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METALOGISMS IN ALEXANDRU MACEDONSKI'S LYRICAL CREATION

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Abstract

The main approach of this paper is the analysis of the metalogisms identified in Alexandru Macedonski's lyrical creation, the educational purpose of this paper being related to developing the students' creative and logical thinking, their abilities of analysis, their spirit of observation and their capacity of research. In the beginning, the emphasis is laid on a short, theoretical description of metalogisms, which are figures of thinking, connected with logic and analyzed according to the relational and substantial rhetorical operations. The first metalogism which is analyzed is the hyperbole, which is created by the poet using the symbolistic technique of synestesy. Later on, the stress is laid on eight types of repetition: the anadiplosis, the epanode, the epizeuxis, the epanadiplosis, the anaphora, the epiphora, the epanalepsis, the refrain. Further, this paper focuses on highlighting the special stylistic effects generated by the pleonasm which is conceived by using the symbolistic process of chromatical synestesies. The last two metalogisms which are brought into relief by this paper are the antithesis and the irony.

Keywords: Metalogisms; stylistic effects; hyperbole; repetition; pleonasm; antithesis.

1. Introduction

The metalogism "can modify our view about things, but it does not affect the lexicon" (Group μ, 1974, p. 184). "The metalogism pretends the knowledge of the referent in order to contradict its possible accurate description" (Group μ, 1974, p. 185). Regardless of its form, the metalogism refers to an extra-linguistic fact. Gérard Genette suggests the definition of the metalogism as "the distance between the sign and the sense, as an interior space of the language" (Genette, 1966, p. 209). "The metalogism has an essential part in some general rhetoric, freed from epistemological obstacles which hindered the development of the traditional rhetoric." (Group μ, 1974, p. 186).

Fontanier asserted about metalogisms that they are "independent from words, expression and style and which would not be less the same in terms of the fund or of the substance, in another style, with a different expression or expressed in completely different words" (Fontanier, 1968, p. 403). The part of the metalogism is to transgress the relationship between the signified thing and the concept.

Metalogisms represent figures of thinking, they are connected with logic and are analyzed according to the substantial rhetorical operations (suppression, addition, suppression - addition) and to the relational ones (permutation).

The partial suppression determines only one category of metalogisms: the litote 1. According to the total suppression, metalogisms are classified as follows: the reticence, the suspension, the silence. The simple addition establishes two types of metalogisms: the hyperbole and the hyperbolic silence. According to the repetitive addition, there are three categories of metalogisms: the repetition, the pleonasm, the antithesis. The partial suppression - addition determines the euphemism. When the suppression - addition is complete, these metaboles are classified as follows: the allegory, the parable, the fable. When the suppression - addition operation is negative, there are four types of metalogisms: the irony, the paradox, the antiphrase and the litote 2. The basic form of the simple permutation is the logical inversion and the form of the permutation through inversion is the chronological inversion.

The metalogisms which were identified in Macedonski's lyrical creation are the hyperbole, the repetition, the pleonasm, the antithesis and the irony.

2. The Hyperbole

The hyperbole (*hyper*, "beyond" and *ballein* "to throw"), is that "figure of insistence which consists in the exageration of the expression, either increasing, or decreasing the image of the object (usually, concrete) beyond its normal limits" (Dragomirescu, 1995, p. 178). Regarding the thinking process, the hyperbole is conceived either by resemblance or by excess or by impossibility.

The students' capacity of research is used to detect in Macedonski's verses, the hyperboles which are created by the symbolistic technique of the synestesy, namely all the hyperboles which are based on combinations of visual, auditiv sensations and feelings.

Thus, the visual sensations are combined with the auditiv ones in the verses: *Călcând această ţărână mută, / văd ce nu vedeţi voi: / umbrele-acelor eroi / ai căror urmaşi suntem noi;* (Macedonski, 1966a, p. 342), in order to emphasize the supernatural powers of the poet.

The same combination of sensations is used by the poet in order to highlight the extraordinary force of the horse, in the poem *The Arab's Horse*, in the verses: *Iar calul său falnic […] Ce-n fugă se-ntrece cu paserea-n zbor, / Şi ce, la săgeată, — nainte apucă, —* (Macedonski, 1966a, p. 345), *Şi-n tropotul mare, trei zile goneşte*, (Macedonski, 1966a, p. 346).

It is interesting to notice that, by using the hyperbole, Macedonski manages to join visual sensations with feelings, the poetical effects having an intensive suggestive power: *Pluteam prin al meu suflet, mai sus de-acest pământ. / Eram împins de-o forţă şi tainică şi mare, / Intrai pe o fereastră, prin aer tremurai, / […] / Lucii în două lacrimi, şi calea mi-o urmai.* (Macedonski, 1966b, pp. 40-41).

The poem *Pentaur's Feast* abounds in hyperboles, which are based on an auditiv perception. First, the dynamism of the war is evoked: *Maiestatea-sa năvală îşi repede al său car. / Calcă, culcă,-mpunge,*

rupe, taie, spintecă, răpune, / C-o mânie trăsnitoare în al ochilor focar. / Zeul Month îi dă iuţeala şi Baal a lui putere, / C-o silinţă uriaşă sparge zidurile vii, (Macedonski, 1966b, pp. 104-105). Then, it is the intervention of the hero Tarekenas which is described through hyperboles: *sub două mii de care / Uruind pe roţi de-aramă face câmpu-a tremura. / Un torent ce-şi prăvăleşte cursul de-apă peste stavili / Nu s-asvârle printre pietre cu asalt mai mugitor, / Iar un fulger cât de aprig îndrumat de nalte pravili / Între nori când izbucneşte nu e-atât de-asurzitor.* (Macedonski, 1966b, pp. 104-105).

In the poem *The Night of December*, the same visual perception represents the basic element of the hyperbole, which is used to point out the emir's material fortune: *are-n tezaur, / Movile înalte de-argint şi de aur, / Şi jaruri de pietre cu flăcări de sori*; (Macedonski, 1966b, p. 162).

The conclusion which can be drawn is that Macedonski created a lot of hyperboles which generate special stylistic effects, by using the symbolist techinique of synestesies.

3. The Repetition

The repetition "can add semes and phonemes, but above all, it marks the distance to the referent, which it treats as a sum of ontological units, a sum which gets supplementary units from the language" (Group μ, 1974, p. 202). *The repetition* is "the fundamental procedure of the semiotic operations" (J. Kristeva, 1977, p. 464).

It is a procedure which is used with great productivity in Macedonski's poetry and some discussions that may arise are related to the poet's preference for this metalogism. First, as the repetition is "the fundamental propriety of the musical language and of the poetical language" (Ruwet, 1972, p. 10), Macedonski builds many of his verses, relying on this technique. By this procedure, Macedonski confers musicality to his creation which gets a remarkable expressive value. Second, the poet resorts to the repetition for its function of intensifying the poetical expression. A lot of repetitive synestesies are used, colours and sounds harmonize with the poet's feelings and this way, stylistic effects full of powerful suggestions come up. Another reason why this metalogism appears in Macedonski's lyrical creation is connected with the fact that it marks the metric, syntactic or rhetoric structure of the poem.

There are also discussions about the modalities which are used by Macedonski in order to create the repetition and about the purposes of his resorting to all these types of repetition. A first situation is when the last word of a syntactic or metric unit is repeated at the beginning of the next syntactic or metric unit. This type of repetition is called anadiplosis and may appear within the same verse: *Deasupră-i e aur, şi aur e-n zare,* – Macedonski, 1966b, p. 161), *Veştejeşte-te-a mea buză pe o buză veştejită.* (Macedonski, 1966b, p. 140) or in different verses belonging to the same stanza: *Pe-acasă se-ntorsese – pătrunsă de uimire… / Uimire trecătoare şi iată-mă-ngropat,* (Macedonski, 1966b: 38), *mai am decât o sete, nu mai am decât un vis, / Vis ce-n inimă cu sânge conturat îl ţin închis;* (Macedonski, 1966b, p. 146).

Using their spirit of observation, the students detect another modality of building the repetition, which is based on the detailed explanation of the repeated term, with the purpose of getting an insistence effect and it is called epanode. This metalogism is found in Macedonski's verses which were published after 1890, with low frequency: *Pe-o faţă este Raiul şi pe-alta Iadul. – Rai / E dulcea bogăţie cu vecinicul ei mai, / Cu paturi, cu poloage, cu jeţuri de mătase, / Cu searbede fiinţe în şiruri lungi de case, / C-o*

lume de dorinţe ce-ndată se-mplinesc / Cu „pun-te, ia-te masă'' în chip împărătesc, / Cu slugi, care stau gata să-ţi fie la poruncă, / Cu tot ce e plăcere şi tot ce nu e muncă; (Macedonski, 1966b, p. 120).

Through their abilities of analysis, the students identify a new way of conceiving the repetition, "by the immediate resumption of a word in the sentence or in the verse" (Dragomirescu, 1995, p. 165), in order to express the particular intensity of an action or state. This type of repetition is named epizeuxis and what differentiates it from the anadiplosis is that the repeated term enters the same syntactic series, whereas in the case of the anadiplosis, it is part of another sintagmatic segment. Using this metalogism, the poet reproduces the meaning of some words in a very vehement manner: *E furtună mare, — mare, —* (Macedonski, 1966a, p. 366), *Nimic, nimic decât pustie…* (Macedonski, 1966b, p. 62), *Poezie! Poezie! Ai dreptate totdeauna*, (Macedonski, 1966b, p. 141), *Bagdadul! Bagdadul! Si el e emirul…* (Macedonski, 1966b, p. 161), *La Meka! La Meka! Răsună mereu* (Macedonski, 1966b, p. 163).

Macedonski's lyrical creation offers another case of repetition, which generates musical harmony. It refers to the use of a word or of several words, both at the beginning of a syntactic or metric unit and in the end. This repetition is called epanadiplosis and can be identified within the same verse: *Pierduţi pentru-omenire şi ţara lor, pierduţi!* (Macedonski, 1966a, p. 335), *Ţărână –suntem toţi ţărână* (Macedonski, 1966b, p. 25) or in different verses: *Ca marea de năsprită îmi este întristarea; / Nemăsurate-adâncuri conţine tot ca marea* (Macedonski, 1966a, p. 377), *Întrebaţi natura, – cerul, / Sau pe îngeri întrebaţi* (Macedonski, 1966b, p. 148).

Another special case of repetition is represented by the anaphora, which "consists in repeating the same word (the same words) before at least two syntactic or metric units (members of the clause, sentence, verse or stanza)" (Dragomirescu, 1995, p. 79). "The anaphora plays a double part: it intervenes in the internal semantic combination within the sentence, but it also engages the sentence in transphrastic relations which constitute the text" (Ducrot & Schaeffer, 1995, p. 548).

Using their capacity of research and their abilities of analysis, the students find that in Macedonski's poetical creation, the anaphora is used for several reasons. Through its function of insistence, the anaphora lays emphasis on certain emotions, ideas or images: *Câte inimi sfărâmate, Dumnezeule, am văzut! / Câte chipuri sigilate de o suferinţă-adâncă,* (Macedonski, 1966a, p. 310), *Eram tot om, tot formă, tot lucru pipăit…* (Macedonski, 1966b, p. 42), *Şi dulce e viaţa în rozul Bagdad. / Şi dulce e viaţa în săli de-alabastru* (Macedonski, 1966b, p. 162).

Another reason why Macedonski resorted to the anaphora is connected with his intention to bring into relief certain poetical figures. First, we notice the syntactic parallelism:*Cioplind mereu la versuri, cioplind mereu la rime,* (Macedonski, 1966b, p. 35), *Desfrâu de vin-năuntru, desfrâu de sânge-afară…* (Macedonski, 1966b, p. 107), *Şi mi-e sete de plăcere, şi mi-e sete de iubire,* (Macedonski, 1966b, p. 140). Second, we mention the antithesis: *Sau dă-mi viaţă, sau dă-mi moarte* (Macedonski, 1966b, p. 96), *Aci de lună poleit, / Aci de noapte înnegrit.* (Macedonski, 1966b, p. 119), *Mor pâlcuri sau mor singuratici,* (Macedonski, 1966b, p. 201).

The poet used this metalogism also because it contributes to the creation of the rhythm of the verses, which become very alert: *De sub roţi, de sub copite, de sub spada ce se frânge* (Macedonski, 1966b, p. 105), *Vrem viaţă, vrem lumină, vrem soare-ncălzitor.* (Macedonski, 1966b, p. 143).

A special type of anaphora is the alternant one. It is a pronominal anaphora, which is based on the successive repetition of a pronoun, at different persons. By this procedure, Macedonski creates suggestive

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antitheses: *Şi nici __tu__ nu eşti învinsă şi nici __eu__ învingător* (Macedonski, 1966b, p. 93), *Eu mă duc cu ochii-n ceruri, __voi__ cu ochii în pământ,* (Macedonski, 1966b, p. 195).

When the repetition occurs at the end of some syntactic or metric units, the procedure is called epiphora and it is found in Macedonski's poetry, generating extraordinary stylistic effects through musicality. This metalogism appears only in the poet's maturity lyrical creation: *De mine __mi-e jale__, de alţii __mi-e jale__...* (Macedonski, 1966b, p. 98), *Care __suflet__ de-al meu __suflet__* (Macedonski, 1966b, p. 140).

Another type of repetition which is detected in the poet's verses is the repetition lacked of any symmetry, regarding the distribution of the repeated term in the verse or in the clause and it is called epanalepsis. This metalogism "consists in repeating a word or a group of words and it is usually interrupted by the interposition of another word or group of words" (Dragomirescu, 1995, p. 151). The poetical effect is related to the intensification of the expression through insistence: *Dai cu dreaptă socotinţă, / Mulţumiri şi suferinţă…. / Când dureri ne dai şi nouă, / Ne dai plânsul ca o rouă* (Macedonski, 1966b, p. 29).

A final type of repetition that can be identified in Macedonski's lyrical creation is the refrain, which consists in repeating a word or a group of words, expressing the leitmotif of the text, or which creates and maintains the lyricism of the work. It can be said that his entire poetical technique is dominated by this process, which is the most musical of all the symbolistic processes, met in Macedonski's poetry, contributing to taking the verses close to a song and sometimes close to a real symphony by musicality.

Most refrains in Macedonski's poetry do not change their form, but there are also some refrains which change their form, either slightly, or partly. The students' logical thinking plays a great part when they have to find the connection which the refrain keeps with the poetical text in semantic and syntactic terms, regardless of the form it has.

Regarding the position of the refrain in the poem, there are several situations which are found in the poet's verses. The refrain can appear at the end of each stanza: *The ship* (Macedonski, 1966b, p. 173), *The Bunch* (Macedonski, 1966b, p. 31), *After Midnight* (Macedonski, 1966b, pp. 332-333). In another situation, the refrain holds the first and last verse of the stanza. Each stanza of the poem has its own verse – refrain and the poem can have two stanzas and two verses – refrain, such as *Sleep Sweetly* (Macedonski, 1966b, p. 45) or three stanzas and three verses – refrain, such as *Perihelion* (Macedonski, 1966b, p. 195). The refrain may appear at the beginning of the poem and in the end. It may be only one verse – refrain, such as in *The Old Rock* (Macedonski, 1966b, p. 100), *Golden Treasures* (Macedonski, 1966b, p. 101) or two verses - refrain, such as in *Pink Daybreak* (Macedonski, 1966b, p. 68). Another situation is in the poem *The Night of September* (Macedonski, 1966a, p. 328), where the final verse of the fifth stanza comes back at the end of the tenth stanza, with a slightly modified form. In the three stanza poem *In the Night* (Macedonski, 1966b, p. 88), the first verse of the first stanza is the third verse in the third stanza and the last verse of the first stanza is the second verse in the third stanza. In *The Night of May* (Macedonski, 1966b, p. 59), along the 100 verses which form the poem, the refrain appears in the verses 14, 19, 30, 40, 63, 77, 100.

The refrain is not an addition to the text, but it always has a connection with the whole poem. Sometimes, this connection is not emphasized by a particular marker and the students' spirit of observation is very important in order to infer it from the construction, as in this case, the refrain is a main

clause. The verses which are situated near this refrain may be its determinants. This situation is met in the poems *Pink Daybreak* (Macedonski, 1966b, p. 68), *The Old Rock* (Macedonski, 1966b, p. 100), *Golden Treasures* (Macedonski, 1966b, p. 101), *The Ship* (Macedonski, 1966b, p. 173). Some other times, the relation to the text is marked by a connector and the refrain is a subordonate clause, such as the refrain in the poem *When wings* (Macedonski, 1966b, p. 137).

The students' capacity of research is essential in detecting all the functions which the refrain has in Macedonski's poetry. It is about eight functions: introductive, conclusive – imperative, adversative, ironic, musical, of insistence, of intensification, of invitation.

The introductive refrain is announced by a formulation which precedes it. It is used in order to introduce or to prepare the context in the verses which follow. This type of refrain is detected in the poem *The Night of April*: Şi să-mi zic ca mângâiere pentr-o patimă adâncă: / ,,Mai ţii oare încă minte noaptea-n care ne-am iubit?'' (Macedonski, 1966a, p. 316).

The refrain whose function is conclusive – imperative is found in the poem *Desperation* (Macedonski, 1966a, pp. 299-300) and it represents the conclusion of the situation in each of the five stanzas of the poem and the corresponding exhortation as well: *Stinge-te, viaţă, stinge-te, nume, / Suflete, zboară la Dumnezeu!* (Macedonski, 1966a, pp. 299-300).

The refrain which has the function of an invitation is identified in the poem *The Night of May* (Macedonski, 1966b, pp. 57 - 60) and it appears as an element of progression three times in the 100 verses under the form *Veniţi: privighietoarea cântă, şi liliacul e-nflorit* and four times under the form *Veniţi: privighetoarea cântă.*

In the poem *Dead Friendship* (Macedonski, 1966b, p. 70), the adversative function of the refrain is identified. In spite of the fact that the friendship was about to die because of the life conflicts, the mill continued, impassively, its stay among the elms. Thus, one can say that the verse - refrain: *Moara ta zăcea devale, liniştită — printre ulmi.* (Macedonski, 1966b, pp. 70-71) manifests an opposition towards the death of friendship along the whole poem. In the aforementioned poem, there is another verse - refrain: *Te-aripase inspirarea să atingi înalte culmi,* (Macedonski, 1966b, p. 71). The poet attaches a note of irony to this verse, which can be said to acquire "an adversative – ironic signification" (Tudor Vianu, 1968, p. 387).

There are a few poems in which the refrain occurs only with its function of musicality. Thus, in the poem T*he Waltz of the Roses* (Macedonski, 1966b, pp. 14-15) and *The Fates* (Macedonski, 1966b, p. 128), the verse - echo at the end of each stanza gives a touch of originality to these poems.

In the poem *On the Clear Pond* (Macedonski, 1966b, p. 76), by this musical function, the repetition of the last verse manages to substitute discursivity of the poetical text. In the poem *The Rhymes Sing on the Harp* (Macedonski, 1966b, p. 179), Macedonski's innovation to resume and continue a finished statement is done by the repetition of the ending of the second stanza at the beginning of the third stanza: *O! dimineaţă! O! viaţă! Sufletul ce se avântă cântă. / Sufletul ce se avântă, cântă cu frunză, cu apă* (Macedonski, 1966b, p. 179).

The refrain is the basic mechanism of creating the rondels, which are to be found in the volume *The Poem of Rondels*. The first verse of the first stanza is the third verse in the second stanza and the last of the rondel, whereas the second verse of the first stanza is repeated at the end of the second stanza. The most important function of the refrain in the rondels is the musical one, but there are also rondels in

Macedonski's poetry, where this function is combined with either a function of insistence or with a function of intensification, the stylistic effects having a great expressive value.

4. The Pleonasm

The pleonasm, just like the hyperbole or the repetition, "can thicken the event, can increase things"(Group μ, 1974, p. 202). In Macedonski's early lyrical creation, the pleonasm does not contribute to increase the poetical expressiveness, having no poetical function. It is not easy to find pleonasms which have poetical functions, giving expressive value to the text, therefore the students' capacity of research and their spirit of observation will be very important for such an aim when analyzing the poet's verses of maturity. For example, in the verse *Alba lună, dupe dealuri, când aluncă-n declin.* (Macedonski, 1966b, p. 19) and in the verse *Noaptea neagră de pe valuri îl vedea ca o nălucă* (Macedonski, 1966b, p. 72), the function of the pleonasm is to intensify the poetical expression, by using the symbolistic procedure of the chromatic synestesies, the poetical effects being remarkable. In the verse *Care-amestecă-mpreună şi dureri şi bucurie,* (Macedonski, 1966b, p. 96), the pleonasm has a function of insistence, which lays the stress on certain emotions, full of intensity.

5. The Antithesis

The antithesis is "a figure through repetition, in the meaning that, instead of enunciating A, it adds: A is non A" (Group μ, 1974, p. 202). The antithesis (gr. *antithesis* "opposition") is a metalogism which "consists in associating, in the same enunciation or larger context, some ideas, images or notions having an opposite meaning, meant to emphasize each other" (Dragomirescu, 1995, p. 92). Through antithesis, Macedonski opposes certain notions, ideas, features, using mainly nouns, adjectives, verbs.

The students have to appeal to their capacity of research and to their logical thinking in order to find all those antitheses which generate outstanding poetical effects in Macedonski's poetry and the metaplasms, metataxes and metalogisms in the construction of the respective antitheses.

There is only one metaplasm detected in the construction of the antitheses in Macedonski's lyrical creation and this is the rhyme. This type of antithesis is illustrated, appealing to a few suggestive examples: *e-nflorit / n-a murit* (Macedonski, 1966b, p. 57), *izbucnise / încremenise* (Macedonski, 1966b, p. 85), *entuziasm / marasm* (Macedonski, 1966b, p. 97), *gheaţă / viaţă* (Macedonski, 1966b, p. 114), *ceresc / omenesc* (Macedonski, 1966b, p. 166). As well, out of the multitude of metataxes, it is only the syntactic parallelism which is found at the basis of the antitheses identified in Macedonski's poetry: *În ea e libertatea, şi-n viaţă, e robia…* (Macedonski, 1966a, p. 367), *Cu Raiul în urcare, cu Iadul în cădere;* (Macedonski, 1966b, p. 35), *Copilul plin de vieaţă — bătrânul în toiag,* (Macedonski, 1966b, p. 37), *Trufîa în trăsură, Mizeria pe jos,* (Macedonski, 1966b, p. 38).

Macedonski's verses draw the attention through the antitheses which are brought into relief by a metalogism which has already been dealt with in this paper, namely the anaphora: *Poate vream ca să fiu umbră, poate vream să fiu lumină,* (Macedonski, 1966b, p. 66), *Punând lacrimi lângă zâmbet, punând zâmbet lângă plâns.* (Macedonski, 1966b, p. 96).

The students will use their creative thinking in order to interpret the topics which appear in the antitheses. Thus, through antithesis, Macedonski opposes the image of the poet's great past and the image of his agonic present. The joy of living stands for the past, when the poet *zâmbea la orice rază* (Macedonski, 1966a, p. 329) and when he was *senin şi vesel* (Macedonski, 1966a, p. 329). By contrast, the present coincides with the deception of the poet who lives the tragical feeling of missing his ideal: *O! Muză, vezi acum cum viaţa mă doboară!* (Macedonski, 1966a, p. 330). The opposition of the same images appears also in the poem *Disaster*. The first six verses of this poem refer to his happy life from the past: *Viaţa mea odată era ca o mare / Pânzele Speranţei o cutreiera / Vecinic nebătută decât de zefire / Insulă-n mijlocu-i inima-mi era / Ca s-o-mpodobească, creşteau plante rare, / În parfumul căror însumi am crescut.* (Macedonski, 1966a, p. 339), whereas the last verses of this poem present the poet in the middle of decay. *Insula-ntr-o stâncă azi s-a prefăcut!* (Macedonski, 1966a, p. 339).

Other topics which are opposed by using the antithesis are the physical life and the spiritual death. In the poem *I am Looking at the Sky*, (Macedonski, 1966b, p. 77), the antithesis bases on a metaphor: *port în suflet un mormânt / Şi-ntr-nsul, mort, avântul. (*Macedonski, 1966b, p. 77).

By this metalogism, the poet opposes the man of genius, thirsty for the absolute, and the common man, capable of making compromises in the poem *The Night of December.* It is about the rich and handsome emir: *Şi el e emirul, şi toate le are... / E tânăr, e farmec, e trăsnet, e zeu* (Macedonski, 1966b, p. 162) and the poor and ugly beggar: *Mai slut e ca iadul, zdrenţos, şi pocit, / Hoit jalnic de bube* (Macedonski, 1966b, p. 163).

Another interesting antithesis is the one which opposes appearances and reality. Thus, in the poem *The Writer*, this antithesis is created by describing a writer with ambitious intentions: *El îmblă să înşele pe vreun nenorocit*, (Macedonski, 1966a, p. 303) *noi l-am crede, a libertăţii floare!* (Macedonski, 1966a, p. 304). In *The Night of February* (Macedonski, 1966b, pp. 79-85), the poet uses the antithesis in order to highlight the difference between what the century of civilisation apparently represents and what it is in real. *Secol de progres şi industrie [...] Dai femeilor calvaruri şi poeţilor spitaluri* (Macedonski, 1966b, p. 80).

6. The Irony

The irony is "a rhetoric figure which is used to enunciate most often a positive appreciation or even some simulated praise, in order to understand that it is about persiflage or even mockery, or, some other times, about a negative appreciation simulated in the place of the positive one, directed towards a person" (Dragomirescu, 1995, p. 190).

Reading Macedonski's poetry, the students will make use of their spirit of observation and their abilities of analysis in their attempt to establish the strong emotional impulses which generate this metalogism.

In the poem *The Forms*, it is the feeling of indignation, which appears because of the great importance given to those norms and procedures lacked of contents, of essence: *Forma-nghite astăzi fondul*, (Macedonski, 1966a,p. 312), *Trebuie să naşti în formă, dacă vrei să porţi un nume; / Trebuie să mori cu formă, dacă vrei să pleci din lume*; (Macedonski, 1966a,p. 313), *La intrarea ta în viaţă, trebuie*

ca să-ţi plăteşti / Toate taxele intrării, că de nu, te păcăleşti. / La ieşirea ta de-asemeni, fără formă nu se iese, / Că ş-acolo ai de plată atestate de decese! (Macedonski, 1966a,p. 313).

In another situation, the irony comes up as the differences between appearance and reality provoke disgust to the poet. Thus, in the poem *The Writer,* Macedonski ridicules the guests at the writer's wedding: *Dar oameni o mulţime la poartă chiar soseşte / Şi toţi în gura mare înjur pe scriitor. / Aceştia-s creditori!... cizmari şi croitori; / Birtaşi sunt o mulţime, e ş-o spălătoreasă! / Ce oameni la logodnă...tot lume d-a aleasă!* (Macedonski, 1966a,p. 305). In the same poem, the irony acquires a comical touch, when the writer is described: *era cam frumuşel, / Şi pentru c-avea foame, tras ca prin inel! / Mustaţa lungă, neagră, cu fală răsucită, / Asigurau băiatul d-o plină reuşită!* (Macedonski, 1966a, p. 304).

Another emotional impulse that stirs the poet's irony is the revolt. Thus, in the poem *The Sacred Fire,* Macedonski attacks the conventional – romantic inspiration and the literary clichés used by Alecsandri's imitators, resorting to the irony with moralizing valences: *Dacă primăvara vine, toţi încep a lor cântare / Prin a ne vorbi de rouă şi de-a vântului suflare, / Sau punând privighetoarea ca să cânte-ntr-un dafin, / O rimează foarte lesne c-un melodios suspin;* (Macedonski, 1966a, p. 360), *Şi spre culme-a poeziei, ne vorbesc de câte-un dor, / Ca să bată astfel câmpii puţintel şi în amor!* (Macedonski, 1966a, p. 360).

In the poem *The Night of November*, which is compositionally conceived as a lugubrious night dream, Macedonski uses the macabre irony, which falls into the tragicomic register. At first, the feeling of revolt makes the poet mock at his contemporaries, whose main character traits are superficiality and opportunism: *Veneau la urmă popii, ca buturii de graşi, / Cu pântece rotunde umflate de colivă.* (Macedonski, 1966b, p. 33), *Apoi o-ntreagă ciurdă de-orbeţi şi de leliţe... / Pomană când se face, se află şi calici!* (Macedonski, 1966b, p. 33). Further on in the poem, Macedonski ridicules himself and this way, he gets compassion: *Sărmanul Macedonski, s-a dus, ca o clipire, / Ca rază, ca schinteie, ca vis, — et caetera. / O moarte nendurată a vrut a-l secera / Şi muzele vor plânge, rămase-n văduvire* (Macedonski, 1966b, p. 33).

The macabre irony comes back, when the poet defies what is said about death, namely that it is a very cruel law, when he flouts those people who get a lot of benefits from other people's death: *Şi ce s-ar face popii de-ar fi să nu murim? / Dar doctorii?... Dar cioclii?... Dar inima duşmană? / Dar cei câţi ne mănâncă cu poftă din pomană?... / Femeia ce ne scaldă?... Dricarul şi trocarul?... / Dar mulţi pe care-n seamă aproape că nu-i bagi? / Orfanii ce ne-mbracă jiletce şi nădragi? / Dar baba cu tămâia?... Groparul?... Colivarul?... / Dar Raiul, şi chiar Iadul, căzând în faliment / Şi depunând bilanţul din lipsă de-aliment?* (Macedonski, 1966b, p. 34).

The poet, who cannot prevent the dehumanization of his corrupted contemporaries, resorts to irony, when he describes their attitude of humility, obedience and humiliation in front of the profit, which should be moral, but is immoral: *câştigul / Moral întotdeauna şi vecinic imoral* (Macedonski, 1966b, p. 35), *Câştigul, ce-n picioare călcând virtute, lege, / Trufaş înaintează spre tronul său de rege, / Şi-n templul Bogăţiei intrând, triumfător, / În hohotul monedei sub bolte se aşează, / Iar galben ca metalul din care se formează / Apasă-asupra lumei ş-o ţine sub picior.* (Macedonski, 1966b, p. 36).

The poet's wish to mock at some of his contemporaries in *The Rondel of the Contemporaries* is generated by the fact that he despises their lack of principles and values: *Deşi par lei şi paralei, / n-au cu*

talentul vreun raport, / Şi n-au nici sfinţi, nici dumnezei / Trântiţi în viaţă de-un avort. (Macedonski, 1966b, p. 204).

Aware of the human condition in front of death, the poet derides his weakness and launches the invitation to laugh at fate: *Hai să ne râdem cu toţi de soarte… / De râs sunt multe … de plâns nu e / Nici pentru viaţă, nici pentru moarte!* (Macedonski, 1966a, p. 332). At the end of the same poem, overwhelmed by the feeling of indiference in front of death, the poet makes fun of it: *Moartea, chiar Moartea, dacă-ntr-o zi, / Ar vrea degrabă să ne cosească, / Fără-ndoială, spre-a ne trezi, / C-ar fi silită să-ngăduiască! Ei! Şi atuncea … totul se poate … / Am îmbăta-o poate aici … / Deci pentru-a-i pune beţe în roate: / Cioc-cioc, pahare, – buze, cip-ci!* (Macedonski, 1966a, p. 333).

Macedonski cultivates hilarity, introducing in the poetical text some paradoxes, built in ironic terms: *Munceşti şi mori de foame…Stai trântor, faci palate….* ((Macedonski, 1966a, p. 352), *Acolo totdeauna / Cinstită e minciuna / Şi nobil este laşul.* ((Macedonski, 1966b, p. 154).

It can be said that irony is based on a coded language, which enables the objective world to permit changes and the correct understanding of the conveyed message implies the involvement of a receiver, who should be able to identify the two meanings of the linguistic sign.

7. Conclusions

This paper tackled the metalogisms in A. Macedonski's poetry, namely the hyperbole, the repetition, the pleonasm, the antithesis and the irony.

First, this paper dealt with the hyperboles in Macedonski's lyrical creation, the stress being laid on the fact that the students should use their capacity of research in order to find the hyperboles which are created by the symbolistic technique of the synestesy, namely all the hyperboles which are based on combinations of visual, auditiv sensations and feelings.

Later on, the paper focused on the repetition, a metalogism which is very frequently met in Macedonski's poetry. There are discussions about the modalities which are used by Macedonski in order to create the repetition and about the purposes of his resorting to all these types of repetition. The emphasis was laid on eight types of repetition: the anadiplosis, the epanode, the epizeuxis, the epanadiplosis, the anaphora, the epiphora, the epanalepsis, the refrain. The anadiplosis, the epanadiplosis and the epiphora generate special stylistic effects through musicality. The epanode is used in order to create an insistence effect. Through the epizeuxis, Macedonski renders the special intensity of an action or state. Using their capacity of research and their abilities of analysis, the students find that in Macedonski's poetical creation, the anaphora is used for several reasons: emotions are highlighted, specific ideas or concepts are brought forth, certain poetic figures, such as the syntactic parallelism and the antithesis are pointed out, the rhythm of the verses is accomplished. The epanalepsis is the repetition which has no symetry. The students' logical thinking plays a great part when they have to find the connection which the refrain keeps with the poetical text in semantic and syntactic terms, regardless of the form it has. Sometimes, this connection is not emphasized by a particular marker and the students' spirit of observation is very important in order to infer it from the structure of the refrain. The students' capacity of research is essential in detecting all the functions which the refrain has in Macedonski's

poetry. It is about eight functions: conclusive – imperative, adversative, ironic, musical, of insistence, of intensification, of invitation.

Another metalogism brought into relief by this paper was the pleonasm, which in Macedonski's poetry is used to intensify the poetical expression and to stress certain emotions, full of intensity. It is a difficult task to find pleonasms which give expressive value to the text, therefore the students' capacity of research and their spirit of observation are essential for such an aim when analyzing the poet's verses of maturity.

The antithesis, a metalogism whose importance is considerable in Macedonski's lyrical creation was the next to be analyzed in this paper. The students have to appeal to their capacity of research and to their logical thinking in order to find all those antitheses which generate great poetical effects in Macedonski's poetry and the metaplasms, metataxes and metalogisms in the construction of the respective antitheses.

There is only one metaplasm detected at the basis of the antitheses in Macedonski's lyrical creation and this is the rhyme. As well, out of the multitude of metataxes, it is only the syntactic parallelism which is found in the composition of the antitheses identified in Macedonski's poetry. Last, but not least, the metalogism which is met in the structure of many antitheses is the anaphora. As for the interpretation of the topics which appear in the antitheses, the students need to use their creative thinking.

The irony is the last metalogism which was approached in Macedonski's verses. The students should rely on their spirit of observation and on their abilities of analysis in their attempt to establish the strong emotional impulses which are at the basis of this metalogism. It may be the feelings of indignation, disgust or revolt. As well, the students have to find the meanings implied by the irony, which are: moralizing, comic, tragicomic, sarcastic, accusatory, macabre.

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