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ALEXANDRU MACEDONSKI'S POETICS

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Abstract

This paper approaches Alexandru Macedonski's poetics and the educational aims of this paper are to develop the students' skills in understanding and interpreting coded messages, their abilities of analysis and synthesis, to cultivate their aesthetic values and to stimulate their creative and logical thinking, their spirit of observation and their capacity of research. After a short presentation of poetics in general, the stress is laid on the poet's poetics. First, the paper focuses on describing the social poetry and afterwards the notion of poem. Speaking about the essence of the poem, the poet points out that it can be seen as a synthesis of humanity. Next, Macedonski's poetry is tackled according to certain psychological values, such as illusion, mirage, elevation, ecstasy, suggestion. Therefore, poetry is pure exaltation and reading a poem will transpose the reader in a state of contemplativity and ecstasy. Another aspect which is dealt with in this paper is related to the fact that Macedonski turns the sensorial factor into one of the fundamental conditions of poetry, becoming very receptive to the theory of correspondences between sounds and colours. This paper highlights also the role Macedonski gives to sounds in his poetry, while he rejects risky visual associations. Further on, the paper brings into relief various figures used by the poet in his symbolistic - instrumentalist program. In the end, the emphasis is laid on the poet's intention to associate symbolism, instrumentalism and wagnerism.

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Keywords: Poetics; social poetry; poem; psychological values; sensorial factor; poetical instrumentalism.

1. Introduction

Poetics is that branch of the theory of literature that deals with the study of poetic creation through structural linguistics and on the other hand, it must be able to “account for the structural essence of any poetical object” (Greimas, 1970, p. 280). Semiotic poetics considers that “the complete and exhaustive motivation of the linguistic sign is the specifics of the poetic language” (Kristeva, 1977, p. 462).

René Wellek and Austin Warren tried to make an association between poetics and criticism. Their theory is based on the fact that poetics is the study of the principles of literature, of its categories and criteria and criticism deals with the very analysis of works (Wellek & Warren, 1977, pp. 55-56).



Regarding the connections between poetics and linguistics, R. Jakobson gives great importance to linguistics, considering that poetics is a part of linguistics (Jakobson, 1973, p. 210). From Jakobson's point of view, poetry appears as a special language, which tends to become opaque and where the connection between sound and meaning is manifested most strongly possible (Jakobson, 1973, p. 241). Poetry is a special type of communication, as opposed to ordinary communication.

2. The Social Poetry

As the notion of poetry has several stages in Macedonski's lyrical creation, the students will use a lot their capacity of research. At first, Macedonski's vision about poems takes current meanings from the romantic aesthetics. The first definition launched by the poet is that of the social poetry. This formula opposes the literary trends of the era. The program of this poetry is first militant in social and humanitarian terms. Later, it turned into a more general principle, which represents one of the constants of the poet's aesthetics: poetry as an expression of the human universal contents.

With the volume *Poems* which was published in 1882, Macedonski aims at writing "about man and his suffering in the middle of society" (Demetrescu, 1885, p. 15), becoming the spokesman of the humanity drama. The poet reflects the ideas of the mankind, through sensitivity and his own life experience. "To be able to think, one must suffer and the poet who has not suffered is not a thinker." (Macedonski, 1882, pp. 9-12). It is exactly "the energy of pain" (Macedonski, 1882, p. 12), which inspires the poet's social revolt, his purpose being both noble and saint, since poets love, caress and sing, as recommended by all partisans of social art, supported by romantics and utopian socialists, before and after 1848 (Needham, 1926).

By their abilities of analysis, the students find out that through his social poetry, Macedonski manages to theorize the raising of the human soul to universality. It is obvious that the program of this poetry is opposed to lamartinism and to the superficially sentimental poetry. The poet will always be the supporter of the idea that "nothing that is human as well as nothing that is comprised within the empire of knowledge, will be away from the true poet" (Macedonski, 1916, p. 31).

3. The Notion of Poem

In correlation with the idea of social poetry, another key concept appears in Macedonski's verses, that of poem, which the students, relying on their abilities of synthesis, have to take as a global definition of poetry and even of art, understood as an expression of life, the ideal being "the literary projection of total humanity, conceived as some unity of moral contraries" (Marino, 1967, p. 642). Macedonski sees in Shakespeare and Musset's literary creation the embodiment of his own poetical ideal: "A poem must be what Musset and Shakespeare tried; there should not be only one passion in a poem, but all the passions and all the feelings of the heart should be involved" (Macedonski, 1881, p. 1).

The students observe that for Macedonski, the notions of *man, reality, life, poem* are and remain more or less synonymous all the time. One might say that "Macedonski is really obsessed with the idea of poem as an integral and complex expression of humanity, contemplated in time and space, in extension and depth" (Marino, 1967, p. 643). Even in *The Night of January*, the poet speaks about the essence of the

poem, which can be seen as a synthesis of humanity: *Este o poemă-ntreagă de-a fi plâns și suferit [...] Este o poemă-ntreagă să poți zice: Am iubit. [...] Sufletul e o poemă cu un cer nemărginit.* (Macedonski, 1966b, p. 95).

The poet appears as a source where his life intensity is concentrated: “He is the representative of all human feelings and thoughts. Inside thinking, he is by turn: good - bad, sublime - vulgar, noble - trivial, virtuous – vicious, magnanimous - selfish, faithful – skeptical, a judge - a criminal, generous - greedy, cleansed of passions – full of feelings. In a word, he is the Mankind.” (Demetrescu, 1885, p. 6).

The poem cannot be subordinated to a certain genre, it must contain everything. There are some discussions in relation to the meaning which poetry may have in Macedonski's conception. Therefore, there comes a question: What is poetry to Macedonski? The answer to this question may come after the analysis of his literary work: the poetry of poems is one of the fundamental topics of his work, along with the topic of the genius and of the poet. “But to Macedonski, poetry is not only a literary genre, a simple form of lyrical expression. It is also a style of life, a way of being and seeing the world and life, a specific form of emotion in front of existence, a feeling, some enthusiasm. It is a very particular emotional state, some immediate lyrical reality” (Marino, 1967, p. 645). Macedonski refuses to give a precise definition to poetry or to analyze it, as he is the adept of poetry as ineffable, which cannot be analyzed in its essence.

Through their capacity of research, the students discover that for Macedonski, poetry is also a lack of adhesion and a form of social criticism. He appears in the middle of the society, but he is pushed towards the periphery and thus, the poet cannot be integrated. This impossibility of integration is clearly explained by his biography as well: declassification, poverty, education, temperament, literary vocation. There is no connection between the scale of values of the contemporary world and his own scale of values. “Where the era says interest and mean calculation, Macedonski says «enthusiasm»; where the bourgeoisie says, «banker», «politician», «respectable head of the family», Macedonski says «Poet», writing it with a capital; where the bourgeoisie says «money», Macedonski says «Poetry» also with a capital” (Marino, 1967, p. 646).

For these reasons, Macedonski worships poetry, ranking it first in the hierarchy of spiritual values. The poet adapts his basic definition of poetry to the style and nuances of the contemporary poetics. “From here, in Macedonski's literary creation, at times, some aesthetic air, of a clear and continuous nuance of the contents and subtlety of the expression. This makes his poetical theory represent a decisive stage in the evolution of the Romanian concept of poetry, a bridge between social poetry, the poem and so romantic poetry to symbolism and generally to the idea of some poetry based on images, correspondences, musicality, emotivity, suggestion and ineffable.” (Marino, 1967, p. 647).

4. Poetry According to Certain Psychological Values

Although in conflict with the society of his time, after 1884, the poet will not give poetry a predominantly social destination, but he will try to cultivate “poetry as a form of survival and moral compensation, as an active spiritual therapy” (Marino, 1967, p. 664). The poet will understand poetry according to certain psychological values which will orient his compositions. It is about illusion, mirage, elevation, ecstasy, suggestion. Analyzing such compositions, the students' aesthetic value is stimulated, as Macedonski shows poetical sensitivity and responsiveness, and they urge him to align aesthetic beauty.

Thus, the poet comes to conceive aesthetic emotion as an authentic *je ne sais quoi*, and poetry, totally spiritualized, must convince, “as everything is beautiful will be imposed, and nobody will be able to realize how and why” (Macedonski, 1880, p. 6).

The students have the possibility to observe how aesthetic emotion becomes something absolute, and poetry, according to the definition in the *Rondel of the Murano cup* (Macedonski, 1966b, p. 206), is pure art, without sentences, which helps us come out of reality and forget about existence, just like the Japanese does with the water in his courtyard, in *The Rondel of the Water in the Japanese's Courtyard* (Macedonski, 1966b, pp. 227-228): *Și schimbând-o-ntr-o cascadă / De consoane și vocale, / Uită-a vieței grea corvadă*, (Macedonski, 1966b, p. 228).

Through their abilities of synthesis, the students can observe how the fundamental topics in Macedonski's poetry reappear theorized in his poetics. The poet is armed with great illusions, which have always been a source of inner beauty for the mankind.

Poetry is pure exaltation, personality is frequently forgotten and reading a poem will transpose the reader in a state of contemplativity and ecstasy. “The most typical echoes associated with the poet's most intimate aspirations to elevation and ecstasy can be captured in the volatilisation of flavors, in the excitement brought by lily and rose fragrances, a poetical feeling in Samain, Morés and Stuart Merrill's literary creation. The poet knows that exceptional drunkenness is to be found in lilies” (Firan, 1971, p. 80). *Deși, când atinși sunt de vară, / Mor pâlcuri, sau mor singuratici, / În crini e beția cea rară / Sunt albi, delicați, subțiratici*. (Macedonski, 1966b, p. 201).

There are some discussions about poetry and logic, which stimulate the students' logical thinking. Macedonski separates the essence of the poetical activity from the logical one, considering that between the two there is no adherence: “Poetry is only indirectly connected with thinking, as it is only a thing of imagination... An exposure of ideas, no matter how passionate or philosophical they might be, cannot be what is called poetry, even when it is deployed in harmonizations produced by rhythm or rhyme ... In a word, to think is not to be a poet. It is to be thoughtful...” (Macedonski, 1895a, p. 3).

Macedonski supports this dissociation from the very first year of *Literatorul*, when he speaks about the logic of poetry, considering that poetry applies images, while thinking uses concepts. Macedonski considers that the principles of logic have no value in poetry, that poetry is guided after some specific logic, and prose after another type. The poet accepts the idea that poetry may be logical, but he is firmly convinced that in such a context, poetry would not be poetry.

In order to support his belief, the poet comes up with a number of metaphors, which are suggestive in poetry, but totally irrational at the level of thinking and then he concludes: “in poetry everything that is beautiful is called logical” (Macedonski, 1880, pp. 23-25). Similarly, H. Bergson will demonstrate that „there is... some logic of imagination, different from that of reason, which it opposes at times” (Bergson, 1946, pp. 31-32).

Macedonski's theory does not stop at this level and going further, the poet proves its originality through the conclusion he reaches: “the logic of poetry is sublimely illogical” (Macedonski, 1880, p. 25). There will be also other theoreticians of the paradox of poetry who will have the same point of view (Maritain J & Maritain R, 1938, p. 13).

The poet dissociates the logic of poetry from the logic of prose, logic from imagination, the concept from the image and claims that if some writing is “completely logical for poetry”, it becomes

“completely illogical for prose” (Macedonski, 1880, pp. 23-25) and the other way around. Contrary to appearances and expectations, Macedonski's thinking does not evolve into imagism. He conceives the process of poetical creation and the whole structure of poetry, relying on his enthusiasm and sincerity, where the image and the nuance spring from.

5. The Sensorial Factor, a Fundamental Condition of Poetry

Through their abilities of analysis and skills in understanding and interpreting coded messages, the students have the task of finding the connection between senses and Macedonski's verses. Thus, they discover that the role of senses in poetry is essential for Macedonski: “Poetry itself depends on the good condition of senses; one can even say that Poetry is only their exaggeration” (Macedonski, 1895b, p. 3). He sees art and poetry as an expression of intense sensitivity, as powerful writings are the creation of some people with strong temperaments.

Macedonski turns the sensorial factor into one of the fundamental conditions of poetry, and the refinement of the images will depend on the subtlety of senses: “The representation of this feeling through a special way of expression – that of the image, of the colour and of harmony – is the one and only poetry” (Macedonski, 1895b, p. 3).

Through their spirit of observation, the students find out that the attention, paid to sensations in poetry by Macedonski, makes him very receptive to the theory of correspondences between sounds and colours, which appears since the eighteenth century (Baudelaire, 1925, p. 305). This theory is propagated also by the romantics, including Musset (Barine, 1922, p. 115) and through Baudelaire, it will come to the symbolists, anticipated by Rimbaud, Verlaine, René Ghil (Morrier, 1961, pp. 114-117). The fact is that Macedonski has such intuitions ever since 1880, when these conceptions had a reduced circulation in France and they could not come up to him.

The analogies the poet draws between chromatics and certain emotional values, starting from visual, musical sensations seem to reveal the real substance of Macedonski's correspondences, which will always remain of musical essence. “For the poet, his whole life is organized in a musical universe, of pure sounds, where each sensation has a corresponding symphonic accord” (Marino, 1967, p. 654).

In the period of his debut and in the early years of *Literatorul*, Macedonski showed great interest in the imitative harmony, the onomatopoeia, a poetical technique with a long literary tradition, well known since antiquity (Demetrios, 1943, p. 87).

There are many supporters of the imitative harmony in the era of Renaissance and Classicism, in the eighteenth century, in 1785, Maurice de Püs publishing an *Imitative Harmony of the French Language*, in four songs, in alexandrine verses, where formulas and principles alternate with examples (Morrier, 1961, pp. 177-179). Linguists contemporary to Macedonski, such as Hugo Schuchardt and Maurice Grammont analyze this theory (Marino, 1966, p. 1).

The students' skills in interpreting coded messages is stimulated, as they have to observe, how Macedonski intervenes at the level of the sonority of the text, where the attention is moved from the signified to the signifier, using the onomatopoeia, which is, by definition, a phenomenon of imitative harmony.

The poetical function of this figure is given, firstly, by the power of suggestion, making the plasticity of the evoked object enhance by the living representation of the visual aspect and of the movement: *Bolțile lung vuvuiră, facla-n mâini mi se stinsese*, (Macedonski, 1966a, p. 311), *Încât de-abia se-aude un lin susur de apă* (Macedonski, 1966a, p. 357).

Macedonski composes his own imitative harmonies. It is about the verses of the poem *The Burial and All the Sounds of the Bell*, (Macedonski, 1966a, p. 350) and of the poem *The Fight and All Its Sounds*, (Macedonski, 1966a, p. 351). Regarding the first poem out of the aforementioned ones, Macedonski asserts: “There are many who, not understanding the meaning of the imitative harmony, will not be able to treasure the effort I made to write these verses – I try to imitate the sounds of the bell, by associating intentional consonants” (Macedonski, 1882) : *Un an, — dând d-ani, leag-an d-an, — d-ani vani [...]* / *Undă-n ochi lacrimi la tristul ton, / Undă, — undă, — undă, — undă!* (Macedonski, 1966a, p. 350).

In the second poem, by the association of the sounds *ri-ră-ri-ră-ra* and of the sounds *ta-ta-ti-ta*, the poet tries to reproduce the fanfares of the trumpet: *cavalerii / Răriră-ale rânduri. Redesteptat-a / Titanica fruntea munților antici / Sunetul repede* and next, through the association of other sounds, the noises of the battle are suggested: *Zgomotul / Urcă, semnalul de luptă, lovitura / Tunului dându-l. — Pe loc fac foc flintele; / Trapăt scadroanele* (Macedonski, 1966a, p. 351).

The Fight and All Its Sounds was first published in *Literatorul*, in april 1880, with the subtitle “*Imitative Harmony*” and it is preceded by an introductory note, *About the Imitative Harmony*, signed Bonifaciu Florescu: “Ennius imitated the sound of the trumpet in the verse: *At tuba terribili sonitu taratantara dixit*. Victor Hugo imitated the screeching of the nail on the wall, through the verse: *... qu’il tombe et se rattache / De l’angle à leurs parois*. Tasso imitated the sound of the trumpet in the verse: *Il suono della tartarea tromba*. Vergiliu reproduced the galoping of the horses: *Quadrupedante putrem sonitu quatit ungula campum*. The imitative harmony is the best proof that the poet can do from the verse what he wants. We met the noises of actions in various poems, but we did not see a poem only of imitative harmony, which in so few verses should express so many sounds, without invented words, such as *taratantara* etc.” (Macedonski, 1966c, pp. 428-429).

Macedonski does not provide a proper theory of the imitative harmony, but it is obvious that he relies on the fact that without “musical hearing”, nobody can “create art out of syllables and words, without considering their euphonic value” (Macedonski, 1888, pp. 96-102). The part of euphony, respectively of the musicality of the word, was to contribute to the power of suggestion of the poem, to the transmission of the poetical idea.

6. The Poetical Instrumentalism

Later, the poet seems to be receptive to another formula meant to perfect the expressiveness of the verse and he adopts René Ghil's instrumentalism, which he assimilates and interprets in his own way.

A series of discussions about instrumentalism are developed in connection with the question: What is the essence of instrumentalism? René Ghil starts from the phenomenon of colourful audition, of the double perception, visual and auditiv, illustrated also by Rimbaud's sonnet *Vowels: A noir, E blanc, I rouge, U vert, O bleu....*. Thus, he develops the theory from vowels, which get other visual values

(Etiemble, 1939, p. 254), to consonants, making associations with the sounds of some orchestral instruments. *O*, for example, of a supposedly red nuance, would fit “the grave series of saxophones”, *r*, associated with the vowel *u*, would correspond “to the series of trumpets, clarinets, flutes and small flutes.” (Tieghem, 1960, p. 260). It is obvious that certain words, in addition to their notional meaning, transmit emotions through their sound. It is enough that the reader should perceive only one vowel in another manner compared to René Ghil's and his entire colourful orchestra will not sound the same to the reader. (Gourmont, 1920, p. 183).

Starting with 1890, Macedonski associates the notions of instrumentalism and symbolism, a series of poems appearing with the subtitle, symbolic - instrumentalist (*The old rock, Dead Friendship, The Rhymes Sing on the Harp*). In 1892, in the manifesto *The Poem of the Future*, the poet asserts: “Instrumentalism is also symbolism, with the difference that sounds play the part of images in instrumentalism” (Macedonski, 1892, p. 2).

Considering this interpretation, one can say that instrumentalism is freed from any visual correspondence, and the poet, who had asserted ever since 1880 that “each letter in the alphabet stands for a musical tone” (Macedonski, 1882, p. 21), is ever more prepared to support his theory. First of all, Macedonski approaches the music of the poetry in a traditional manner, relying on his own intuition, rejecting the risky visual associations. The expressive value of the sounds remains an essential idea, with definitions which will subsequently appear at phoneticians such as Maurice Grammont (Grammont, 1933, p. 384).

Macedonski asserts: “It is not less true that the closed sounds such as *î, u, ã* will awake sad and dark sensations and the grave sounds such as *a, o* will arouse sonorous, solemn sensations” (Macedonski, 1895c, p. 625).

Macedonski is tempted to see musical notes in letters, as he does when talking about one of Arghezi's early poems, “where each letter changes into a musical note” (Macedonski, 1896, p. 4). This tendency proves that the poet had adopted the musical aesthetics of symbolism, in a personal manner and he emphasizes the organic unity between the word and emotion.

There is a real art of “speaking” (Onimus, 1965, p. 2) in verses, and Macedonski asks a musical ear from poets. Since the beginning of *Literatorul*, the poet believes that poetry can be written only by those who master the language very well, knowing in detail the degree of harmony that will result from the combination of the letters in words and from the association of those letters and words. Viewed from this perspective, the alphabet is a real musical art, and the art of the verses is nothing but music. Thus, symbolism develops and strengthens Macedonski's ideas related to the aesthetic musical implications of the poetic language: “In symbolism, sounds play the same role as that of the images. The alphabet, cannot be disregarded by those who have the sense of harmony. As in music, the combination of several notes gives a total which takes us into an ecstasy of sensations, the letters, the tonic accents and the rhymes act the same in versification” (Macedonski, 1895c, p. 625).

In Macedonski's symbolic – instrumentalist program, there are several types of sonorous figures: the internal rhyme, the rhythmic changing, the alliteration, the assonance, the phonic propagation, the refrain and the students should resort to their ability of analysis, capacity of research and creative thinking in order to find and interpret them.

The interior rhyme, which the Group μ calls internal rhyme, is a figure which is frequently used by Macedonski: *Sufletul ce se avântă cântă cu frunză, cu apă, / Și cu parfumul din floare de închisoare se scapă*, (Macedonski, 1966b, p. 179).

Another figure used by the poet in his program is the rhythmic changing, and this is to be found in the poem *In the Secrets of a Forest*, in the last verse of each of the three quatrains that make it up: *În arcane de pădure întuneric ce spăimântă. / Frunza tace lângă frunză și copac lângă copac; / Noapte tristă, nopți mută, nopți moartă, cer opac — / Dar privighetoarea cântă, dar privighetoarea cântă*. (Macedonski, 1966b, p. 123).

Macedonski goes from the trochaic verse with only one median caesura to a verse that adds another caesura after the first and after the ninth syllable. Thus, the rhythmic picture is enriched with a surprising effect, along with the song of the nightingale in the desolate depth of the night. Sometimes, the poet associates this figure with the alliteration in order to achieve some refined harmony, as in *The Golden Epode: Sub cerul de zori printre nori / Surpare de roze din raze / Și ochi rouați de extaze / Și flori peste tot și flori*. (Macedonski, 1967, p. 130).

In the symbolistic – instrumentalist program, the poet resorts also to the phonic propagation, which consists in irradiating the verse horizontally or vertically by using accumulations of vowels or consonants: *Deunăzi către ziuă visasem că murisem...* (Macedonski, 1966b, p. 33), *Ah ! plină, inima mi-e plină* (Macedonski, 1966b, p. 64), *Dar port în suflet un mormânt, / Și-ntr-însul, mort, avântul*. (Macedonski, 1966b, p. 77).

The most frequently used musical figure in Macedonski's lyrical creation is the refrain, which dominates his entire poetical technique. "The magical character of Macedonski's poems and their obsessive virtue are to be found in the technique of the refrain. Repeating the first verse at the end of a four verse stanza is a repeatedly used means by Macedonski. Some other times, the system of refrains is more complex and the resulting musical harmony becomes more ample and richer" (Vianu, 1970, p. 418). In the poem *Dead Friendship* (Macedonski, 1966b, pp. 70-71), it is not only the first verse which comes back, but also other verses of the poem are repeated, having the same form or a modified one. Thus, the entire composition appears as a web of repeated refrains and verses, with a fundamentally musical structure. Tudor Vianu goes up to the point of naming it a woven composition.

Macedonski uses the technique of the refrain in order to create the framework of his old age, because in this period, the musician poet, master of the word, conceives the rondels, poems with a fixed form, which are published posthumously in 1927 in the volume: *The Poem of the rondels*.

In the symbolistic stage, the idea of poetical musicality is intensified and becomes subtle. As well, one can notice a shift from melodic to symphonic, under the influence of wagnerism. Many poets begin to see in Richard Wagner's music "the symphonic expression of their own inner ineffable aspirations" (Michaud, 1961, pp. 206-208, 325) (Coeuroy, 1965, pp. 249-286) and Macedonski manifests the intention to associate symbolism, instrumentalism and wagnerism, a fusion in which he sees the poetry of the future: "Just like wagnerism, symbolism united with instrumentalism is the last word of the human genius" (Macedonski, 1892, p. 2).

It seems that the previous principle gave Macedonski the idea of the syncope, of the elision and of musical silence. But wagnerism does not leave noticeable traces in the concept of poetry of the poet, who will subsequently reject it vehemently, considering that it can easily break the aesthetic rules, the symmetry

and destroy the rhyme. In fact, the poet has never counted on the simple external musicality. He has always cultivated the sonorous aspect of the word, in association with the corresponding internal vibration. In versification, he has always focused on “sincerity and passion” (Martial, 1897, p. 6) not on empty sonorities.

At last, Macedonski rejects Verlaine's musicality as well, a fact which limits the influence of the symbolistic aesthetics at the level of the poet's conscience: “Verlaine said: the poet should be «nuance, image, music», and beyond it, everything he writes is just ... literature. The French poet's definition may be replaced with another one according to which there is no poetry beyond sincerity and enthusiasm. It is obvious that sincerity and enthusiasm do not exclude either music, or the image, or the nuance; all three come out of the two” (Iorgulescu, 1900, pp. 7-8).

At this level, in the poet's opinion, the word, the language, the art of the verses keep only that significance of expression of some interior contents, defined as a diffuse musical state, when “everything sings inside us and around us” (Combarieu & Macedonski, 1921, pp. 7-8).

7. Conclusions

The main approach of this paper was the presentation of Alexandru Macedonski's poetics. After an introduction about poetics in general, the paper focused on the description of the poet's social poetry, the students' capacity of research being very important, as they have to find the program of this poetry, which was first militant in social and humanitarian terms and later, it became the expression of the human universal contents. By their abilities of analysis, the students find out that through his social poetry, Macedonski manages to theorize the raising of the human soul to universality.

Further on, the stress was laid on another key concept, that of poem, which the students, relying on their abilities of synthesis, have to take as a global definition of poetry and even of art, understood as an expression of life. There are some discussions in relation to the meanings which poetry may have in Macedonski's conception. The poet refuses to give a precise definition to poetry or to analyze it, as he is the adept of poetry as ineffable, which cannot be analyzed in its essence. Through their capacity of research, the students discover that for Macedonski, poetry is also a lack of adhesion and a form of social criticism. Being the adept of poetry as ineffable, Macedonski worships it, ranking it first in the hierarchy of spiritual values.

The paper continued by pointing out the fact that after 1884, the poet understood poetry according to certain psychological values: illusion, mirage, elevation, ecstasy, suggestion. Analyzing such compositions, the students' aesthetic value is stimulated, as Macedonski shows poetical sensitivity and responsiveness, and they urge him to align aesthetic beauty. The students have the possibility to observe how aesthetic emotion becomes something absolute, and poetry is pure art, without sentences. Through their abilities of synthesis, the students can observe how the fundamental topics in Macedonski's poetry reappear theorized in his poetics.

There are also some discussions about poetry and logic, which stimulate the students' logical thinking. Macedonski supports the idea that the poetical activity is totally different from the logical one, considering that between the two there is no adherence, the principles of logic having no value in poetry.

Later, the emphasis was laid on the sensorial factor in Macedonski's poetry. Therefore, through their abilities of analysis and skills in understanding and interpreting coded messages, the students find a strong connection between senses and Macedonski's verses, the refinement of the images depending on the subtlety of the senses. Through their spirit of observation, the students find out that the poet is very receptive to the theory of correspondences between sounds and colours. The analogies made by the poet between chromatics and certain emotional values, starting from visual, musical sensations seem to reveal the real substance of Macedonski's correspondences, which have musical essence.

Another aspect which was highlighted in this paper is related to Macedonski's interest in the imitative harmony. The poet intervenes at the level of the sonority of the text, the attention being moved from the signified to the signifier, with the help of the onomatopoeia, which is, by definition, a phenomenon of imitative harmony and therefore, the students' skills in interpreting coded messages are stimulated.

This paper also stressed that the poet adopts René Ghil's instrumentalism in order to perfect the expressiveness of the verses. Some discussions about instrumentalism are developed in connection with the question: What is the essence of instrumentalism? René Ghil develops this theory from vowels to consonants, making associations with the sounds of some orchestral instruments. Macedonski associates the notions of instrumentalism and symbolism, relying on the role of sounds in poetry and rejecting the risky visual associations.

In Macedonski's symbolistic – instrumentalist program, there are many types of sonorous figures: the internal rhyme, the rhythmic changing, the alliteration, the assonance, the phonic propagation, the refrain and the students should rely on their ability of analysis, capacity of research and creative thinking in order to find and interpret them.

In the last part, this paper emphasized that in the symbolistic stage, the poet brings forth the idea of poetical musicality. Through their spirit of observation, the students can notice a shift from melodic to symphonic, under the influence of wagnerism. Macedonski manifests the intention to associate symbolism, instrumentalism and wagnerism, a fusion in which the poet sees the poetry of the future. Subsequently, the poet rejects wagnerism, as it is not the empty sonorities that matter to the poet, but the association between the sonorous aspect of words and the corresponding internal vibration.

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