

## THE FOUR POETICAL FUNCTIONS FORMATION CHAIN

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*Abstract: Aiming to build an integrative system operating with the grammar structure in connection with the stylistic one, through the influence of the semantic elements like the operator of the linguistic change internal link or that of the semantic marker, the paper brings into light the existence in modern as well as in postmodernist poetry of three other new functions of the poetical language – the Intransitivity, the Indirect Transitivity and the Direct Transitivity, besides the traditional ones analysed in previous studies like in that of the Romanian theorist T. Vianu (1941). Based upon the previous contributions in the field of both linguistics and that of poetics, the study consists in a transfer from the semantic transformational core represented by the semantic marker upon the formal grammar frame, enabling the later to generate a new chain – the release of some new functions belonging to the foemal stylistic frame, namely a connection between the formal grammar transformational frame with the formal stylistic transformational frame which is determined by the generative intensity of the semantic frame, based upon the semantic marker which could be a metaphor, in a combinatory concatenation process.*

*Keywords: transformational generative core, modelize, combinatory concatenation*

The study tries to show the manner the semantic frame is capable to modelize through the idea of the significance the grammatical frame so that the later could on its turn enter into correspondence with the stylistic frame. This concept has the quality to render the poetical text as a whole the core of which releases another three functions of the poetical language – *The Intransitivity, the Indirect Transitivity* as well as *the Direct Transitivity*, besides the traditional ones as they were presented by the Romanian theorist, T. Vianu (1941).

We consider the metaphor an operator of linguistic change internal link (A. M. Houdebine, 2010) as well as a semantic marker (Fodor and Katz, 1965) capable to generate a theory in connection with the increasing/decreasing process of the metaphorism, as for example – with analysis on poetical texts in the thesis - on both modernists and postmodernists poems. We refer to an intransitive hermetic metaphor, based upon a fictional trop (C. K. Orecchioni, 1986) in Mallarmé's poetry that generates an intransitive poetical function of the text, the same in Ion Barbu's poetry, an implied trop (C. K. Orecchioni, 1986) in Jacques Prevert's poetry or in that of Nichita Stănescu generating an indirect transitivity function of the text, as well as to a removal of the metaphor in the postmodernist poetry bearing the charge of a direct transitivity function of the poetical text. We take into consideration the capacity of the significance created by the semantic generative core, which could be a metaphor to determine different degrees in the field

of the functions of the poetical language. Different degrees of the metaphor intensity generate on their turn different new functions of the poetical language. The point is that in modern poetry the metaphor bears different *degrees of semantic intensity determining a significance* capable to concatenate the formal grammatical frame with the formal stylistic frame, a phenomenon that in modern poetry brings about the release of some new functions besides the traditional ones, - which could be named the **four poetical functions formation chain**. If the metaphors bear different degrees - *the intensity degree of the metaphor* – so they are endowed with different degrees of semantic intensity, the stylistic level changes generating new functions, therefore interdependent on the metaphorical degree built through a generative semantic core. Another point is that this semantic/stylistic charge is capable to project an inclusion process on the formal grammar transformational frame. We put also this flexibility brought by the generative semantic core endowed with poetical significance and concatenating with the formal grammar frame and equally with the formal stylistic traditional frame -under the sign of the progressive free semiosis defined as a sub-division of the semiotics aiming to study the transfer and the transformation of symbols. ([www.scribd.com/12 X 2015](http://www.scribd.com/12-X-2015)) Therefore the semantic generative core entails the four poetical functions formation chain – the Intransitivity/ the Reflexivity/ the Indirect Transitivity/ the Direct Transitivity belonging to modern poetry, as things were accomplished in our thesis. Mention should be made that stylistics included only two functions of the poetical language, the Reflexivity and the Transitivity. We have a grammatical conversion into symbols. But how does the idea work? Actually is it possible to harmonize the formal grammar frame with the formal stylistic frame and how such a process could be accomplished? We consider there is a process of a combinatory concatenation bearing a semantic charge, endowed with a modelization value.

1 Step one : The figure could have an influence on the text as a whole

2 Step two : The modelization and the reflexivization process

**Step one** : It is possible to unify the above mentioned frames, the grammar one and the stylistic one through the influence of the figure on the poetical text as a whole, emphasizing on the semantic charge. In her book, *Narațiune și poezie (Narration and Poetry)* professor Rodica Zafiu points out the pattern of the simultaneity and of the convergence as being landmarks of the modern poem jettisoned from the romantic epic length type, and launched by E. A. Poe and further by Baudelaire in the short type poem. The shortness of the poem covers a density of the lyricism as it does function a theoretical principle according to which : *The text linearity is traplike, an appearance which must be overpassed in order to arrive – through equivalences and superpositions operations – to the essence of the poetry. The ideal result of the equivalence operation process is one that belongs to the timelessness : a mood, an image, a symbol.* (R. Zafiu, *op.cit.*, 2000 : 15) The author presents view points and scientific theories placed under the sign of a poem densified through its metaphor, for example, consisting in a convergence of some multiple plans *getting to a structure capable to accomplish a lyrical density* (R. Zafiu, *ibidem* , 2000 : 15) For example Ștefan Munteanu considers the metaphor a central figure capable to gather under a core the deep tensions of the poem (St. Munteanu, *Stil și expresivitate poetică*, 1972, *apud* R. Zafiu, *ibidem*, 2000 : 16) In terms of Jacques Dubois we have the dichotomy *tabular reading/ linear reading* of the poetical text or the reduction of the text to a central figure, a *global static symbol* (J. Dubois, *Réthorique de la poésie*, 1977, *apud* R. Zafiu, *ibidem*, 2000 : 16). An emblematical case is considered by the author that of Michel Riffaterre according to

whom the poetical text is reducible to a structural matrix, the succession and the difference being, as a matter of fact, equivalent, as sub-divisions of the same structural matrix and entailing a conversion process of the signs towards the significance : *The poetical text is reducible to a structural matrix* - Riffaterre says - which sometimes could be a key-word (usually absent at the surface of the text) or an opposite couple. The hermeneutic reading makes room in finding out that successive and different statements which, in fact, are equivalent, appearing now as variants of the same structural matrix. Therefore, the poetical text represents an equivalence between word and text being produced by the transformation of the hypothetical matrix into a text through both a conversion (convergent transformation of the signs into an unique significance) and an extension (which in terms of Riffaterre means a development of an unit into a sequence) (M. Riffaterre, *Semiotics of Poetry*, 1978, *apud* R. Zafiu, *ibidem*, 2000 : 16-17)

The pattern of the *simultaneity* and of the *convergence*, namely a lyrical density structure which could rely on the metaphor builds also a matching frame conjugated with what professor Eugen Negrici defines as a *structure with an addition of significance*. In his book *Sistematica poeziei* speaking about Lucian Blaga, the author points that : *In this poetry the text is accomplished in two steps as if a rhetorical code were, every time, rebuilt in the last minute. Without transitory sequences the poetry suddenly takes off into a metaphysical field. The poet doesn't operate a slow indefinite opening towards the absolute, but will lend from outside a definite significance – an addition of significance.* (E. Negrici, *op. cit.*, 1998 :35)

In terms of professor Zafiu the same author Lucian Blaga was analysed through the similarity of these several interpretation grids for the revelatory metaphor of this poet, taking into consideration particularly this principle of the *simultaneity* and of the *convergence* as a method for what the professor states as *the image of the intransitive autonome text, governed by the principle of the similarity and by the postulate of the coherence* (R. Zafiu, *op.cit.*, 2000 : 17), building the whole of a poetical text.

As for us, we describe the concept of the *degree of the metaphor intensity*. Therefore there is a chain made of different metaphors capable to release different degrees of intensity.

- **The first intensity degree of the metaphor - the hermetic intransitive trop. Ion Barbu's metaphor of the iceberg .**

In Catherine Kerbrat Orecchioni's vision there are the linguistic supports of explicit/implicit contents that determine a direct/indirect anchorage into the significance, The theorist emphasizes in her book *L'Implicite* on the statement length an implicit content could cover considering it as being defective or total, and opening the possibility to build the reading pact of a **fictional trop**, for example. *Les contenus implicites ne constituent pas le véritable objet du dire* (C.K. Orecchioni, *op.cit.*, 1986 : 24). The author focuses on the idea that the indirect anchorage generates the deep structures of the meaning, turning into poetical significance, through both a semantic and a stylistic landmark, the so-called **fictional trop of U status situated in the encyclopedic universe**, (C.K. Orecchioni, *ibidem*, 1986 : 99). The theorist defines this fictional trop as fictional discourse concentrated in a trop, achieving a truth of an assertion based upon a fictional assertion. The semantic landmark situated on the first place in building the significance is represented in the author's vision by certain internal clues like **the uncertainty / approximation modelizers**. For example in Ion Barbu's poem *Banchizele/The Icebergs*, taking into consideration Orecchioni's grid of the direct anchorage, they are some

geological icerocks, but considering the indirect anchorage together with the approximation modelizer, they flow on certain unprecised seas, poetically called the *shadowed seas of the silence*. In this silent boundless space the iceberg throws the brilliancy of some genuine sunrises. The second landmark that build the fictional trop and therefore the poetical significance, in Orecchioni's vision, is the fictional trop value endowed with the **reading pact, or the trop placed in the encyclopedic U universe**, and its influence upon the text as a whole. The theorist explains there are some encyclopedic information in respect of the U status represented by *les informations encyclopédiques concernant l'état de U (univers d'expériences admis comme préexistent au discours – pacte de lecture* (C. K. Orecchioni, *ibidem*.1986 : 99) *universe of experience allowed and assigned as pre-existent in the discourse- reading pact*. We rely on the theorist's grid of interpretation for what we call a complete configuration of the first degree of the metaphor intensity/ the intransitive hermetic trop, as the above mentioned intransitive hermetic metaphor of the *iceberg* places the poetic self into the boundless impersonality of the universal soul, into the brilliant glare of the stellar matters, the poet celebrating the beauty of the ancient rocks, of the waters slicing the planet, or the originary flow of some frozen mysterious layers building that iceberg. Therefore the metaphor of the iceberg represents in a direct anchorage an irregular frozen icerock body modelized by the synthesis between the Northern waters and the polar frost, but in an indirect anchorage of the implicit content as well as considering the reading pact of the U encyclopedic universe, this intransitive metaphor represents the ancient transparencies closing in them the energy of a sublime nature genuineness. The iceberg generate a relief outlining the silent magnificence of the eternity, its pure absolute freedom. Thus our grid of the first degree of the metaphor intensity / the hermetic intransitive trop with an analysis on a poem of Ion Barbu, meets the requirements of Orecchioni's grid being from the semantic point of view an approximation implicit modelizer as well as from the stylistic point of view a fictional trop placed in the encyclopedic U universe.

**First result** : We consider the semantic/stylistic formal frame bearing the charge of a semantic generative core, is capable to modelize and through a process of projection to include the formal grammar frame, thus releasing a new function of the poetical language – the **Intransitivity**. At the same time we consider the semantic/stylistic generative core achieves its combinatory concatenation mobility, also, through the intensity degree of the metaphor.

**The second intensity degree of the metaphor - the implied trop. Nichita Stănescu's implied trop coexistence with the fictional trop**

As C. K. Orecchioni configures a system in which the implicit content covers fully or partially the statement, the author defines also **the implied trop** as one having a *supposed or an undercurrent content which does function as the true object of the message to be transmitted* (C. K. Orecchioni, *op.cit.*, 1986 : 116) whereas the **fictional trop** is a reading pact (pacte de lecture) that trop integrated into the encyclopedic U universe based upon *the cultural information existing in the reader's knowledge before the discourse utterance*. ( C. K. Orecchioni, *ibidem*, 1986 : 131)

Actually in the poem *The Cube Lesson* there is a direct anchorage generating a direct transitivity of the poetical language suddenly transgressing into a reflexivization through the process of the inference. Therefore if we extract the *broken corner* metaphor from the text we notice the whole of the poetical density is to be found around this metaphor, Without the *broken corner* metaphor, the poem would have remain in a direct transitivity field, whereas the

flexibility brought by the implied trop reflexivization entails a new significance through the symbol – that of the artistic values relativity in an imperfect world. It is what we call a **metaphor included into the sequence**. But in this poem there is also a fictional trop - *Homer's eye* – which places in a ludic manner the defective cube as a derisory symbol of the modernity as compared with the epopeic vision and greatness of the illustrious forerunner. Both metaphors – fictional or implied trop – influence the discourse as semantic markers (Fodor and Katz, 1965) or operators of linguistic change internal links, capable to generate the process of *significance delivery* (A. M. Houdebine, 2010 : 8) .

**Second result** : We consider the semantic/stylistic formal frame bearing a charge of a semantic generative core is capable to modelize and through a projection to include the formal grammar transformational frame, with an influence on the poetical text as a whole, releasing a new function of the poetical language –the **Indirect Transitivity**. At the same time we consider the semantic/stylistic generative core achieves, also, its combinatory concatenation mobility through the intensity degree of the metaphor.

**Step two** : Gerard Genette speaks in his book *Figures* (1966) about a capacity of the denotation to be taken over by the connotation through a significance flow blocked at its denotative level then put into movement at its connotative one. If theorists like for instance Jean Cohen in *Structure du langage poétique* (1966) – consider the two categories as being opposite, Genette explains even the poetic function through the simultaneous existence of the two, the complexity of which is capable to accomplish the essential quality of the poetical function – the ambiguity. Poetry doesn't overwhelm the language. Mallarmé considers poetry recover its lameness, its imperfection. And Genette continues to point out poetry is intimately connected to the inner body of the language. The so-called imperfection due to the diversity of the idioms as well as to the disharmony between significance and its sonority that Saussure defined as the arbitrary of the linguistic sign. But even this imperfection – says Genette – is the essential of the poetry, if language had been perfect, poetry couldn't be possible and every word would be poetical. Therefore the poet's endeavours to recover the arbitrary status of the sign together with the idea of the ambiguity configure the essential landmarks of the poetical language, Thus Genette emphasizes on the possibility that connotation and denotation communicate building the balance between the connotative affectivity and the universal reportage pointing that the former brings about much more density and substantial existence missing to the second. This kind of flexibility that Genette brings to those categories considered by others opposite opens the possibility to extend the idea of the flexibility to the level of the two traditional functions of the poetical language – the Reflexivity and the Transitivity – the connection of which has as result the presence of a sub-division, that of the **double intention of the transitivity into Indirect and Direct**. The process being based on a **projection** of the included metaphor into the sequence. The more the metaphorical tension becomes imbued with the real, the more the poetical language loses of its imaginary intensity, the reflexivity and the transitivity become correspondent and **included**, therefore get out of the alternation in order to enter into a sycrethism, with an inclination degree of one towards the other, bringing about a flexibility of the two traditional functions. At the same time the metaphor is in fact a transformational semantic generative core projected on the poetical sequence bearing the value of a **semantic marker**, as this projection is capable to flexibilize the traditional functions in modern poetry and to express semantic relations in a theory. The theory is as above mentioned, a flexibility of the traditional functions, a modelization process entailing the double intention of the transitivity in modern poetry.



Emanuel Vasiliu în *Elemente de teorie semantică a limbilor naturale*, quoting Fodor and Katz defines the semantic markers : *Semantic markers are the elements in terms of which semantic relations are expressed in a theory* (Fodor and Katz, 1965 : 497 *apud* E. Vasiliu, *op. cit.*, 1970 : 79). And professor Mariana Tuțescu, focuses on the semantic analysis techniques capable to be practised on both morpho –syntactical level and on the poetical one, aiming to bring into light that the significant unities and particularly their relations are capable to *modelize* those levels. In terms of Mariana Tuțescu’s research the phenomenon is based upon both the semantic componential and generative capacity to operate mutations – *a modelization* ( M. Tuțescu, 1974 : 90) The author underlines the lexical units are like briks participating to accomplish a building, relying on their capacity on one hand to be combined and on the other hand to generate new significances through a process of modelization. So she takes for instance into consideration two landmarks *the clasemes* as well as the *archsememas*. The former is a semic unit given by the syntagmatic context, therefore a combinatory unit and bearing a formative value. Due to those clasemes the selection of morphemes is possible making also possible the combination of morphemes, a process that releases superior units like syntactical groups or phrases. A claseme like *human* could characterize verbs like *to write, to read, to think, to speak, to cry, to laugh*. The clasemes assure the isotopy, the semic coherence necessary for a message to be understood, establishing *interdependence* relations between morphemes thus building certain morpho-syntactical superior units. Whereas the relation between semes and sememas, endowed with the quality to build *archsememas*, is one of *inclusion* as the archsememas is a semantic marker of great generality, a common semic unity for several sememas, like for instance *house* is endowed with the common semic feature for *chalet, hotel, block*. So the clasemes establish interdependence relations with morphemes building superior syntactic units and phrases thus assuring the isotopy, while archsememas establish *inclusion* relations with sememas the former being included into the later. Under these circumstances we extend the linguistic principle of the *modelization semantic value* on the stylistic frame first, and notice an interdependence relation between the fictional trop and the Intransitive function of the poetical language, an interdependence relation between the implied trop and the Indirect Transitivity of the poetical language, an interdependence relation between the vivid metaphor (P. Ricoeur, 1975) or the revelatory metaphor (L. Blaga, 1937) and the Reflexivity as well as an interdependence relation between the antysymbol and the Direct Transitivity of the poetical language. An interdependence relation that, on its turn, entails an inclusion one, - of the formal generative grammar frame - the later projecting an inclusion combinatory concatenation process upon the traditional formal stylistic frame. Mention should be made that the above mentioned process is accomplished by the metaphor fulfilling the role of an universal key, endowed with both the value of a semantic marker and of that of operator of linguistic change internal link, making possible the significance delivery of the poetical text as a whole. The metaphor as a brik modelizing unit.

### **Result : The four poetical functions formation chain / The double intention of the Transitivity of the poetical language in the modernity**

Coming back to professor Tuțescu’s vision in her study *The Semantics as Theory of the Language* (1974), - that of the semantics quality to operate a conjunction point, a modelization of the morpho-lexical, syntactical and rethorical universe of the language – we emphasize the pragmatics of this vision as an important work instrument of this study, based upon the componential techniques consisting in the combinatory mutations of the semantic markers, therefore on a free semiosis.

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