

**THE DIVERSITY OF THE STYLISTIC REGISTER IN DIMITRIE
BOLINTINEANU'S POETRY**

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***Abstract:** In the nineteenth century the literary language becomes the new and personal form of communication of ideas. The writers' style is elaborate, nuanced constructions are used and emphasis is put on thought, word and sentence structure. The diversity of the stylistic register in Dimitrie Bolintineanu's poetry results from the analysis of the language levels.*

***Key words:** literary language, stylistic register, language levels, poetry.*

The generation of 1848 used a modern literary language since it is the result of the predecessors' concern to introduce the Latin alphabet. From a linguistic point of view, this epoch is dominated by the Latinist ideology, sometimes carried to extreme by the desire for exclusion from the literary language of all the elements that did not come from Latin.

An important role in terms of the language used by the forty-eighters writers has Ion Heliade Radulescu's *Grammar* from 1828 which planned to adopt the phonetic principle in writing the Romanian language, the Slavonic alphabet simplification from 33 to 28 letters, then, in 1835, to 27 letters, the introduction of the Roman origin neologisms having for an object the replacement of the Turkish and Greek words and also the linguistic enrichment not only by borrowing from abroad, but also by derivation, using more and more neological suffixes and prefixes. After Eustatievici Brașoveanu's first Romanian Grammar and that of Ienăchiță Văcărescu, Heliade Radulescu's is one of the most important documents which were the basis for the formation of literary Romanian language.

The works of such writers as: Asachi, Negruzzi Alecsandri, Kogalniceanu, Alexandrescu, Bolintineanu, A. Russo is the proof of the literary language development and of its styles: "the writers of that epoch dealt with journalism, wrote reviews, reports, speeches, ethical analyses and they sometimes were also concerned with science. From their works, the renewal of the vocabulary, the grammar rule or the figures of speech passed into journalism and could take root among the masses." (Bulgăr, 1971: 14).

The stylistic register is defined as a "way of actual use by each speaker of the existing language levels (defined as socially conditioned differences in a given

language)" (Vrănceanu Bidu, et al. 2005: 431). The writers of the epoch used registers specific to the literary language that include individual variations of the messages as texts that reflect the realisation in the case of achievement of the Romanian language stylistic structure.

Starting from the idea that the matter of language can be both reflexive and transitive, in the case of literary texts one can speak about a limited transitivity and an infinite reflexivity. Individual style may be a combination of the popular and cultivated register, the 1848 writers drawing on "the past, the chronicles, but they are also receptive to the tumultuous movement of the progressive ideas and they are ready to spread in the newest terms the principles of emancipation, freedom and the right to work and happiness of all people. A romantic background always remained alive in the creation and fight of these classic writers. Their work reflects this specific content and includes original procedures for the development of the popular language, in a complex process of adapting the common language to the need of expressing modern ideas. The historical background of the language was enriched with many new terms, with neologisms finally adapted to the Romanian language, with numerous innovations in the sphere of artistic style." (Bulgăr, 1966: 26-27).

In fact, the style of a writer represents "all the notations which he adds to his transitive expressions and by which his communication acquires a subjective way of being, alongside its proper artistic interest in art" (Vianu, 1977: 13), the style becoming the expression of one individuality.

In addition to determining the main phonetic rules and vocabulary enrichment, the 1848 generation of writers were also concerned about grammar, syntax and stylistic construction, following both the folkloric model and that of French literature. The literary language used by the writers of the epoch is characterized by the concern for symmetry, logical order, dynamic rhythm of the phrase, harmony and clarity. From a morphological point of view, in this period the writers follow Heliade Radulescu's recommendations and give up to the regional language characteristics, the model of grammar being that of the Wallachians.

Heliade Radulescu supported the idea of unification of spelling, although he was aware that: "the unification of writing was not enough while the pronunciation was differentiated. Writing can no more be the faithful mirror of an epoch, since orthoepic regulations are not established." (Heliade Rădulescu, 1973: 18). For example, they were given as literary forms, words like *nasce, pasce*, pronounced by the inhabitants of Banat *nasce, pasce*, and by the others *naște, paște* or they wrote *au d* and the Wallachians pronounced *auz*, while the Moldovians pronounced *aud*.

In fact, initially, Ion Heliade Rădulescu suggested solutions, he did not impose them and he accepted the others' opinions, too. As a result he began an extensive correspondence both with C. Negruzzi in Moldavia and with G. Barițiu in Transylvania. He corresponded with P. Poenaru too, whom, being concerned about the unification of spelling and about the formation of a system that was accepted by Moldavia, Wallachia and Transylvania, he wrote: "Iași Academy can make a spelling of its own and command its power of will to its people: «do write so!»; we can here, the Transylvanians there, can make our spelling in part, and each us can command, if he has the power: «do write so!», but future generations will know nothing of such orders, philosophy, if there is any philosophy, explains it all, and will receive the spelling of that man who studied and found out. It requires a word for everything, and no one can escape only with: «that is how I want, that is how I thought and that is how we agreed with each other.»" (Heliade Rădulescu, 1973: 178).

Dimitrie Bolintineanu is one of the writers who reflects in his work the general orientation of the literary language of the period 1830 - 1860, when the fundamental rules of the literary Romanian language were largely set. Bolintineanu was one of the representatives of the forty-eighters period who wrote after 1840, his debut poetry, *O fată tânără pe patul morții*, was assessed even from the beginning by Ion Heliade Rădulescu himself, who published it in *Curierul de ambe sexe*.

Bolintineanu's poetry was a novelty for the time, impressing by a new expressivity, by lyrical flow and rhetoric cadence, by its inner harmony and musicality. Until it came to be published in the collection of poems *Reverii* in 1855 and 1865, the poetry *O fată tânără pe patul morții*, was included in *Colecție din poeziile domnului D. Bolintineanu* (1847), then reproduced in *Bucovina, Jurnal de Galatz* and in *Foaie pentru minte, inimă și literatură*.

As proof of the echo that the poem had at the time, there are the foreign language translations that were made in that period. Thus the poem, *O fată tânără pe patul morții*, was translated into French by D. Théot, in English by Henry Stanley and then by Richard F. Burton and in Italian by Marco Antonio Canini.

Regarding the characteristics of the literary language used by Dimitrie Bolintineanu in the editions published in Bucharest, they are distinguished according to the language levels.

Ion Heliade Rădulescu supports the need for phonetic writing that can be easily acquired, that means to write as it is pronounced. In Dimitrie Bolintineanu's poetry, there can be distinguished the following rules recommended by Heliade Radulescu, as follows:

a. proton *ă* unchanged to *a*: *a bățut* (p. 347), *bărbat* (p. 117,...), *bărbăție* (p. 120).

b. etymological *ă* changed into *e*: *paserea* (p. 347), *paseri* (p.60). So keeping the etymological *ă* or changing it into *e* or *i* is a phonetic phenomenon that opposes Moldavia to Wallachia. The transformation of *ă* in *e* or *i* led to the apparition of new phonetic words: *blestem* (p. 79, 144, ...), *blesteme* (p. 130), *aburu-nvelește* (p. 73), *către* (p. 122), *învelesc* (p. 126), *lacrimile* (p. 50, 53, 79, 130,...), *lacrimă* (p. 50). But there are still used words with the etymological *ă*: *învălește* (p. 74), *a-nvălit* (p. 120), *rădic* (p. 11), *rădică* (p. 12), *dezvălită* (p. 74). In Bolintineanu's poetry, the change of proton *ă* into *a*, a specific phonetism of the northern idioms is not seldom found, only sporadically as in: *batalii* (p. 115).

c. The presence of *-ea*, instead of *-e* or *-i*: *atuncea* (p. 51, 59, 143, 347,...), *aicea* (p. 63,...).

d. The closure of *e* to *i* occurs especially in the plural forms of the feminine and neutral nouns: *dorinți* (p. 71), *taberi* (p. 114).

e. Another phonetic feature recommended by Heliade Rădulescu is the presence of the auxiliary *a* in the third person singular of the Romanian indicative compound perfect instead of the auxiliary *au*: *O soartă amară amar a bătut*; *O crudă durere adânc m-a pătruns* (p. 347).

f. The phonetism with etymological *e* which Bolintineanu uses after 1856 in the volumes published in Bucharest means that the poet abandoned the regional phonetism: *zilele* (p. 347, ...) etc.

g. Other phenomena that were circulating at the time are *-ea* changed into *-e* and *-ia* changed into *-ie*, forms that are not recorded in Bolintineanu's Wallachian editions. Still the forms with *-ia* are more frequently used than those with *-ie*.

Regarding the consonantism there are to be mentioned the following rules in Bolintineanu's poetry:

a. The use of unaltered or soft labials as in: *bate*, *pe*, *bătut*; the hard nature of the labials does not appear in the editions published in Bucharest, being proper to the Moldavian idiom.

b. The presence of soft *s*, *z*, *ț*: *se*, *seară*, *aseară*, *rugase*, *serii*.

c. The presence of soft *ș*, *j*, followed by strong *-e* or *-ea*: *vijelie* (p. 347), *vitejești* (p. 82), *șease* (p. 69).

d. Heliade Rădulescu's rules also recommended to avoid the hardening of labial *p*. As a result, in the graphic tradition the form *pe* was always recorded: *Când grindina cade torente pe flori*; *Așa fără' de veste pe zilele mele* (p. 347); *Pe o stâncă neagră într-un vechi castel* (p. 113); *Pe un cal ce mușcă spuma în zăbale* (p. 120); *Pe ale feții albe garoafe dulci* (p. 11). The difference between Moldavia and Wallachia is that the Wallachians pronounced *pă* and the Moldavians pronounced *pî*.

e. Specific to the Wallachian editions of Bolintineanu's poems is writing with *j* instead of *ğ*: *am ajuns*, *june* (p. 347), *juna* (p. 73), *junele* (p. 11), *juni* (p. 111), *joc* (p. 83), *jumătate* (p. 113). Bolintineanu only partially conforms to Heliade Radulescu's requirement of writing *ğ* in the words which came from the Latin word *gyrus*: *mă-ncongior* (p. 113), *mă încongioară* (p. 141), dar și *o-nconjoară* (p. 71).

f. The use of dental *d* in some words such as: *de*, *deodat*, instead of a hard *d*: *întotdeauna* (p. 347), *daca* (p. 133, ...).

g. The palatalization of *f* in *h'* is not found in the editions published in Bucharest: *fier* (p. 126, 145,...), *fiul* (p. 114).

h. The hardening of *-r* occurs in Bolintineanu in the editions published in Bucharest and it keeps the hard timbre as Heliade Radulescu had recommended: *robul*, *amar*, *robie*, *brațe*, *dureros*, *crin*, *rece*, *amară*, *amar*, *rele*, *moartea* etc.

Morphological rules are created to ensure greater clarity and precision to the Romanian grammatical structure. Thus, among the rules recommended by Ion Heliade Radulescu, in Bolintineanu's work appear:

a. The use of *-u* ending in the third person plural of the indicative imperfect tense in order to avoid the homonymy between the third person singular and plural: *Vălii ce o copereau*; *Toți cavazii cu ardoare / Iataganul ridicau* (p. 75). Still: *Ca un glob de aur luna strălucea / Și pe-o vale verde oștile dormea*. (p. 109).

b. The form of the compound perfect auxiliary for the third person singular *au* was replaced in Wallachia with *a* and in Moldavia with *o*: *De trei zile lupta n-a mai încetat / Și tătarul pare c-a înaintat* (p. 111); *Căci în bătălie soțul ei dorit / A plecat cu oastea și n-a mai venit* (p. 113); *Unde un sihastru a fugit de lume* (p. 136); *A pierdut a lui vedere / Și-astfel toți l-au părăsit*. (p. 162).

c. As regards the verbal palatalized forms considered inappropriate both by Heliade Radulescu and by the current rule, they continue to appear in the editions published by Bolintineanu in Bucharest after 1856, too: *(eu) viu* (p. 136), *văz* (p. 61), *să cază*, *să vază* (p. 122), *să șază* (p. 74), *să vie* (p. 145). "The existence of these forms after 1856 is proof of the fact that Bolintineanu did not adapt himself to Ion Heliade Radulescu's prescriptions regarding the renouncement of these palatalized verbal forms and continued to follow the old literary Wallachian rules." (GEORGESCU, 1974: 96).

d. The preposition *după* is used both as *după* and as *dupe* (p. 75)

e. The conjunction *dacă* occurs under the general form of *daca* (p. 60, 111, 114, 133, ...), a specific form of the southern Wallachian idioms in the nineteenth century.

Syntactically speaking, there can be identified structures which belong to the nominal group or to the verbal group in Bolintineanu's poetry too, also stating

that: "the nominal group is not only a syntactic structure, but also a semantic one" (Coteanu, 1985: 61).

Thus, from the four basic categories of the nominal group established by Ion Coteanu in *Stilistica funcțională a limbii române*: the combination of a noun-center with one or more adjectives; the combination of a noun-center with another noun in the genitive case; the combination of a noun-center with one or more nouns preceded by a preposition; the combination of a noun-center with another noun which is considered to be in the dative case, there can be distinguished the following combinations in Bolintineanu's poems:

- the combination of a noun-center with one or more adjectives: *soartă amară, viscole rele, suflet zdrobit, inimă dulce* (p. 347); *o sultană jună* (p. 14); *o umbră blândă și ușioară* (p. 15); *aripe lucioase* (p. 24); *raze dulci și argintoase* (p. 109); *ton rece, sec* (p. 18); *dumbrava verde, fragedă, umbroasă* (p. 23). The qualifying adjective or adjectives can be put in front of the noun, thus becoming a mark of "the poetic statement, a mark accepted and used as such even from the beginnings of the cultivated original poetry" (Coteanu, 1985, 64): *rea vijelie, crudă durere* (p. 347); *tăiosul fier* (p. 145); *tână ră cântare* (p. 24); *biată fată* (p. 55); *dulcile dorințe* (p. 59); *dulce stea* (p. 72).

- the combination of a noun-center with another noun in the genitive case: *suspinul vântului* (p. 23); *parfumul tinereții* (p. 98); *anii vieței* (p. 114); *vărsarea serii* (p. 136); *umbra nopții* (p. 154).

- the combination of a noun-center with one or more nouns preceded by a preposition: *buze de rouă* (p. 347); *vânt de primăvară* (p. 141); *o șoptă de lopată* (p. 24); *o inimă de ură* (p. 146); *arme de bărbat* (p. 177); *pod de aur* (p. 19); *coama de fir* (p. 55); *paner de aur* (p. 130).

By analogy with the nominal group, the verbal group should be made up of a verb and different parts of speech. But the verb implies, first of all, the relationship between it and the subject, a problem being the fact that in the Romanian language, the verb in a personal mood includes the pronoun-subject which is not expressed, the latter being identified with the verbal group. Therefore, in order to avoid confusions and to include the subject in the verbal group it is considered a verbal group only the group of the predicate with an expressed verb, thus being necessary more segmentations and recognition operations of the group of words that represents the predicate.

For example, in the line: *Un crin se usucă și-n laturi s-abate* (p. 347), there are two predicates, and therefore there will be two verbal groups, too. One verbal group is *(el) se usucă*, and the other one *(el) s-abate*. When the verb is accompanied by an adverb, the latter is usually part of the verbal group, the adverb representing for the verb what the adjective represents for a noun.

But the elements of the verbal group are not so united as those in the nominal group. For example, in Romanian, the adverb of a proper verbal group can be placed in any point of the statement, as in the case of the following verse: *Pe patu-mi de moarte deodat-am căzut*, in which the adverb *deodat* can be placed in different positions but without changing the meaning of the line: *Pe patu-mi de moarte am căzut deodat*, *Deodat pe patu-mi de moarte am căzut*, thus showing the independence of the verbal group components. But when "the adverb does not belong to the category of the primary adverbs and it does not even have an adverbial mark, the adverb must stand near a verb, and if inversions are made, it must go along with the verb in the position where it is placed." (COTEANU, 1985: 97).

Another problem encountered in the case of the verbal group is represented by the transitivity of the verbs, which may be followed by a noun either with the function of a direct object or with the function of an indirect object. Unlike the nominal group that has only four general categories, the verbal group may take the following forms:

- Verb-adverb: *O crudă durere adânc m-a pătruns*; *Ca robul ce cântă amar în robie*; *Pe patu-mi de moarte eu cânt dureros* (p. 347); *Și-aerul bea dulce roua dupe crini* (p. 13); *Văzut-am pretutindenii o tânără părere* (p. 59);

- Verb-noun (a noun with a function of direct object or indirect object): *Că viața e dulce și n-are suspin*; *Să moară bătrânul ce fruntea înclină* / *Ce plânge trecutul de ani obosit* (p. 347); *Văz un val de vijelie* (p. 12); *Vântul nopții răspândește* / *Un prefum îmbălsămit* (p. 106).

- Verb-preposition-noun (a noun having the role of an adverbial or of an indirect object): *Atuncea când cântă prin flori filomele* (p. 347); *Și luna cu chip d-aur se leagănă pe munte* (p. 10); *O lacrimă lucește pe genele-ți de fir* (p. 50).

- Copulative verb-nominal: *Amară e moartea când omul e june*, / *Și ziua-i frumoasă, și traiul e lin* (p. 347); *Ceru-i semănat de stele* (p. 95); *Și-i frumoasă, blândă, bună* (p. 42); *Fața-ți este dezvoltată* (p. 74).

- Verb-Verb: *Merită să-l poarte spre rușinea lor!* (p. 109); *Însă dacă cerul, vrând să-ngreuieze* (p. 114); *Dar sub mii de brațe trebuie să cază* (p. 122); *Căci românul încă știe a se bate* (p. 127); *Tot ce fu prea mare cată a slăbi!* (p. 13).

The analysis of the literary language features makes out of Dimitrie Bolintineanu one of the outstanding representatives of the period when the basis of the modern Romanian language were established.

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