Keyword: etymology, latinity the main tropes (epithet, comparison, personification, metaphor), metabole, enunciatea thinking, metaphorical complex.

0.      This thesis is based on a hypothesis, namely that both in folk poetry as well as in the intellectual poetry, the Romanians have used tropes with mostly Latin etymology, this being of crucial importance for the evolution of the poetical language. The hypothesis turns into certainty through the research achieved. The paper was preceded by the analysis of Eminescu's „Luceafărul", representative poetic creation of the 19th century, building up its poetical discourse on the statistically prevailing Latin origin connotative elements (see infra Bibliography 26).

        This paper contains six chapters: Introduction and five monographical chapters: Ion Heliade Rădulescu and the subchapters on etymologically analysed tropes: The epithet, The simile, The personification and The metaphor; C. Conachi, with the same configuration as to the subchapters; Dimitrie Bolintineanu, the same; Vasile Alecsandri studied in Poems, following the same pattern, and Vasile Alecsandri studied in Descriptive poems, as already stated above. Then there are General conclusions, The bibliography and The sources. We also underlie the initial Argument and the lists of etymologies, abbreviations and necessary warnings.

1.      On dealing with the tropes' etymology, we have intended to make a study which is generally understood as the identification of a word's etymon, unlike etymology, which is a complex branch of linguistics dealing with the origin and the formal and semantical evolution of words or, as Al. Graur has it (1963: 7), this researches the meaning changes words undergo. In our study we predominantly and generally choose the origin of a word, as it is stated in the etymology of the word etymology: cf. fr. étymologie, lat. gr. etymologia < etymos „true", „real" and logos „word", „science". The semantic evolutions from classical Latin to folk Latin before the birth of the Romanian language have taken place so that what the etymological Romanian dictionaries mention is a general truth, which is not going to change the tropes' semantics. We have adopted that branch of lexicology, etymology, „which studies the history of words, that is the form transformations and [the meaning transformations they undergo in time".] (Coşeriu 1995: 95). As in the poetry studied the lexic is the one used in that particular epoque, the meaning transformations had occurred before these words became poetical ones. In order

to account for our attitude, we have found support in I. Coteanu and M. Sala's opinions (1987: 31): they sustain that even the secondary meanings developed by words of Latin origin in Romanian do not change their etymology. For instance, lat. capra > rom. goat; in Romanian also means „support for cutting wood", „the carpenter's compass", „the coachman's chair", „gymnastics device", „simple scaffolding" etc. That is why we also accessed the etymology in dictionaires, sometimes adding new elements of historical semantics, in case etymologies did not coincide.

Our study may fit in what Carlo Tagliavini (1977: 40) names philology, that is: „Philology, in a narrow sense, studies language from the moment it is literarily formed or from the moment it begins to be the expression of artistic thinking (it therefore includes folk and even oral literature) [...] The philologist's task is to interpret, to explain and to re-live a nation's literary and artistic creations". Consequently, by studying the most subjective part of a writer's expression, the tropes, from an etymological point of view, we achieve, in fact, their philological study, a scientifical study, in which some conclusions meet the ones of literary language study in general, in its phase of re-Latinity in the 19th century, through the selected writers.

**2.** The Introduction to the paper contains some ideas as to metaphor and simile in Aristotle's Poetics as well as in Du Marsais or Pierre Fontanier. The importance of Aristotle's theory is undebatable, moreover as he considers metaphor to be „outil d'apprentissage" (a cognitive tool), which proves his modern vision. As to simile, Aristotle understands it as a particular metaphor category, the differences between them being more subtle, mainly referring to form, a simile being able to turn into a metaphor at any time as well as the other way round (Rhétorique 2004: 61).

Du Marsais in his treaty *On tropes* distinguishes between two kinds of figures: of thought (figurae sententiarum, Schemata) and of words (figurae verborum) (that is if the words change, the figure disappears). The figures of words belong to four kinds: diction (syncope), sylepsis, repetition and tropes with significations different from their own.

So, the tropes are figures by which a word is given a significance different from its own, thus, in order to understand a trope we need to very well understand what the word's own significance is. (Du Marsais 1981: 41). The author of the treaty *On tropes* recommends three coercitionsfor the tropes' functionning: reason, usage and measure.

Refering to metaphor and simile, Du Marsais sees them as using likeliness, but in a metaphor this is implicit, while in a simile, it is explicit.

Pierre Fontanier operates with two meanings: a literal one (proper, primitive meaning, derived meaning) and a hijacked one – which is the domain of significance figures (the tropes).

On considering P. Fontanier's paradygmatic vision on figures/ tropes, a syntagmatic vision is proposed nowadays, the tropes making up the discourse, a crucial element in literature. P. Fontanier conceived the domain of figures as being autonomous, and he developed a normative theory and practice, whereas nowadays approach is corelative, relational and globalising.

Literature is developed through language, but it is not just language. The poetic function is immediately identifyable through the figures of speech, the figure being the cental concept of General Rhethoric (1971) designating various phenomena: syntactical, semantical (tropes), pragmatical, aesthetical.

In this paper we refer to tropes (epithet, simile, personification, metaphor symbolical metaphor), as intentional deviations in meaning and in words, as this is the framework of our research which mingles with the research on the component lexemes. Every epoch proposes a specific intention of the poetic language, up to denying its figurative character.

Far from this, the Romantics of the 19th century, between 1830 and 1870, made contribution to Latinizing or even Romanising the Romanian language through their theoretical activity but also through their poetry, consequently they thought about this idea pre-discursively. The poets of this period are primarily citizens, spokesmen of the community, not only artists. (Cornea 1976: 5).

3.      The period studied in this paper coincides with the first two periods of Romanian Romanticism, 1830–1850 and 1850–1870; what distinguishes them is the fact that traditional folk or archaic and scholarly patterns were prevailing in poetry during the first period whereas during the second period, foreign patterns were the basis of poetic language, but not overlooking the nationa-traditional and the neological components.

The metasemes or the tropes, that is metaphores, are used by these poets in their explicit form (coalescent metaphores) hence their nearness to similes as well as the impression that the original, surprising metaphor may not exist.

What is remarkable about all the poets in this period is the development of basic tropes into complex images, a metaphor completed by a simile, an epithet turned into a relative clause or a dull simile developed into a metaphor. As to the epithet, we noticed the high frequency of adjective epithets (modifier) of Latin origin, the other etymons appearing just randomly.

Romanian Romanticism, as it appears through the tropes, is not a pure one, but it combines, in the same work of art, characteristics of many trends (Chivu 1974: 44), the same as it establishes the lexical spheres avoided before: neologisms, regionalisms and familiar words, raising the rate of diminutives and of newly-created words, some of them real linguistic licences.

The simile can be considered the „barometre" of the figurative evolution of Romanian Romanticism. It is a switch from the explicit to the implicit lexical simile. It is a path parallel tot hat of the metaphore, but, however, the simile is the one preparing this development. On referring to the metaphor in the period studied (1830–1870), researchers (Ch. Chivu, M. Mancaş, M. Zamfir) have underlined the fact that we have already observed that the explicit, coalescent metaphor was prevailing, but it gradually evolves towards the multiple one (the metaphorical complex) where the latter term has different syntactical values (coordination or subordination).

Another development of the period is from the attributive (genitive, prepositional) or predicative metaphor towards the apositive one. In a similar way, we have to deal with the evolution from the objective metaphor to the subjective one, characteristic to the author's sensitivity. Considering the grammar predominance, the noun and the verb metaphor, we notice  that the verb metaphor is well represented, being linked to the actional mode of the poem, to its verbal dynamics, but the noun metaphor prevails duet o its more varied grammar expressiveness. The metaphor is the one which distinguishes between creative individualities, these adding up their own sensitivity and subjectivity, hence the concrete and plastic force of their metaphor. We do not detect stereotypical epithets in Ion Heliade Rădulescu, abecause his poetry is too young for such an exercise.

Among his epithets, such as: deep, bitter, mild, raw, sweet, the later stereotypes reside. (in D. Bolintineanu or V. Alecsandri). What matters in our analysis is the stylistic horizon which can be characterised as eclectic. The most notable remark is Ion Heliade Rădulescu's obstinence to enoble the determinants/ modifiers of origins other than Latin, especially the Slavonic ones, granting them poetic value by fore-placing them. A characteristic of these modifiers is their darc semantics, designing an extremely tense and hostile poetry. We also emphasize his appreciation towards the old language and his valuing a biblical syntagma (see „deepened thought"), as well as his using up-to-date neologisms: varied, fatal, rebellious etc.

Ion Heliade Rădulescu does not manifest, through poetical expressiveness, a certain bias to Latin or to neologisms, especially from French.

As to simile, most of them are built with the help of the preposition „as", whether they are noun or verb similes, this being a sign that the poetic discourse i sunder the sign of narration, as most of his poems prove.

I. Heliade Rădulescu also affords using the negative simile, a rare form in poetry: „Și nici o deosebire de drac nu cunoscui" (36) [I found not a hell of a difference]. He considers metaphor to be a structure that might shelter either metaphors, mostly verbal, or transferring the meanng of one word over another one, similar in meaning, but he tries and forces poetical language with verbs which express comparison: to liken and the derived noun likeliness.

The next subchapter is Personification; and through this trope „I. Heliade Rădulescu proves to be a creator with a strong vocabulary, partly invented by himself" (Cornea, 1980: 27). His personifying verb is selected from the Slavonic register, hence in those lexemes able to support an aesthetics of the ugly, also met in the case of the epithet. In personifications, as well as in personifying epithets, the choice is for those which fit inside the general atmosphere of misunderstanding. unfulfillment and unhappiness of the poetic self. As to the verbs of Latin origin, some obsessively occur, for instance to moan, to sigh, and those of Slavic origin belong to the group of liminary conditions.

Out of the presentation of the metaphor we may incur that I. H. Rădulescu is unique in his time, as we have already shown above, and this triggers a set of assertions at the level of tropes' analysis. As to the texture of the poems, the selection of the lexemes of any

etymology is perfect, just that the elements other than of Latin origin function mostly with their proper meaning, which is a sign they were not yet poetical. The presence of metaphors – definitions and of appositional ones persuades us that poetry is in statu nascendi, that pre-Romantic rhetoric is less imaginative.

**5.** In chapter II, the etymology of tropes in Costache Conachi, on analysing the epithet, we have come to the conclusion that the individuality of a creation is given by the frequency of a lexeme or of a syntagm use. That is why the research of the tropes' etymology is based o the most frequent structures encountered, considering that the relationships between the different tropes involves their etymology to a certain degree. When poetic expression aims at original achievements, the poet uses collocations, epithets formed exclusively with Latin elements. As to the Slavonic elements, these are fewer than the Latin ones, or they focus on repeated lexemes (e.g. sl. „ceas" – clock, hour). It is significant to observe that the Slavonic epithets is not sustained, unless a Latin lexeme appears, and the foreign elements, other than Slavonic, do not form exclusive epithetical syntagms.

The comparative structures in C. Conachi, analysed etymologically, are not different from the epithetical ones, that is the Latin ones prevail, followed by the Latin-Slavonic ones, where thelatter term is Latin. These observaions reinforce our previous statement that the poet was thinking in terms of Latin origin, the frequency of the Latin elements being overwhelming in his poetical expression.

The similes in C. Conachi's poems confirm the idea that individual poetry is accomplished in every language development period, with elements of Latin origin. In case lexemes of other origin appear, then the syntactical construction (e.g. the apposition) comes to illustrate the trope with Latin elements. We have also noticed some lines of action which exceed the period he belonged to: the use of a Latin origin verb to enhance the poetical effect of the simile, „cascade" similes, the negative simile and adjusting the Slavonic element with an excess of Latin origin lexemes.

The personification in C. Conachi is restricted to a small number of examples, but it has an interesting structure. For example, the compulsory personification, the one through the vocative and the imperative, the indifference towards the grammar class it belongs to make the Latin element come first, which indicates the meaning of the poetical creation. It

is interesting to note that in certain syntagms the adjuncts are of Latin origin. In general, C. Conachi operates with different adjuncts, so the trope's body is strained.

The fact that personified elements of the landscape are missing tells much about the substance of C. Conachi's poetry, focused on the beloved one.

We have also noticed the personification accomplished through attracting the lexemes from the same etymological family (e.g. the Slavonic ones), but the examples are not very many.

Most metaphors are made with lexemes of Latin origin, and when metaphors are made outside the Latin bias, they are used for the sake of rhyme or the Latin element is former in the structure of the metaphor, no matter to which grammar category it belongs. Appositive metaphors and the metaphors of the subject complement are the most used structures to make explicit heterogeneous metaphors. We have also emphasized the attempts to philosophize on the pair life – death in different structures: subject complement metaphors and verbal metaphors.

**6.** The next part of the thesis presents the tropes' etymology in Dimitrie Bolintineanu, by starting with the epithet. We have developed this research following fundamental observations for the destiny of Romanian Romantic poetry, by starting with this poet where there is a tremendous number of epithet occurrences and a special interlocking with the other tropes and where the origin of these epithets is mainly Latin, that is over 400 de epithetical structures (determined and determinant) – relatively – in comparison with only 5 epithetical structures made with Slavonic elements. Moreover, if the structure is heterogeneous (Latină – Slavonic) the occurrence is 52 to 40.

We also note a balance relative to fore-positioning/ post-positioning, which is around 119 to 161, but we do not exclude the simultaneous occurrence, in co-present structures, of the relationship between fore-positioned – post-positioned epithets in solidary structures. Latin origin multiple epithets structures range around the same figure (37). There are also noun epithets preceded by different prepositions (of, with, without) reaching about 50 occurrences.

The analysis of epithets' etymology was not based on their morpho-syntactic structures, but it folowed the Latin configuration of some structures, no matter how complicated they might have been, for the most frequent roots.

We have noticed a wholeness of the Latin element, obtained even by derivation, sometimes an improper one, in comparison with the scarcity and stereotype of the Slavonic element, in terms of poetical achievement. We have also noticed that it was impossible to use Slavonic epithets to get rhymes as this always needs a Latin word to become an epithet, whether this one is adorned or metaphorical, because the Latin epithet is the one which organises the epithet syntagm.

D. Bolintineanu highly used the Latin potential of the lexemes he selected in the tropes. That is why he leaves the impression of one of the most rhetorical poets cultivating a variety of poetical expression, but he also repeats himself. He is also the first poet to largely use the noun epithet juxtaposed to its determinant, the gerund one, and thereby anticipates some epithetical structures encountered in Eminescu, but without equaling his poetic accomplishments.

It is interesting that D. Bolintineanu transposes stereotypes inside Slavonic elements by using the same lexemes, the determined and the determinant, thus enforcing the impression of a work „glaring inequality" (Vârgolici, 1972: 9).

In the subchapter Similes, we noticed that D. Bolintineanu does not use many similes, nor that the similes have various structures. The spontaneity of the poetical expression is achieved through epithets (modifiers) or through the metaphor, because the stereotype of the etymological structures, although they reinforce the Latin line of the simile's body, it still stands poor. As to the density of the Latin element in the trope, we identified about forty structures accomplished exclusively with Latin etymologies and that there are no similes accomplished only with Slavonic elements. In exchange, we have Latin – Slavonic heterogeneous structures, representing about 1/3 in comparison with the Latin ones. As it is an oriental biased poetry, there are about 11 Turkish – Latin elements here. The compared elements come from the Romantic poetry: love, the fairy maid, the daughter, forehead, lashes, mouth, the beloved, waist, soul, you, shoulders, voice, that is the subject of worship (the fairy maid, the daughter, the beloved, you) and her portrait (forehead, lashes, mouth, waist, soul, etc.). The connectors are prepositions and adverbs as,

as if, and the verb to seem. We also noticed that the simple structures are best achieved. D. Bolintineanu's obstinence for the Latin element makes him prefer forms which are closet o the etymon. The Slavonic elements and those of other origins are less numerous and repeated in any level of the tropes' organising patterns.

We may underlie the presence of the implicit metaphor by supressing the junctional elements and the demonstrative-argumentative metapfor, seldom encountered before D. Bolintineanu. The development of similes with epithets and metaphors facilitates the appearance of complex images which will form the line of force of $20^{th}$ century prose, especially of L. Rebreanu's discourse.

On considering Personification, the verbal lexemes inventory, characterised by naming extreme conditions – to shout, to moan – and the nou none, which is thoriughly Romantic (moon, stars, sky, earth, flowers, love) come to indicate certain stereotypes. Whwn he eludes stereotypes, D. Bolintineanu uses adjuncts (temporal, spacial), but this develops the body of the personification, reinforcing the personifying image. Personification in D. Bolintineanu is not a very used trope, the verbal and noun inventory the personifying verb comes into relation is very restricted. A special mention is due to the etymologically heterogeneous relations, which prove to be more numerous only when there is a verb of Latin origin, the Slavonic verbs being used only in their proper meaning, which leads to the conclusion that the imaginative index is of Latin origin.

In the subchapter Metaphor we emphasized the fact that the metaphor is the the basic trope regarding its frequency and D. Bolintineanu's Romantic vision. We dealt with the metaphor in a traditional way, as a substitution of the name of an object with the name of another similar object, but the significance power increases, surpassing simple linguistic expression, tending toc over the whole poetical work where it appears. The metaphor proved to be the most frequent trope supplying the very varied and fresh poetical vision, syncronising with thr art of the time (we mainly refer to France), becoming manifest in some directions: the interest for the Oriental myths (V. Hugo); the discovery of the sea as a poetical universe makes him the first in the Romanian literature from this point of view, as he uses a special type of pastoral (Macedonele) and he also cultivates the national mythology (Simion 2006: VI);

D. Bolintineanu is the first poet with the greatest number of implicative metaphors, with Latin material, proving an active linguistic conscience by avoiding Slavonic words and favouring the Latin ones, for example: love [amor] (the other synonyms rarely appear), and, moreover, by striving to give a proper form to some lexemes in order to grant them the expected stylistical and poetical quality, He constructs, for certain concepts or realities (woman, soul, life, death), metaphors–definitions, in an apodictic tone, set in various syntactical figures. He leaves nothing aside, unmetamorphosized, in the register of noun metaphors: the human universe (spiritual physical), feelings, the terrestrial universe (the landscape), cosmos, time etc. As to the verbal metaphor, it reaches dramatic action, also using Latin etymology. There is a neat difference between the metaphors of the Latin vocabukary and the proper meaning of the Slavonic ones, besides the fact that the Slavonic terms hold a restricted inventory.

Another absolute tendency is strengthening foreign elements (Slavonic or of other origins), with at least a Latin element, which confirms D. Bolintineanu's alert linguistic conscience.

**7.** The next chapters present The tropes etymology in Vasile Alecsandri, both in „Poems", and in „Descriptive poems". From the point of the epithet etymology, he operates with generalising, decorative epithets, which do not ignore the contemporaries' poetry, the closest being D. Bolintineanu. I conducted a comparative study in the Epithet in Poems. We emphasised the fact that the two poets, D. Bolintineanu and V. Alecsandri have their own constructs and modifiers, but they also inevitably share common epithets, some of which are landmarks for the poetic language up to Mihai Eminescu.

What distinguishes V. Alecsandri from D. Bolintineanu is using different constructions which used to be or which have become transferring the meanng of one word over another one, similar in meaning, denoting the use of some structures also found in folk or common language, thus V. Alecsandri widening the poetical language.

V. Alecsandri is not a poet who wishes to prove certain dogmata through his creation. On the contrary, for him, every lexeme, no matter what its origin might be, has its own place in poetry. That is why Slavonic epithets occur near sweet, Latin ones, but the Slavonic elements have poetic value only duet o their position in the sentence. The inventory of Slavonic elements is rather poor, but it repeats itself obssessively all over.

There are some lexemes which can be encountered starting from I. Heliade Rădulescu up to V. Alecsandri. There are also some frequent Hungarian determinants which add up to the epithets.

V. Alecsandri proves to be more transparent when it comes to constructing stereotypes as they exceed the number of epithets.

In The Simile in „Poems", we noticed a difference between D. Bolintineanu and V. Alecsandri, namely V. Alecsandri managed to make up some similes by using only Slavonic elements (five elements), in comparison with the exclusively Latin ones, which sometimes contain a Slavonic epithet (the compared or the compared to element). The lexemes' sphers met at the two poets are aike, even identical at times. Unlike D. Bolintineanu's exuberance and orientalism, V. Alecsandri proposes thoughts in similes on life, death, names; he goes beyond the concrete by trying on calm and balanced classical registers, assumed symetries, this way re-newing the poetical tools.

From an etymological point of view, we have noticed the heterogeneous quality of the similes which, at least at the end of the tropic syntagm, we fiind a Slavonic lexeme, or, unlike D. Bolintineanu, we have found similes made up with only Slavonic etymologies.

Therefore, his poetical language makes room for a large series of Slavonic or other origin lexemes, he thus proving to be a classical writer altogether. Moreover, these non-Latin lexemes facilitate the return to the Latinity of the tropes final elements, developing cultural, spiritual symbolical or fantasy connotations.

In the Personification in the „Poems" the poet personifies the human universe (eye, soul, longing), the terrestrial universe (sea) and the cosmic one (moon) by using various personifying verbs. V. Alecsandri hardly uses, statistically speaking, the well known personification formula: noun + personifying verb but he values the determinants/ modifiers (noun or verb), which he also used in epithets. The Latin elements have highly used verbs (to worship, to cry, to kiss), but the Slavonic ones are fewer: to whisper, to wake up, to smile, but frequently reiterated. There is also indirect personification, as there are verbal determinations playing the part of the epithet as personified modifiers.

In The Metaphor in „Poems", on analysing this trope, we can see that his metaphor is pure, without any neological residuu, invented terms or folk terms aiming at

regionalisms. The poet sometimes grants the Slavonic element with a figurative value, (in the relationship between Latin and Slavonic or the other way round), but he also uses this element very often. In an epithet series, the Slavonic element holds the first place and in most cases, they have a proper meaning. We should also state a technique which is proper to V. Alecsandri, namely adjusting a not well achieved metaphor with another one. It is worth mentioning that, along with coming closer to common language, V. Alecsandri gives up on the „poetical" lexemes, such as „amor", in favour of „iubire" or „dragoste" (= love).

**8.** In the Epihet in „Descriptive poems" we can notice that, for V. Alecsandri, poetical language is not overtly Latin, for example, but it succeeds in drawing, within the poetical sphere of expression, words of different origins (Slavonic, Albanian, Neo-Greek). The world of descriptive poems is fastuous, calm, intense, colourful and the noun epithets epitetele preceded by the preposition „of" widen the semantic distance, decissively heading towards metaphor (nests of opal), the same happening to the Slavonicand Latin syntagms (trasure of youth).

There are some verses which contain all foreign elements, without any Latin support, which leads to the idea that V. Alecsandri is the founder of common language verse in his time. If „lin" (smooth) is frequent, soi s the Hungarian „gingaş" (delicate).

The Simile in the „Descriptive poems" presents this trope which develops complex relationships, using epithets and metaphors, thus emphasizing the poet's attention towards constructing it. We believe the vast comparative structure is preferred by the poet, carefully wrought even if the latter term has a foreign origin. If the determinant is Latin, the selected lexeme belongs to the spiritual, unlike the foreign determinant, which is concrete but it triggers stylistic accents.

The appearance of foreign terms (Slavonic, Neo-Greek, Albanian etc.) triggers a mostly Latin co-text which erases the impression of an „intruder" in a Romance language discourse.

The Simile in „Descriptive poems" is often supported by a compared metaphor or by an indirect metaphor (elliptical simile), creating a symbiosis between the images leading to a persuasive effect upon the receptor, which is natural. The descriptive poems underlie the fact that the tropes language in V. Alecsandri is free of constraints, using any word of the current language.

The Personification in the „Descriptive poems" emphasises the fact that this trope makes the passage towards the coalescent metaphor, the one with two terms, this being a kind of exercise in order to achieve the metaphor. As to the etymology of the personifying term, the frequent verb is prevailingly Latin in V. Alecsandri, no matter what origin the term with which it comes to relate is (Latin or foreign).

There is a hint at reaching the aesthetics of the ugly, especially in depicting winter (frost, the icy north wind, blizzard, etc.), which the poet did not share. The frost is the one accompanied by most epithets. In personification, V. Alecsandri foreshadows Eminescu or Arghezi's ideas, which he expresses in a simple way.

In the subchapter The Metaphor in „Descriptive poems" we underlined that what distinguishes this trope from the other analysed tropes is the sensitive depiction of the psychical life, trials to philosophize, even in that poet's atmosphere of permanent „dolce farniente". On analysing the metaphor, we concluded that the Latin elements are a few times more frequent in the tropes than the Slavonic one. Then, the same in the presence of different constructions of noun metaphors, but none of the structure's terms are deprived of epithets. Even more numerous are appositive metaphors, which can spread over a few verses, having a structure similar tot hat of the simile, the trope that V. Alecsandri used most often.

It is to mention that in his „Descriptive poems", V. Alecsandri uses the lexeme „amor" more often than „dragoste" or „iubire" (= love) he had used in „Poems" or he rebuilds a not well achieved metaphor with another one, thus amplifying the respective trope.

The general conclusion of the paper is that, no matter what the authors' attitude is, instinctive or deliberate, their imagination takes poetical shape especially with Latin origin lexemes; these lexemes acquired this quality by practising the current, common language and also through their individual creative talent.