioned above, of both their interdependence and correspondece capacity.




In these terms, having in mind the examples and text analysis of the last year study, the field of the shut metaphor could be subsequent to the direct transitivity and rather serves the depoetisation in favour of the real, whereas the included metaphor could be integrated to the indirect transitivity and rather serves the depoetisation in favour of the poetry. I have taken into consideration, for example, Nichita Stănescu as a complex poet, lyrical as well as antilyrical, founder of a tradition in the space of both the reflexive and of the transitive metaphor; also Marin Sorescu, a discursive poet, founder in the space of the shut metaphor as he cultivates a faint semantic implicit, and short analysis were done on certain postmodernist poets, for what I call the field of the shut metaphor.

**Linguistic Applicatives on the Direct and Indirect Transitivity**

The notion of *distribution* from a linguistic point of view – could render possible a communication between the reflexive and the transitive function - generating on its turn, both the direct and the indirect transitivity, as well as the communication



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between the semantic implicit and the semantic explicit, as it has a quality, that of being *equipollent*. According to some authors, an equipollent distribution is "*the distribution of two terms **A** and **B**, if **A** and **B** have both common contexts and different ones*." (Marcus, Solomon, Diaconescu, P., *apud* Manoliu Manea, 1973: 245). Aftermath it is also necessary to define the notion of *function* in glossematic linguistics terms, as well as in mathematical linguistics terms representing:

> a dependence ratio, more exactly, a dependence which fulfills the necessary conditions for an analysis *(L. Hjelmslev)* and, respectively, a variable quantity y is named function of another variable quantity **x**, if each value of **x** quantity corresponds to a unic determined value of y quantity (Manoliu Manea, 1973: 246)

Finally, there is another linguistic notion in tangency with the semantic idea of correspondence and synthesis, that of the *opposition* which designates „*the relation between two terms having common features – which represents the basic of that opposition – and, at the same time, having different features – which represents the essence of that opposition* (The Prague School, *apud* Manoliu Manea, 1973: 248*), can enter a neutral binary ratio"* (Coşeriu, E. *apud* Manoliu Manea, 1973: 248).

These three linguistic notions - distribution, function and opposition - are discussed as they could bring a tangency, with the necessary cautions of a hypothesis, with what we have defined in semantic terms, by correspondence and synthesis of the poetical functions, their binary systems and, in fact, their impurity and ambiguity. But the term ambiguity opens itself a new other discussion.

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