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# **Poetic Prophetism in Romanian Romanticism**

**Ph.D. Thesis**

**-Summary-**

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**Key-words:** *prophetism, protoprophetism, neoprophetism, primary prophetism, secondary prophetism, tertiary prophetism, crisis of the self, crisis of divinity, literary prophetism, poetic prophetism, prophetic poetry, prophet-poet, Romanian Romanticism, visionary prophetism, social and patriotic prophetism, metaphysical prophetism, quasisolipsistic prophetism, Alecu Russo, Cezar Bolliac, Ion Heliade-Rădulescu, Andrei Mureșanu, Mihai Eminescu, Alexandru Macedonski, Octavian Goga.*

## Summary

The doctoral thesis titled *Poetic Prophetism in Romanian Romanticism* aims at a thematic revision of Romanian Romantic poetry. The recourse to this (re) reading was possible by creating a common ground of recuperations and dialogues between literature, religion and emerging fields of prophecy, corroborating approaches from the *religious turn* (reported since the '60s of the last century) with romantic studies, starting in the second half of the 20th century.

The hypothesis from which we began in our study focuses on the idea that poetic prophetism is an aesthetic way of exploring the crisis of reality, the self crisis and the crisis of divinity. This leads to the following points:

1. the generic character of prophecy;
2. the object of exploration of prophetic poetry becomes the reality, subject to the crisis in time and space (a world subjected to decadence and characterized by alienation, national crises, crisis of poetic authority, religious crisis, social crisis, etc.);
3. in this context, prophetic poets become exponential figures of their time.

As prophetic history is a linear one in which a sense of dialectical events is sought, prophetic poetry could be understood either from the prophetic discourse of antiquity in which the poetic form is used, or as a result of the organic evolution of poetry. Particularly, it is noted that the referent of prophetic poetry comes from the real world, but it is a hypothetical and generic instance, or a specific instance. The public is part of this reality and no compensatory space is created. Reading and deciphering prophetic poetry therefore involves a model reader (a proponent of a prophetic attitude) or a receiving public who, through the therapeutical action of aesthetics, can decode the prophetic aspect of the poetic message. In essence, prophetic poetry is not a form of contestation of aesthetics, but through aesthetics, it attempts to explore various dimensions of the ontological crisis.

The selection of the lyrical genre in our thesis was made in the spirit of observations on the predilectional genre of ancient prophecy in a first phase, and romantic prophecy in a second phase. We are, therefore, talking about a (re) configured poetic prophetism.

The risk of our research, given the syncretic character of prophetic poetry, will be avoided by the limits of research, which will develop a specific segment (and thus avoid the claim of exhaustiveness): the demonstration that the exploratory approach of the prophetic poetry in Romanian Romanticism is an effort of report to the inner and outer world of the individual, perceived as a crisis of identity in relation to certain values. In fact, it represents

the transition from an adjective status of prophetism, in a coherent dimension, as an operative concept within Romanian romantic literature.

The presence of a prophetic attitude in romantic poetry is not a recent date, because in favor of the idea that prophetic poetry has a peculiar character in the romantic poetry have already argued important romantics such as MH Abrams, Northrop Frye, Harold Bloom, Paul Benicho, Ian Balfor, and others.

The prophetic poetry is connected with a crisis of the reality that it explores, and in Romanticism it can not be understood without first grasping the Romantic world. We are not just talking about a form of diagnosis of the crisis of reality and interiority, but also about an inability to design a future; the prophetic poetry does not announce the future restorer, but, under the sign of the unpredictable, it struggles in the agony of a twilight world. However, Romantic prophetic poetry can not be reduced to the romantic world. Just as anticipated from Dante and Milton - plenary exponents of literary prophetism until Romanticism, the prophetic reflex will transcend the boundaries of the Romantic period, which has fixed its coordinates in the last centuries, and will appear in successive periods in various forms (even though it lacks its own poetics).

Romantic poetic prophetism oscillates between the high style of visionary projections (often metaphysical) and the descent in history at the level of social, religious and patriotic. Therefore, we can not talk about a thematic, stylistic or rhetorical convergence, because prophecy is dependent on the historical context, the psychological factor of the writing, and the way in which the author designs a prophetic self that indicates his vision of the world, by adopting a prophetic type memes. However, the convergence of the prophetic theme is rather at the level of social and cultural-literary engagement through aesthetic means (doubled by a prophetic reflex in the writer's biography), with elements that recover the reflections of ancient prophecy. Due to the fact that a change of society through aesthetics is sought, directly and indirectly, one can finally speak of a prophetism with aesthetic function.

This leads to the finding that the type of approach of Romantic prophetic poetry is unpredictable reported to the known, to the predictable that becomes a reference system (unlike ancient prophecy, where the unpredictable of revelation and prophetic fulfillment were reference systems). The direct implication of this fact leads to the observation that prophetic poetry is not essentially an original one, but an attempt at second-level recovery of poetic prophecy from antiquity. Although it has no own poetics, it is indirectly defined by a poetics of the crisis addressed in a double perspective - the crisis of the self and reality, on the one hand, and the crisis of revelation that legitimizes the prophetic act, on the other hand (which will lead to a whole series of stylistic strategies in the attempt to mute prophetic legitimation).

Starting from these findings, the importance of the theme studied is that, although we have remained in the traditional native frameworks of interpretation of Romanticism, at the same time we have exceeded their boundaries by connecting to the directions of interpretation of prophecy in Western exegesis. The actuality of the theme lies precisely in this exegetical connection, while its usefulness could be the exegetic model that we propose and which complements the way of approaching Romanian romantic poetry by: the conceptualization of literary prophecy, its organic vision in Romanian Romanticism, its delimitation and framing within the aesthetic methods of exploring the ontological crisis.

The outline of these hypostases will answer the central question of our study: can we speak in Romanian Romantic literature about a phenomenon of literarization of prophetism? The answer to this question is our working hypothesis: if we take into account the basic characteristics of Romanian Romanticism, on the one hand, and the conditions that lead to the installation of a prophetic attitude, on the other hand, then the autochthon literature could nurture such a *modus scribendi*, doubled by a specific *forma mentis*.

Once the premise that the prophetic poetry has the function of exploring the crisis, we have set out to clarify a series of confusions that arise between prophecy and other tangential attitudes. Profetism will communicate with Messianism, visionary, apocalyptic, utopia, militantism etc., but clearly delineated at the level of the final intentions. If in the Romanian exegesis we have recent studies about utopia, visionary, apocalyptic literature, etc., the lack of a stable conceptual framework regarding the prophetism made some confusions still persist with apocalyptic, mesianism or patriotic militantism, this in the context of a lack of connection to Western exegeses that have already signaled operative and specific delimitations within the literature. Against this backdrop, we consider that the stake of this thesis is not only to propose a new reading grid applied to the Romantic period, but also to present a conceptual dimension that has not existed until now in the Romanian exegesis on the physiognomy of literary prophetism, as evidenced by the Western studies of the last decades.

From a methodological point of view, we turned to the instruments of sociocritics, to the hermeneutics of some religious, cultural and social phenomena from antiquity (and how their laicization is reflected in literature or in the prophetic memories of the Romantic period). Also, the appeal to genetic criticism, history and literary criticism, as well as elements of history or semiotics of culture, contributed to the theoretical delimitation of prophecy and also gave it a statute of operative concept in the literature. Our approach will lie on the limit of literary discourse, religious or secular prophetic discourse and social discourse, but also between literary criticism and socio-cultural history, in which the poetic self is conjugated to the neighbor and the other. By resorting to sociocritical instruments, put between sociology of creation, sociology of literature, and sociology of reading, we will try to discover the place of history, social, divinity, and poet-prophet in the poetic text.

The liminal chapter of our approach - *Morphotipology of Prophecy* - presents the ways in which the prophetic paradigm is understood and accepted in the literature. Considering the lack of specialized studies that delineate the prophetic way in the Romanian literary critique space, this chapter makes a theoretical incurs necessary to fix a stable conceptual framework. Starting from semantic dynamics, going through the emerging concepts and tangential studies that address the prophetic phenomenon, the liminary approach aims to see how some concepts have common starting points with prophetism, which ones are tangent but contaminate it and which ones dilate its meanings. Finally, we propose an own definition of prophecy, which will be the theoretical synthesis for the later stages of our approach.

An initial finding was that, in its essence, the primary phenomenon of prophecy is an act in which divinity manifests its will, and the human instrument is the one that reports the received message in various ways, such as: visualization, symbolic acts, the transmission of the prophetic message in written form, the call to a visionary translator in the case of the Greek prophecy, the call to the divinatory intuition, the public discourse in the Hebrew space, or the private discussions in which the message was sent personally to the person concerned.

In its recovered form, prophecy will adapt these forms of manifestation, prolonging their essence or transforming their formulas.

Neoprophetism (a conventional term that we have attributed to the recovery of the prophetic phenomenon from the fourteenth century) becomes, *mutatis mutandis*, a cumulative reflection that will synthesize the ancient prophetism and move its contents. From the Hebrew heritage will survive the social involvement of the prophetic intermediary, the criticism of society and moral ties, the proposition of compensatory solutions for the purpose of recovering an adamic status, which means interrupting the dialogue with the divinity, teodics, prophetic lamentation, Messianic-recuperation discourse, apocalyptic visions, visionary, divine inspiration. From the Greek heritage survived, in particular: dissociations between the *mantis*, as the bearer of the prophetic content, and the *prophetes*, as the holder of the (poetic) form; discussions on the nature of inspiration (poetical); orphism and one of the most consistent discussions on the status of the prophet-poet. From the Latin prophetism, on the Greek heritage, there will especially survive the attitudes of *prpheta vates* in the sphere of social reformism and the poet's involvement in the city, as opposed to the Greek heritage left by Plato.

Starting from the Hebrew meaning and that of Greek-Latin mythology, which we have embraced in the original paradigm, prophecy will have a series of conceptualizations in several exegetical trends and orientations: from biblical studies to cultural studies, from philosophy to psychology and morals, from politics and ideology to sociology or anthropology, from gender studies to linguistics and literature, and so on.

A finding at the end of this theoretical chapter was that prophetism is, in a first phase, a *form of mediation of the message of divinity* through mimetic action; in its memetic phase, prophecy becomes a *form of exploration of the crisis*, derived formally and structurally from the Hebrew and Greek-Latin prophetic phenomenology. For a clearer ownership of the terms, we considered that a *protoprophetical paradigm* corresponded to the ancient prophecy, while its recovery in the last centuries embodies a *neoprophetical paradigm*, temporally delineated between the fourteenth century (with Dante in literature and resurrection of the millenarian movements), until the present. Within these two paradigms there is a specific dynamics, since we are talking about a generic attitude, which has particular accents: protoprophetism has a Hebrew specific (of the sacred monotheism) and also Greek-Latin (of the sacred polytheism); on the other hand, neoprophetism corresponds to a series of moments of affirmation of its manifestations, conditioned by the historical moments, but also by the recoil, in the absence of historical and psychological conditions. When historical conditions have generated crises at a political, national, social, economic, religious or cultural level, their effects have naturally induced the psychological attitude of exploring the crisis, anticipated or continued by contempt or denial, its transgression, to alleviate it or the gesture of resignation and defeat before her.

An important feature of both prophetic paradigms is that of unpredictability. As ancient prophecy implies an ideal condition - the revelation of divinity, the reception and communication of the message encoded by symbols, its decoding by the initiates (prophets) and its transmission in an intelligible form - the prophetic revelation was improbable, just like the fulfillment of the message. That is why the prophecy in the Hebrew economy was empirically validated, *post factum*, and the status of the true or false prophet was



authenticated by the same way, after the prophecy fulfilled. This spontaneous character of imprecision was, however, doubled by a predictable character when the prophetic message was unequivocal, concise, specific, and the deciphering of the symbols was possible (here we can refer to private or public discourses that concerned concrete aspects of the history of Israel). The paradigm of neoprophetism will try to find compensatory solutions to improve the ideal condition of prophecy, impossible to achieve in the new economy, oscillating in its rhetoric between accents that clearly show the struggle from the unpredictable sphere, but also elements of the predictable in the equation of historical reality .

A careful analysis of the two paradigms of prophecy has shown that we can speak at the level of semantics about three generic types of prophetism:

1. Primary prophetism, which corresponds to the protoprophetic paradigm, that fixed its basic meanings.

2. Secondary prophetism, placed in the backwater of primary prophecy as a delaid and lay reflex, without organically continuing it, but merely as a spontaneous replica with a similar and recovered character. The prophetic meme becomes therefore a replica of primary prophetism, prolonging its reflexes. The literalisation of this type of prophetism is accomplished by appealing to the imaginary of ancient prophetism and its catalysis through specific aesthetic means. Particularly, we are talking about a symbiosis of the ancient model in new formulas.

3. Tertiary prophecy, placed rather in the backwater of secondary prophecy, and being a desemantised replica of primary prophetism. This time, we talk about a premeditated, calculated, elaborate, spontaneous reflex. In other words, it is attempted to mimic the prophetic scenario either by excessive widening of the original semantics (prophecies can be considered rebellion, intuition, militancy, nihilism, avant-garde, writing with a cultural impact etc.), or by contamination, as it was the case of totalitarian pseudoprophetism). In this way, we are talking about an appositive character attributed to very vast phenomena and attitudes, to the extent that we can discuss, for example, aesthetic or aesthetic prophetism, in the sense of a militancy of aesthetic nature (the general sense of promoting some aesthetic formulas) , different from aesthetics with prophetic end (though we can not speak of a proper prophetic poetics), which denotes a prophecy materialized at the level of the imaginary and therapeutic intent, as it is the case with the secondary type of prophecy. Most writings that militate for a cause, regardless of its nature, could be considered prophetic in this third category (different from the secondary meaning, where we have some explicit coordinates that can be spotted at the textual level, and writing is a means, not a purpose, as is the case with tertiary prophecy).

The essential difference between secondary and tertiary prophecy could therefore be in the nature of natural reflex (secondary prophecy) opposite to the calculated one (tertiary prophetism).

Beyond the ethical dimension of prophecy and its emergence in the social, the psychological dimension (of the prophetic attitude) and the prophetic rhetoric, there are three characteristics that will underlie neoprophetism: 1. deity crisis - due to the desacralization of the world; 2. the crisis of reality - through destabilized society, in a "terror of history"; 3. the self crisis - through the state of anxiety, imbalance and alienation of the self in relation to divinity and contingent reality. These characteristics can be concentrated in two essential

coordinates of neoprophetism: *the crisis of the ideal* (crisis of the ideal condition of prophecy) and *the crisis of the real* (crisis in time and space).

Neoprophecy, in essence, is under the sign of the desacralization of the world, of the verosimil, of the terror of history, of an absconce deity, deiste, rarely theistic, under the sign of lamentation, anguish and alienation, of an exaggerated interiorization under the refusal to decipher the future, but in the sphere of presentation - the past and the future are reduced to the form of prophetic discourse using the gnomic, iterative, prophetic present. Unpredictability, as a result of refusal of inspiration (a denial of the prophetic gift, ultimately), will produce more effects: the evasion tendency in the space of creative imagination; the desire to place paradigmatic figures, metonymical voices that respond to the need to have a voice that rises out of the crowd; stylistic strategies that mimic divine inspiration; tallow tone; inflamed rhetoric and so on.

The second chapter is dedicated to *Literary Prophecy*, as an emerging phenomenon within the prophetic phenomenology. Here we have found that we can speak of a prophetic attitude of a writer in the conditions in which, in the field of literature, he will achieve the revival of the glorious events of the past in the present context - a present that he criticizes, warns it or provokes it to change in the social sphere. His vocabulary is articulated at present, but with symbolism in the glorious past or biblical imaginary, discussing the overall conditions leading to disparities and proposing to the present generation to break that phase of false messianic hope followed by despair. The prophetic attitude, as it has been defined so far, relates to the psychological side of the writer who, taking a certain position in his writings, makes them have a prophetic function: once read, they have an effect on the reader, making him take a position, hence the prophetic function of art.

The scrutiny of the main features of prophetic discourse and the prophet-writer's physiognomy revealed several possible arguments to address the question: *is it a literary neoprophetism possible?* The answer highlights some general traits: Western neoprophetism is linked to the classical Hebrew and Greek-Latin models; starting with Medieval literature until the recent decades, will take various forms. The exegetical trends around the *religious turn* direction have fed a trend of repositioning both the Hebrew prophecy - by calling upon several disciplines in the study of the Bible, of which the literary plan -, as well as a deliniation of some prophecy-specific trends in literature, as it is Virgiliu-Dante-Milton-Blake axis. We consider that the humanist position correctly perceived the secularizations of the biblical schemes, implicitly prophetic, in the field of literature, but we can not agree with the privileged position given to the secularist prophetism with Greek accents. On the contrary, without denying the contribution of the two imaginary basins, we consider that it is rather a symbiotic reconstitution of the two Hebrew and Greek-Latin schemes, with the prevalence of one or the other for the different writers. It is true, however, that the discursive way and the prophetic imagination have a Hebrew prevalence, but theorizing about poetry-prophecy and anticipating the self-legitimate inspiration of the poet is tributary to Greek prophecy. In its entirety, the literature tributary to prophetic attitudes reclaims their inheritance from both models in a symbiotic relationship: in structure, premisses, rhetoric, the need for legitimation, through the anistoric and transistoric quality, the symptomatic crisis, the metaphysical scrutiny, by meditating on the role / fate of the prophet-poet, by projection of ideal readers, by

textual intentionality, theodics, teachings and lamentation, by highlighting paradigmatic figures or by engaging in social.

We therefore find that literary prophecy can be positioned according to the three basic meanings of prophetism, delineated in the previous chapter:

1. In the primary sense of prophecy, the articulation of the Hebrew prophecy was made, besides the prosaic forms, in the forms of the lyrical genre, while in Greek prophecy we speak exclusively of the poetic articulation of prophecy. In addition, an essential legacy that Greek-Latin antiquity left to Western literature is the theorization of the relation between poetry and prophecy.

2. Passing into the space of the neoprophetic paradigm and implicitly of the two corresponding meanings, it can be noticed that the literalization of the secondary sense of prophetism meant the absence of specific aesthetic formulas, but also the emergence of the exploratory function of the prophetic poetry. The reflexivity of poetry has increased the exploration of the crisis in relation to the divinity, the crisis of the surrounding reality or the self crisis. Fictional writing is doubled here by a nonfictional rhetoric that can be the genetic source of prophetic reflexes in literature - in journalism, in the genesis of fictional writings, or in elements of the writer's biography (personal ideology elements). The essence of this type of literature contains the following elements: inspiration is negotiated; the rhetoric realizes the Hebrew-Greek-Latin symbiosis; exploring the two coordinates of neoprophetism - the crisis of the prophetic ideal and the crisis of reality in time and space; gesticulation falls into the sphere of prophetic symbolism; the tone becomes vituperated; prophetic myths can be spotted in the ancient imagination; the predilected genre is poetry.

3. The literarisation of the third sense of prophecy is the mark of some literary scenarios, in which, in the absence of spontaneity, but under the sign of a semantics that goes beyond the primary prophetism and passes into the generic area - the use of prophetism as an aesthetic formula: the militant purpose (for a cause of any kind), for partisan purposes, for imitation, for revolt or other purposes. In essence, any fictional writing that moves the emphasis of prophecy beyond the limits of its primary or secondary semantics (we take into account the protoprophetic accents recovered in neoprophetism, as we have explained in secondary prophetism) can be considered tributary to tertiary prophetism.

Generally, a work becomes prophetic when it is the product of fiction and biography, between a prophetic state of mind (in the neoprophetic sense, emptied of the mysticism of ancient inspiration) and the intention to literalize it. It is the product of a consciousness that is sensitive to the surrounding reality - a superself and a metaconsciousness that rises alike above the crowd, but identifies itself sympathetically with those who form it. It is the reaction of a voice that engages in the denunciation of a destabilized society, appealing to the exemplary past as a therapeutic process, addressing a gnomic, iterative and prophetic present, and aiming at a restoration of the individual and society through prospective interventions. The prophetic strain in the economy of a writer's work could be spotted either by referring to his own literary ideology and the one common to the epoch, or by the context of a crisis felt at the inner and/ or outer level that could have generated a prophetic reaction, a desire for manifestation of prophetic reflexes beyond the fictional framework.

The association of poetry with prophecy originates in the Greek-Roman and Hebrew protoprophetic paradigm. If in the Hebrew prophecies the written articulation of prophecy was

often made in poetic form, the Greek was the literary instrument by which a prophet articulated in writing the prophecy of a mantis, so that in the Romans its statute was consecrated during the Augustan period, when the reforming tendencies of the poets have given them the transitive condition of the *poeta vates*. Within the two prophetic paradigms, we witness an evolution of prophetic poetry - from its sacred to the secularized sense. In the neoprophetic paradigm we see an intraparadigmatic evolution, the neoprophetic poetry evolving within the paradigm according to the stylistic means of the epoch that reviewed it.

We bear in mind that prophetic poetry helps in exploring and deciphering a fallen adamic reality. It is not obligatory for this to appear as an aesthetic way in every literary period, but is conditioned by the historical moment and the change of epistemas, being grounded in the great crises of history and reality, when the old world is at the cross with the new one. With the change of paradigm, prophetic poetry can undergo changes, contamination, but essentially its function remains the same - exploring the various dimensions of the crisis in relation to intrinsic values. Prophetic poetry appears as a type of response to the crisis of reality, to the crisis of divinity and to the crisis of the self, and can be understood only through the prism of ancient prophecy and the context in which it was originally written. This could be divided in periods when the protoprophetical imagery is used, and periods in which poets cultivate desemantized and generic variants of prophecy. That is why, in the economy of the neoprophetic paradigm, we are talking about poets of the prophetic meme and imitators/program epigones, unfertile and unwilling to create in their poetry a state that reminds of the old prophecy.

In the prophetic poetry, the individual, in this case the poet is raised to the rank of exponent of the collective: a metonymic voice, a voice that rises out of the crowd. In prophetic poetry we do not know so many solutions, problems and attitudes towards reality. The future is obscured, under the sign of the unpredictable, the fragmentary, the lack of organic vision of what will follow, hence the presentation as a compensatory effect. The communicative act of ancient poetry is now transferred to aesthetic writing, which means that the prophetic poem is a way of getting in touch with the public. The aesthetically mediated prophetic discourse of the poem also has the peculiarity that the lyrical self is doubled by a biographical vocal self in real existence, and the fictional text is often doubled by a nonfictional text that betrays prophetic reflexes.

Starting from Lotman's syntactic and semantic cultural type, which proposes a desacralization of the world, we could say that in Romantic literature we witness an occultation of the sacred prophecy and a camouflage in the profane. In this context, the possibilities of exploration of prophetic poetry can be considered as possible answers-attitudes to the loss of the prophetic sacred. If in the semantic culture (also in the concept of Iuri Lotman) the individual is the equivalent of the community, with the asemantic models, the relationship of the individual with the society becomes complex. The individual feels alienated and tries to recover the distance between him and society, and sometimes he will adopt a prophetic allure - not just a man in the crowd, but also an exponent of it. If he is no longer an intermediary, as the prophet is, he attempts to encompass the quintessence of values, try to become a metonymic voice, replicating an ancient script, while also emphasizing the intrinsic aspect of his creation. In a prophetically desemantised world, the act of the prophet-poet can be

regarded as an attempt to resemantize the aesthetic reality - not by offering compensatory universes, necessarily, but by the fierce criticism of a world that has lost its adamic status.

The third chapter restricts the scope of analysis, from the general aspects of the literary prophetic paradigm, to *Romanticism and the symbiotic setting of literary prophetism*. The discussion of a prophetism within the Romantic period comes amid a wave of re-examination of Romanticism, doubled by a *religious turn* signaled in the second half of the twentieth century, which generated a common ground for the encounter between literature and religion, and our conclusion was that the romantic movement fixed the characters of neoprophetism, understood as a complex recovery of protoprofetism. Against this backdrop, neoprophetism appears framed in the grand scheme of currents of an approximately common origin: the ontological crisis, in time and space. These discussions have generated two types of tendencies: one in which prophecy is analyzed in the original, social-religious semantic matrix, and another that sees a secularized phenomenon where the original prophetic imaginary is literary and subjected to various gnosis, to be described as a way of reaction, intuition, anticipation, reactive mood, militant attitude, mysticism of creation etc. If the reference system of neoprophetism is the man, in a desecralized world in which reflections of religion appear, the reference system of protoprophetism was the divinity and manifestation of the *numinosum* in the sphere of humanity.

With the resurrection of the exegetical currents of the last century, in the sphere of biblical studies and the reception of the Romantic current, prophecy will be repositioned and amplified by the contribution of the new theoretical subjects. Moving through several waves of interpretation, from sociological, anthropological, literary, philosophical, cultural and historical aspects to religious or secular ones, prophecy will be customized in poetry through a tradition of the poet-prophet, originating in the Greek- Latin approach, as well as in the Hebrew one.

The scenario that the neoprophetic paradigm proposes to Romantic literature is triptic: once, 1. by replication and the symbiosis of the classical Hebrew and Greek-Latin models; then, 2. by deviating the basic meaning of prophecy into a particular formula that does not need divine legitimacy, but which starts from the intuition of the future based on the judgment of the past and of the present, so that, through an extensive semantic widening, to mark a register of everything that becomes legible and intuitive-participatory in the articulation of the discourse (socially, culturally or religiously) and 3. by investing with prophetic finality the literature itself.

The Romantic period will, for the first time in literary history, give rise to an unprecedented interest in the ways of manifestation of prophecy. The legacy was ancient: the Hebrew and Greek-Latin prophetism, coming to the Christian millennias through the Augustan period, which gave *poeta vates* like Vergilius, passing through Neoplatonism and reaching the dawn of modernity through Dante (the first exponent of the neo-prophetic literary paradigm), Milton (the Renaissance English prophet par excellence) and the suite of prophet-retoricians of the Elizabethan period, as well as a whole series of Romantic writers.

Appropriating its inherited influences in a symbiotic manner, Romantic neoprophetism will be characterized by emulation in the area of active-prophetic participation in society or by philosophical meditation or the taking of classical imaginations as literary pretexts,

meaning mimicing the original states. Hence, it is not long before the idea of the prophetic message of literature comes to designate a prophetism of art itself.

Prophetism in Romantic literature will essentially embrace elements of symbiosis of protoprophetism and gnostic and neoplatonic influence. Will survive elements such as:

- the concept of poetry from the Greek strain, juxtaposed with the theory of poetic inspiration as a synthesis of craftsmanship and inspiration from the Homer Muses, through Pindar, the Latin writers of the Augustan period, or as 2.a. the dissociation between craft and inspiration in Plato, with oscillations between the status of *prophetes* - interpreter of a *mantis* and 2.b. the poet's tendencies to assume the qualities of a *mantis*, hence the transfer of *mania* to the poet, that is, the poet will be in a state of unconsciousness when he uses his poetic craft, possessed by *mania* - a conception that will survive a little in Romanticism;

- the idea of inspiration with the help of the Muses and the conception of the synthesis of inspiration and craft, all without the ritualistic and mystical claim of antiquity, but as the pretext of writing (although, sometimes, Romantic simulations of divine inspiration will betray mystical spirits);

- the status of the prophet-poet, inaugurated by the Greek conception of Pindar (some believe even from Homer) and culminating with the Latin *poeta vates* of the Augustan period, who will consecrate the role of the poet as a reformer (a time when Virgilius, Ovidius, Horatius will write );

- the inspirational theory of *afflatus* (the divine blow at Romans);

- the conception of divine inspiration in Hebrew prophecy, outside the prophetic instrument and in the symbiosis sometimes with Greek inspiration, hence formulations such as "Christian muse";

- the social role accomplished by the Hebrew prophet, in symbiosis with the status of the social reformer of the Latin *vates*;

- the structure of Hebrew prophecies, largely poetic;

- prophetic dreams, recalling the Hebrew visions;

- the rhetoric of the Hebrew prophecies: parallelisms, the chiasmic structure, the oracular interjection "vai!", the rhetorical interrogations and exclamations, the parable, the ironic and sarcastic style, lamentation, grandiloquence, etc.

- the type of law prophet in the economy of the Hebrew state and its quality of vector of society;

- Gnostic concepts and esoteric imagination, etc.

Moreover, the prophetic poetry of Romanticism is an expression of sensibility, a memetic reflex that no longer mediates mimetically between man and divinity. Behind the negative category, it uses the protoprophetic reference system, but it widens its field according to the need for exploring the self. In this context, the role of the prophet-poet becomes exponential. He asks for prophetic Orphism or divine inspiration when he does not legitimize himself.

The fourth chapter - *Romanian Romanticism and Literary Prophecy* - suggests an overall approach to the prophetic phenomenon in Romanian Romanticism: starting from its predictions in the Old literature, the genetic or typological interleaving relationships that Romantic writers and their works imply in the epoch, scrutinizing moments of continuity and

rupture of the prophetic attitude in the ideology and in the literary history that succeeded Romanticism.

The presence of a prophetic attitude in the writings of Romanian Romantics is not a recent date. They themselves knew, either structurally or through direct or indirect reading (translations, comments or reviews of works, etc.), nature. Prophecy becomes, in our Romantic environment, not only a literary theme, an attitude adopted by the writer and projected on the lyrical self, a literary pretext that justifies prophetic attitude, but also an aesthetic finality - the indirect sense of prophetic attitude will eventually become a prophetism of art. In essence, the writer, through the voice of the lyrical self, appeals to the aesthetic means to design his version of prophetic reaction to himself, man, society, history, divinity.

In this sense, we have proposed, through this chapter, a synthetic introduction to Romanian Romantic prophecy, starting from the premises already stated in the first three chapters: neoprophetism is a literary way of exploring the crisis; has been cultivated predominantly in Romanticism, which has also set its coordinates in the last centuries. The selection of the lyrical genre is justified by the arguments of his preference for the articulation of prophetic discourse, both in protoprophetism and in neoprophetism (and especially in Romanticism).

Among the elements that contributed to the birth of a prophetic consciousness in Romanian Romantic literature, from our observations, we can mention: the split of the self from the traditional conception with the infusion of the modern ideas in the Romanian society of the first half of the nineteenth century; profound social inequality due to the difference between classes; Ottoman gate policy, economic disparities; lack of access to education for the people; industrialization and "fashion" from Western countries; nonconformism of attitude towards divinity, in competition with traditional theosophy and cosmic Christianity, etc.

The social and political oppression made both Transylvanian and Moldovan-Vlach Romanians adopt a militant attitude that carries in them the "ashes of old deceptions". Hence the prophecy of writers who boldly describe the desperate state of the people, writing works strongly engaged in social affairs. These characteristics acquire both a historical character, temporally determined, as well as a transhistoric and ahistorical character. The historical character is given by the presence of an attitude of prophetic origin in the Romanian Romantic economy, conditioned by the historical realities. The transient nature is given by the capacity of the prophetic attitude to temporarily move and to attract in the course of literary history prophetic attitudes with roots in the paradigm, already subordinate, of Romantic neoprophetism. Ultimately, the ahistorical character is given by the prophetic attitude of not staying connected historically, but of replicating, proteic and prolix, in various contexts, with different results and formulas, but having as starting points, at least potentially identifiable, in protoprophetism.

Romanian Romantic literature fits into the space of literatures with a prophetic potential both due to determinations - through the political and social crises, the aspects related to the desire to burn the stages, the cultural emulation and the genetic relations - as well as the specific instances that internalized the prophecy. A special component that gave the physiognomy of Romantic prophecy is the positioning of Romanian culture in the French and then German one. These two cultures will influence the formally, but also structurally, the

prophetic reflexes in the native space. We will be able to observe this in the prophetic rhetoric of the first wave of romantics, as well as in the second wave.

As regards the examination of possible continuity and ruptures of the prophetic reflexes / attitudes in the Romanian space that followed Romanticism, it can be noticed that the period of the end of the nineteenth century and the beginning of the 20th century will bear the prophetic germs of humanitarianism and messianism - continued under various cultured formulas, misunderstood or translated into the philosophical sphere of the interwar period - or falsely processed during the totalitarian militancy, by contamination of Romantic prophetism and the emergence of a pseudoprophetism.

The last chapter analyzes the *Poetic prophetism in the Romanian Romanticism: between the crisis of the ideal condition of prophecy and the crisis of reality in time and space*, proposing a quadruple scheme in identifying the relations that the prophetic self establishes with the outside world or its inner world, implicitly four types of prophecy: visionary prophetism, social and patriotic prophetism, metaphysical prophetism and quasisolipsistic prophetism. A series of intraparadigmatic delimitations will in particular take into account a recovery of neoprophetism in Romanian Romantic poetry.

The premise from which our analysis started sets up a historical Romanian Romanticism to which corresponds a prophetic paradigm that considers elements such as social and ethical issues, the national and / or patriotic, the metaphysics, the crisis of religiosity, the transcendent crisis and the meditation on the status of the poet -profet (its relations to itself, society, history or divinity will be expressed in a tone specific to the neoprophytic paradigm). In order to justify this framework, we will select some Romantic poets to highlight specific hypostases of literary prophetism: Ion Heliade-Rădulescu, Andrei Mureșanu, Cezar Bolliac, Alecu Russo, Mihai Eminescu. On the other hand, Romanticism also corresponds to a state of mind that will replicate throughout the literary history the figure of the Romantic prophet. We will subject to this state of mind the poetic work of Alexandru Macodenski and his postromanticism, but also that of Octavian Goga, in his neoromantic structure. The analysis of stylistics infused by the exploration of the crisis of prophetic origin will be done in chronological order in the work of an author, thus pursuing the organic evolution of his prophetic attitude.

The selection of the lyrical genre as a predilectional discursive way in the prophetic economy has already been motivated in previous chapters. What drew our attention here was a motivation of this predilection in the space of Romanian Romantic literature.

A linguistic distinction was the discussion of the prophetic self, which implied its first definition, generically, as a perspective on the world of a writer. The prophetic self becomes an aesthetically articulated form of the exploratory function of prophetic poetry, investigating the neoprophetic crisis in its two coordinates: the crisis of the ideal prophetic condition and the crisis of reality in time and space. The prophetic self is quasi-formal, when details of the experiences of biographical self are recognizable in text and fictional when these infusions are not aesthetically recognizable or camouflaged to such an extent that they are imperceptible. Within Romanian Romanticism and its extensions can be distinguished several types of relations of prophetic self with itself, history, society, divinity, as already anticipated. In this experience fall into consideration the ineffable poetics and its articulation through negotiation, the philosophy of history and the way of reporting to the Zeitgeist, the crisis of



creativity and the negotiation of inspiration, as well as two generic orientations of the self: outward and inward. These two dominant, sometimes overlapping and contaminated in the work of the same writer, will guide the discourse in two ways:

- *centrifugal*: from the prophetic self and its inner world to the outside world; here will prevail a critique of society and moral strengths, a visionary attitude towards the course of history, and a tendency to legitimize creative authority (we are talking about prophetic self-legitimation, in which the creative self invokes a muse or divinity, thus realizing an image reversed inspiration in relation to its status from antiquity);

- *centripetal*: from the outer world of the prophetic self, towards their own inner world; external troubles are catalysed in one's own being; his rhetoric - although in an early stage still directed towards social - is characterized in the fictional plan by a suspension of the active prophet's imperative and by a more pronounced dose of reflexivity; the prophetic self will acquire the physiognomy of a poetic self, ever more lonely and incomprehensible, endowed with hyperclarity and metacognition.

Starting from these two general directions of orientation, within Romanian, historical and transhistoric Romanticism, four categories of poetic prophetism could be distinguished - the first two could be included in the centrifugal dominant, while the latter two could circumscribe centripetal dominant. Although in the work of the same author may be manifested symbiotic manifestations, in general, the categories of poetic prophetism in Romanian Romanticism can be circumscribed as follows:

- a. *visionary prophetism* - this type of prophetism is a tributary to a legitimation which the creative self assumes, without too much preoccupation with its nature, rather opting for a symbiosis between Hebrew and Greek-Latin influences; the prophet writer takes up the privileged position of the visionary legislator, a self who still does not announce the definitive divide between himself and the outer world, with a cosmic sense and visionary impetus (specific to High Romanticism);
- b. *social and patriotic prophetism* - this prophecy already announces the symptoms of a split self; the disagreement between itself and the outside world is one near to unsurmountable, which leads to several positions: a vain tone against the peoples of society and active involvement by proposing solutions, sometimes melioristic; the diagnosis of society; the preoccupation with disadvantaged classes, but the beginning of a detachment from active participation, as the feeling of isolation and an incomprehensible self, which has access to a hyperreality obscured by the common eye, is becoming increasingly established; the world is as it is, and the Romantic prophet can not change it, hence the irony or satire as the most prominent stylistic ways; inspiration is still a pretext for legitimacy, but more as a literary process, as the poet considers himself to be a *vates* entitled to take an attitude in order to reform society; the social approach regards the individual as a member of a community and a geographically bounded area, hence a humanitarian, patriotic and cultural rhetoric impregnated by the ideal of a societal *Bildung*;
- c. *metaphysical prophetism* - within this type of prophetism we have already entered a centripetal orientation of prophetic discourse; the transfer to

interiority announces an irremediably cleaved self, which has made the transition from the heteronomy of inspiration to autonomy and immanence, with solipsistic appeals (or the so-called pretext of inspiration in neoprophetism, since we can no longer speak of its mystical meaning in antiquity); the metaphysical self is not broken from the outside world, only rarely through ataraxia, but the expression that is specific to it is precisely the scrutiny of this twilight world that struggles in its own survival efforts; the diagnosis comes from a hyperlucid court trying to understand the spirals of a world whose struggle reaches paroxysmal expression points; hyperlucidity will have oscillating effects: meliorism, philosophical meditation, social diatribe, titanism, meditation on the incomprehensible fate of the world, and so on;

- d. *quasiisolipsistic prophetism* - this type of prophecy is a creation of neoprophetical synthesis *par excellence*, specific to tertiary prophetism; the prophetism of this nature becomes a quasiisolipsistic approach, a prophetism of the self in which the measure of social involvement or the importance given to legitimizing the prophetic act no longer matters; the creative self no longer cares so much about the outside world, which he considers to be irretrievably lost, though he rarely launches diatribes to its inhabitants; what interests him is a vendetta against those who do not recognize his prophetic status and do not respect his calling, being thus under the curse of Cassandra; his prophetic tone is constantly filtered through his own misery and feels a marginalized of the society, a *poete maudit*; if in the metaphysical prophetism the creative self, though with the sense of disobedience, had the capacity of the cosmic scrutiny and the visionary visions, now its upheaval is denied, his imaginary being reduced to the fate of the prophet-poet to whom is denied the prophetic grace and who, mimicking this destiny, it will not be believed and finally be marginalized; the prophetic approach becomes a failed calculation.

These four generic categories served to diagnose discursive elements at the level of the poetic text, and on typological reasons, we could identify thematic networks within the prophetic imaginary.

Another finding at this level was that poetic prophecy in Romanian Romanticism involves dissociation at the structural level: we speak of a secondary poetic prophetism, in the sense in which prophetic reflexes from protoprophetism and tertiary poetic prophetism are recovered and prophetic attitudes are replicated in a calculated attempt to mimic the prophetic scenario.

As far as secondary poetic prophetism is concerned, within this prophetic category were included the aesthetic products of the prophetic exploration from the Romanian Romanticism. We are referring here to the first wave of Romantics centered on the cultural-national movement of the passers-by, in which the revolutionary imperative has fecundated an area of prophetic exploration, while from the second wave of Romantics we will only remember the Eminescu creation. With Eminescu we will step into an area of the recovery of High Romanticism, visionary, metaphysical, and landmark to the German influences. The shift of emphasis in Eminescu's poetry will be a special note of Romanian poetic prophetism. Also in the Romanian Romanticism was included the poetic poetry of the neo-romantic Octavian

Goga, in which we witness the recovery of the prophetic spirit specific to the Romantic era. The discourse of a tertiary type of prophetism focuses on a calculated, intentional or betrayed scenario in intentions that does not relate to the structure of secondary prophetism, for example, where the recovery of ancient prophecy is structurally highlighted. A tangential, passionate and deviant recovery, the poetry of tertiary prophetism presents contaminations of protoprophetical semiology in a syncretic manner. In the poetic space, the poetry of Alexandru Macedonski, a postromantic that writes mostly into a symbolic and parnasian poetics, will be analysed in the backwater poetry of Romanticism, having models such as Heliade or Eminescu (from the epigon and rival position).

The infiltrations of a branch of structural prophetism can be found in other Romantic writings, catalysers for the epoch, infiltrations that have not materialized in poetic creation, as is the case with some writers such as Nicolae Balcescu or Mihail Kogalniceanu, or did not constitute more than a tangential thread in a poet's economy, as is the case with writers like Asachi or Negruzzi. In the context of expressing a generous pool of manifestation of the prophetic reflex in the various genres of fictional or non-fictional creation, the present study inaugurates only a first action of contouring Romantic prophecy in poetry without exhausting its resources and ways of affirmation, presenting a generic scheme of an attitude that signals numerous transliteration correspondences. If one can speak of a structural prophecy materialized in the poetic creation of the writers analyzed above, we can also speak, for example, of a prophecy of Miltonian origin that can be traced back to the prose writings of Balcescu or Kogalniceanu.

Starting from the prerequisites of recessive or confirmed relationships, but through other literary structures, at this level the discussion focuses on some prophetic accents that can be spotted in the writings of some romantic autochthonous authors but which do not structure their work and do not reflect an inner structure of the writer who could be engaged in a prophetic direction. The selection of the prophetic in the work is either an accidental one, due to influences, or a way of expressing, sequentially or particular, certain realities without developing it in the economy of the work.

The conclusions of our research have shown that the poetic prophetism in Romanian Romanticism has the appearance of a symbiosis between the Hebrew and the Greek-Latin influences. This aspect could be observed when we noticed two tendencies: one approaching the prophetic speech tone, another using biblical hypothesis as a tool at the level of textual stylistics. In both cases, we speak of a literarization of the original prophetic imaginary. As a result of the fictional intentions of the authors, the prophetic discourse becomes oracular, mystical, patriotic, poetized to Heliade Rădulescu, social, denouncing and vituperant at Bolliac or Goga, biblical with Gnostic accents to Russo, patriotic and denouncing at Mureșanu, philosophical, dual and suspended at Eminescu, social and metaphysical at Goga, abisal, quasisolipsistic and grandilocvent at Macedonski.

Stylistic analysis and prophetic imagination can not be the subject of a prophetic poetics in Romanticism, but rather the indicators of a marginal phenomenon grafted on a poetics of the crisis, having the substrate of mysticism, religious belief, but also the active, reactionary, patriotic spirit of the age. The analysis of the prophetic discourse in Romanian Romanticism, in turn, highlighted the following elements:

- the presence of meditations on the fate of the writer (damn, as a rule);

- insertions about the nature of the prophetic inspiration (usually its refusal to take possession of the poet, and hence various invocations to the muses or divinity);

- the desire to transcend the contaminated mundane by designing compensatory spaces - the ideal country, the earthly Canaan at Russo; the original Canaan from the Hebrew, not the prospective, at Goga; utopia and dream at Heliade, or prophetic deduction by identifying with Moses; persistent scrutiny of divine abscons, deist to Eminescu, or the projection of humanitarian ideals at Mureșanu and Bolliac;

- positions towards the divinity - from Christian religiosity in the case of Mureșanu, to the symbiosis of the Christian elements with the patriotic and sometimes esoteric elements, to Heliade Rădulescu, Cezar Bolliac, Alecu Russo, Octavian Goga, until the divided being, the philosophical appeal and the prophecy that can not reach its purpose because of the too great writer-world discrepancy at Eminescu or the agglomeration of means and the amalgamation of magic, occultism, Christianity, esotericism, neoplatonism, socialism and Macedonski's egalitarianism;

- the evocation of the homeland between idealization, mesianism and denunciation;

- patriotism specific to national-political events;

- humanitarianism towards disadvantaged classes;

- denunciation of the bourgeoisie, clergy and imposture, gangly leadership, and the vices of society;

- searching for models of the past and paradigmatic figures - prophets such as Moses to Heliade Rădulescu; Isaiah or Jeremiah at Alecu Russo; muse as masters of inspiration; the "real", Christian, not the abscissa of the Gnostic imaginary; figures of Romanian medieval history or writers who actively participated in the destiny of the country, etc.

In addition to proposing an organic vision of prophecy in Romanian Romantic literature - prophetic hermeneutics already having a tradition in Western exegesis - this approach has made several distinctions in terms of prophetism and its manifestations. The most frequent confusion that could be signaled at the level of Romanian Romantic current is the one between prophetism and messianism. Tribute to the Calinescu model of interpretation of Romanticism, which divided the Romanticism of Messianics into four temporal schemes, but also to the influences of French messianism, many of the exegeses perpetuated the idea that our Romantics adopted, inter alia, a Messianic attitude in their writings, little or no account at all of the prophetic attitude. To disavow this, I have detailed in the genetic relations how some French writers and historians have influenced the writings of Romanian forty-eighters. Indeed, there is a messianic thread visible in French writings, as well as in Romanian ones - through direct literary relations with French literature - but the distinction between the two attitudes is significant: mesianism generally means the vision of a future recovery through the announcement of a deliverer (who may even be the poet or his literary projections) and the reference to the messianic qualities of the state, on the Hebrew branch. Prophetism includes this attitude, meaning Messianism is contained by prophetism, which is the basic attitude in the original semantics; in addition, prophetism is perceived as a tendency to reposition the state of the individual and the individual in its original womb. This may mean criticism of moral tones, diatribe of certain social categories, visionary projections and, important in the literary economy, the conception that the poet is not outside the city, as in Plato, but he is a Hebrew prophet or a reformist poet of it. This is also the meditation of the prophet-poet about

his status, meditation on human fate and history. That is why we can not say of a poet that would feed messianic attitudes in his work when he has a vitreous tone, criticizes compromised society and religion, ideally struggles with a divinity that seems abscons, withdraws him when he understands that the gesture it's useless, and so on. However, we say about a poet that has messianic reflexes when speaking about liberation and liberators, designing compensatory universes of a regained or lost Canaan, believing in his country's prophetic messianic mission, or considering himself a potential Messianic hero. Otherwise, he is a prophet of his times or a pale imitation of these reflections.

If Heliade, the quasi-literary embodiment of Moses, the prophetic legislator, is more akin to the prophecies of Milton and William Blake's prophetic gnosticism, or with accents from the Hugolian pathos, Cezar Bolliac is on Whitman's line of Hugo, Shevchenko , the wordsworthian humanitarianism and the biblical Isaiah or Jeremiah. Alecu Russo, in the spirit of French mesianism, restores the scenario of a suggestion story from the biblical hypotext, while Andrei Mureșanu and Mihai Eminescu draw the coordinates of a prophecy of being, interiority (with accents from German literature), in search of that inner prophetic restoration of Jeremiah. With Eminescu, we step into the broadest visionary and metaphysical sounding of the prophetic spirit, from patriotism to Titanism. Alexandru Macedonski, a late Romantic, will culminate in his prophetic protest, starting from a humane sociality, interiority, and reaching paroxystical heights of the faustic pact or repentance toward the divinity. He is in the most desemiologized phase of Romantic prophecy, as a state of mind: under the curse of Cassandra and under the curse of his own temperament. Octavian Goga is the replica of the prophecy of the Transylvanian people, the metaphysical social and the fate of the world-wide poet.

Possible openings to reconstitute the basin of the prophetic imaginary in Romanian Romanicism could refer to the relationship between the literary work and the public/ reader or the link between the intentional nature of the work and its reception, the analysis of the discursive patterns in their diachronic or the way the history of the Romanian literature replicated the prophetic model of antiquity, through Romanticism, in successive literary periods.

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