TUDOR ARGHEZI'S POETRY FOR CHILDREN A BRIEF INTRODUCTION

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Abstract: *Respecting themselves as people from Gorj do, the two researchers team re-investigate the children' literature of the great hero and the re-inventor of the Romanian language – after Mihai Eminescu – originating from Tg. Carbunesti, Tudor Arghezi, the ludic and the visionary.*
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Tudor Arghezi grew up in poetry, played often, loved his son, Baruţu, and daughter, Mituura. He was happy in the middle of the family, next to the two sprouts, and Paraschiva, mother of his infants. Then he dedicated them playful books and not very, for they are full of teachings. Whoever denies this aspect of Tudor Arghezi's creation is a laughable person.

My interpretation, in this writing area, dedicated to an innocent segment of the audience, thirst for knowledge and yet a lover of freedom, clever and sometimes indignant, has sprinkled its loved topics, extracted from a bipolar and semantic theme (ie partly in lyrics, partly in prose) but homogenous atmosphere and direct tone, with obvious tetradic accents: pedagogical, didactical, methodological.

Sometimes I gave in to the message, that is to the emotional lyrical discourse, sometimes I capitulated in front of the fictional-dictional lyrics, albeit surrealistic or absurd verses, but always Tudor Arghezi appeared to me in all his humanistic, trans-functional, open, inexhaustible grandeur, still thrilling of cheerfulness, appetite to re-originate poeticism, turning it into *illo tempore*, where words have not lost their mythical function and magical "charge".

We offered pupils and little children "samples" of texts taken from the Arghezian work. We pleaded in front of them for a retreat - redundant when needed - of natural or absurd meanings, metaphorical or metonymic, allegorical or parabolic, denotative or connotative, paradigmatic or syntagmatic, but mostly in a homogeneous, organic synthesis, inextricable.

And what's more, I am from Gorj from father to son, and in Targu-Carbunesti, Professor Ion Mocioi founded, with the help of Mitzura Arghezi, a "Tudor Arghezi Museum", which I visited and let go the heat and the magnitude of Arghezi's spirituality. At the same time, I understood that even from intellectual solidarity I could enroll on the path of creative localism, a direction so profitable for Romanian literature.

Beyond all this, Tudor Arghezi is a fundamental constant in the reconstruction of instruction and education in order to pass from the traditional education system to the inventive, interactive-integrative one.

By setting up the novelties in the educational field - including research - it has been easy for me to move from theory to practice and from the library to the classroom.

A motivational argument is intrinsic and extrinsic, but also artistic and social. It signifies itself but it also signifies vocationally. It intrigues and raises interest, urges debate, and promotes a modeling, constructive, forward-looking capacity.

If the Romanian culture has Tudor Arghezi, why do we not study him more and more insistently and with a more determined devotion, with boldness without any risk? If we still have an admirable, comical, tragic, naïve and philosophical (especially metaphysical)

work, why not adapt it to the teaching needs of every age, age and desideratum?

By wondering these questions - still rhetorical - I lost myself and found myself with every analysis and application in the classroom, in a trans-rethoric and trans-poetic universe, exposing on each lesson the specificity and endless beauty of the child's archeological poetry and his kingdom of fairy tale and story.

Ion Barbu accuses his fellow into poetry of modernism, he says that he makes poems with the innocence scrupulosity of a watchmaker. Ion Lotreanu believes that Tudor Arghezi has passed and remained in the literary consciousness as a fan of "improving the expression to transparency" (Lotreanu, 1975, 106).

Ion Barbu accuses Tudor Arghezi of "the mosaic settlement in poetry guided after a very primitive color concern". According to him, the Arghezian poetry "is – I quote - small and hand - made", "emasculated". "The retail is searched, opulent and thick. But the distribution of the main reasons is based on mechanical aesthetics. Aesthetics of Oltean rugs".

It is precisely because of these deficiencies that Arghezi's poetry is understood by the children when you teach at school. It's playful, funny, attractive, seductive, rhythmic, naive and accessible. Even the scheme "is totally anonymous" – groans the same author of the "Second Game" - obviously envious of his colleague's success.

What Ion Barbu did not understand, as a reply to the triumph of Arghezi's verbal genius, is of course the provocative pretending that he would be an uninstructed craftsman of the verse. On the contrary, the author of "Proper Words" mimics in children's poetry the behavior of a child of exceptional authenticity. Another so-called deficiency noticed by Ion Barbu - "The individuality, notional, of the word, is not melted in the phonetic of the verse" and "the lexicon ... is grubby, ugly" and "the verse wants to be a word for him himself…".

Ion Barbu's blindness would be completely inexplicable if I did not explain it by the struggle between two different ways of the lira. To me, the statement that Arghezi's children's work would be an isomorphism in relation to the didactic manual poetry is profitable. I quote it with an unmasked methodical joy. Arghezi's poetry does not result from a precise, voluntary technique, but from an imprecise, involuntary technique. "There are demonstrations of the big numbers game" and demonstration emphases; his poems belong to the hybrid genre, an analytical novel in verses, where, under the pretext of confidence, sincerity, dissociation, naivety, you can raise any prose to the golden measure of the lyre. "And - in spite of Barbu - Arghezi raised it (Barbu, 1984, 152-160).

Being attacked - rightly by T. Arghezi's fans, Ion Barbu writes a "Prodomo" in which he distinguishes between the lexical reform of Eminescu and Arghezi, between construction and rhetorical art, between perpetuation and creation etc. (Barbu, 2000, 35-38), ideas also exploited in the context of this paper.

But let's see Eugen Lovinescu's view on Tudor Arghezi. The immaculate woman in "You're not Beauty" would be a "naive kid" to whom the poet does not hum myths, but he transcribes a poetic and oneiric state in a poetic and simultaneously dreamlike language. The poet himself has the motivating reverie to return to the childhood paradise. I quote: "I turn the Eternity toward you and remain with your eyes in the smile, a child blooming!" / With your brow upset, with the scattered dream / like an expensive lace, you fall

asleep on your body." (Arghezi, 1980, 88). Gérard Genette calls this lurk after childhood an involution: "Every art involutes somehow by getting closer to its pure form or its essence" (Genette, 1978, 217).

And the aspiration for a platonic love is also a cantonation in the same area: "Be like pure water" - urges her to extaze my (s) tic (*Lines*). According to the fundamental feature of poetry, which is a metaphor of the palpable / visible / practical concrete, the spirit is no longer abstracted, but goes down in matter (Lovinescu, 1979, 237).

The Arghezian Toys (see *The Toy Books*, *Prisaca*, *Prince Charming*, *From the Abecedary*, *The Road with Stories*, *Dwarf Country* etc.) are in fact an adult microcosm. The Adult of Martisor sees the Child in himself. The toys-poems always signify something, and that something is always socialized. These "toys" ("pencil games") literally prefigure the universe of adult functions, prepare the child to accept them all (Barthes, 1997, 74).

The didactic aspect of the Arghezian literature for the children is evidence. The *Man's Song* is a didactic poem depicting moments from the evolution of man: discovery of speech, elevation to the vertical. In *Childish things*, Arghezi practices a poetic art in which he portrays poetry as a return to the infant soul, with the joy of playing by abandoning liar books that remove the speaking and thinking being from nature. Then, he goes on in the same way, with *The Making of the World*, a childish cosmogonist poem. (Arghezi, 1980, 154-
164).

All children's books - if you look deeper / more careful - there are also *Tablets from the Land of Kuty* (1933), *The Book of Toys* (1931), *What about me, wind?*, *On a palm of dust*, *Evening Book*, *Dances*, *The Eyes of Our Lady* etc.

Al. Piru appreciates at Arghezi the enthusiasm and the wailing of the world around him, recording poems in great prose, events from the domestic universe, animals extracted from an ancient mythological substratum. The seven yeanlings are "seven clowns" with an infinite imagination of brilliant tricks. You are sorry that dancing they did not bring with them the mythological pan-pipe" (Arghezi, 1970, 254). *On a Drum of Dirt* has a subtitle such as *Tales of the Bead and Bit* and contains - as the commenter Mircea Tomuş considers - some virtually Romanian "pieces", "pills", "diary pages", "prose". These "household chronologies" show the adventure of the new hero, his tendency to knowledge lived as a life experience. Adventure is inward and has "the significance of a check, a rediscovery of the world, with inherent emotion." At the same time, it has the value of a discovery from the beginning on a virgin field, like poetry and knowledge; reduced to essences, they have, in the depths, the same source. Immersed by a thousand miracles unceasingly, life seems an eternal and strange tale. The writer tells about the circumstances of the soul so that his ontology doesn't perish. The Arghezian pantheism reflects the world as its own creation, the progressive enthusiasm of the emotion towards the hymn celebrates the mystique of autocracy, "the everydayness celebration of eggs".

This brief exegesis does not end anyway, but in consensus with the law of closing the hermeneutic circle. Throughout the artistic process, the Arghezian project is manifested simultaneously with self-consciousness and autocracy, as being in fact autogeneration of the work (Martin, 1987, V-XLIX). Poulet glorifies the geometry of the circle whose shape is the

most constant, universal, privileged, and serves as the principle of structuring all spirits. (Poulet, 1987, 1-2). Similarly, Tudor Arghezi proceeds to reiterate the idea of an incipient and essential vital form in the thin line of an oval contour, and praises the creative force enclosed in the thin shell of the hen egg just like his fierce enemy, in vain, Ion Barbu.

Here is how concludes an exegete that Mircea Tomus interprets the "stories" in *On a Drum of Dirt:* "The Cosmic Perspective is established by connecting the big infinity with the small one, the supreme expressions of creation in positive and negative ways, in elevation and collapse. This way... the fantastic dimensions of existence are approximated, but they are instantly crossed by the radius of the great correspondence that shines like life." (Tomuş, 1970, XX)

Thus, in the fairytale, or novel, which is today the new name of fairy tale (please read after Manolescu's suggestion, a Corinthian novel), Arghezi's hero brings out "all sorts of toys, pebbles and shells, which were his words to be counted and thought." And what could get out of here? "Just another new reversal of the distaff." "The poet keeps on his songs, gathers them, protects them and keeps them, because they sound sweet, they are husky" (Arghezi, 1970, 446-451). In this quote, Arghezi seems to be the adept at home that both music and language have identical essences.

Arghezi reveals the degraded, rationalized, intellectualized state of language, fallen from the original melodic state. The parallelism between music and verbal language urges Rousseau too to reconcile song and melody (Rousseau, 1999, 138). T. Arghezi continued his efforts, after a century and a half, in a brilliant manner.

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