

SUBVERSIVE STRATEGIES IN THE POLYPHONIC CONFIGURATION OF THE POETICAL ESSAY

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ABSTRACT. *Subversive Strategies in the Polyphonic Configuration of the Poetical Essay.* In a textual analysis applied to some essays from Nichita Stănescu's volume *Fiziologia poeziei (The Physiology of Poetry)*, the author suggests the interpretation of the polyphonic phenomenon as a feature of Stănescu's essay discourse. Through subversive strategies such as the multiplying, the duplication, and the dissimulation of the enunciative instances, the fundamental ways in the production of the textual polyphony were highlighted. The importance of this approach lies in the configuration of the poetical consciousness, poses moving from self-consciousness to poetical consciousness, with two aspects: imaginary and perceptive.

Keywords: *communicative network and polyphonic configuration, enunciative instance, characters: essayistic self, reader, subversive strategies: multiplying, duplication, and dissimulation.*

REZUMAT. *Strategii subversive în configurarea polifonică a eseului poetic.* Printr-o analiză textuală aplicată câtorva eseuri stănesciene din volumul *Fiziologia poeziei*, autoarea propune interpretarea fenomenului polifonic ca particularitate a discursului eseistic stănescian. Prin strategii subversive ca multiplicarea, dedublarea și disimularea instanțelor enunțiative, sunt evidențiate căile fundamentale în producerea polifoniei textuale. Importanța acestui demers constă în configurarea conștiinței poetice, ipostaze derulate dinspre o conștiință de sine către conștiința poetică, cu aspectele: imaginantă și perceptivă.

Cuvinte-cheie: *rețea comunicativă și configurare polifonică; instanță enunțiativă; actanți: eu eseistic, cititor; strategii subversive: multiplicare, dedublare, disimulare.*

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Within the logic of the discursive interpretation of Stănescu's essays, we will take into account the constitutive elements of enunciation, that is: "(a) the meaningful production of a linguistic fragment by the locutor; (b) the reception and acknowledgement of the intention or the assembly of intentions by the receiver; (c) time and space situational support of the process" ["(a) producerea intenționată a unui fragment lingvistic de către locutor; (b) receptarea și recunoașterea intenției sau a ansamblului de intenții de către destinatar; (c) suportul situațional de timp și spațiu al procesului acțional" - Parret, apud Dragoș, 2000: 112).

The "global intention" of the essays offered for reading is comprised by one of the titles: *Contemplarea omului din afara lui...* (*Contemplation of Man from the Outside...*), a suggestion of the impartial, objective referent. This is, in fact, the leitmotif of Stănescu's essays, similar to *obsessive* states circumscribed to a poetic destiny:

"Treptata lămurire a destinului tău, a propriilor tale *obsesii*, a căii pe care o ai de urmat în exprimarea propriului tău destin în starea lui sublimă – actul literar n-ar avea nici un sens dacă nu ar propune tot timpul o stare sublimă a omului firesc." (1990, *Fiziologia poeziei / Pagini de jurnal*: 364-365)

("The gradual clarification of your destiny, of your own *obsessions*, of the path you have to follow in order to express your own destiny in its sublime state – the literary act would have no meaning if it didn't constantly set forward a sublime state of the natural man")

... such as the angel state, from the essay *Hemograma (Blood Count)*:

"- Eu aș fi vrut să fac din tine un om, iar nu un înger. De ce mă dezamăgești?" (1990, *Fiziologia poeziei*: 307)

("-I would have liked to make a man out of you, not an angel. Why do you let me down?")

... or the divine state in the poem *Nod 11 (Knot 11)*:

"[...] mă înzeiam, mă înzeiam / nu mai muream, nu mai muream."

"[...] I kept becoming a god, I kept becoming a god/ I no longer died, I no longer died.")

"*Semantic*" note. It is worth noticing the artistic license of the reflexive verb "to become a god" ("a se înzeia"), with a meditative meaning, resulted from parasyntetic derivation (the prefix *în-*, a morpheme meaning interiorization, penetration of the structure + the verbal suffix: - *a*) from the main word: *god* (*zeu*), transferring over the verb the entire semantic area of divine eternal values, from beyond the being. The mode and time of the verb – the equivalent of present

perfect continuous – signifies a process started before which remained unfinished at the moment of speech, asking for time for the reception of “the sublime state of the natural man” (“ipostaza sublima a omului firesc” - 1990, *Pagini de jurnal*: 365). The verbal parasynthetic derived word suggests the reverse mechanism of the lexemes expressing the senses: hearing, sight, smell, taste (less – touch), regressive derivations from main verbal forms [+process], old lexemes in the vocabulary.

Returning to the poetic principle of the simultaneity interpreted by “the contemplation of man from the outside” (“contemplarea omului din afara sa”), the authorial instance brings the following motivation:

“Este un efort de a vedea umanitatea nu numai din punctul de vedere al umanității, ci și din punctul de vedere al universului. [...] Ideea de a te vedea pe tine însuși din afară.” (1990, *Fiziologia poeziei / Pagini de jurnal*: 365).

(“It’s an effort to see human kind not from its point of view, but also from the point of view of the universe. [...] The idea of seeing yourself from the outside.”)

Feeling around the obsessive meaning of its own contemplation, at other times what is expressed is “the obsession, the desire to contemplate yourself, to see what is from the outside, the desire *to see myself from the mirror*, while I myself am the mirror” (“[...] *obsesia*, dorința de a te contempla, de a vedea ceea ce este din afară, dorința de a **mă vedea pe mine din oglindă**, fiind eu însumi oglinda” (s.n.) - 1990, *Fiziologia poeziei/ Pagini de jurnal*: 364). Thus, Joachim and Thomas stand face to face, see one another as themselves, fulfilling the discourse about the sign; the angel and the poet are face to face and when the latter lets go to everything that is worldly, the former wonders: “one can nevertheless learn angel language” (“îngereasca totuși se învață”). Cain and Able are face to face, completing each other as “two in/ one” (“doi în/ de unul”); Yes and No create the void waiting to be filled with meaning. “Only the void can have form” (“Numai vidul poate avea formă” - 1990, *Fiziologia poeziei/ Marele trohanter sau despre ritual*: 316); Gilgamesh and Enkidu: the first staring at his consciousness in the other one! This is the reason for the desperate cry at the friend’s death: “Enkidu died, my friend who hunted lions with me!” (“A murit Enkidu, prietenul meu care vânase cu mine lei!”) The tragic despair is the answer to the warrior’s *joie de vivre*. The lonely self is in agony, unaccustomed to solitude, a state rendered in the paradox of the “chance” to be mortal:

“Tragem la sorți/ cu inima smulsă dintr-un străin./ Martorul întreabă: cap sau pajură?// Nici cap, nici pajură, răspunde corul antic./ Inimă, pur și simplu/ Inimă pe toate fețele?/ Inimă pe toate fețele./ Și unde este Omul cu M mare?/ Unde să fie? În moarte./ Dacă trageți la sorți cu inima lui/ unde vreți să fie?/ Omul cu M mare se află în moartea cu m mic.” (*Belgradul în cinci prieteni/ Tragere la sorți*: 1972).

(“We draw lots/ with the heart ripped out of a stranger./ The witness asks: heads or tails?// Neither heads, nor tails, answer the ancient choir./ Heart, as it is/ Heart on all the sides? Heart on all the sides./ And where is Man with capital M?/ Where should he be? In death./ If you draw lots with his heart/ where do you think he should be?/ Man with capital M is in death with small m.”)

[A] The narrative instance (essayistic) – talking subject and at the same time **locutor** – leads the reader through the discourse labyrinth towards the reception of the textual meaning. We only have to be its “mirror”, since when we finish reading, there will be an exchange of roles: the authorial instance transmits the obsessive states to the reader’s consciousness. Stănescu’s essayistic discourses are testimonials for the “contemplation of man from the outside”, real documents where the enunciative instance (the empirical author), mirrored in the reader (the involved-reader), talks about the poetic destiny. Inevitably, the time of (another) reading takes over the poetic becoming of the reader: meta-consciousness (*Fiziologia poeziei /Jurnal*, 1990: 517).

At the beginning of the first essay, *Dintr-un abecedar marțian*, included in the group of essays subject to the interpretation, there are three types of instances previously stated: the empirical author or the *essayistic authorial voice*, *the reader* and the *impersonal author*, the last being the reference of the essay into question. Here is the incipit, where the criterion or the reference or “the point of view of Martians” (“punctul de vedere al marțienilor”)...and the pretext are set:

„omul este...: I. Iată mai jos, iubite cititorule, **o pagină dintr-un abecedar marțian**, pe care am izbutit**1e** să o traduc**1e** din frumoasa limbă marțiană nu fără oarecari greutăți, dar ajutat**1e** în schimb, de faptul că ea se referă și la oameni.”

(“man is...:I. Behold, beloved reader, a page from a Martian textbook, that I succeeded in translating from the beautiful Martian language not without certain difficulties, but helped, on the other hand, by the fact that it refers to people as well”).

We used the symbol **1e** for the empirical instance – the essayistic voice or the empirical voice, the true locutor of the essayistic discourse, linguistically expressed in the first person of the verbs “I succeeded to translate” (“am izbutit să traduc” and the first person, subject included of the passive gerund: **me** being („ajutat”).

[B] The familiar essay tone, specific to the colloquial tone between two locutors (author and reader), acquaintances and/or “specialists” in the subjects generated by the essayistic discourse, counts on a fair, interesting and curious interpretation of the aspects agreed upon for the debate: “Behold, beloved reader, a **page** [...], that I succeeded in translating [...]” (“Iată mai jos, iubite cititorule, **o pagină** [...], pe care am izbutit să o traduc [...])” especially “for you, loyal reader” (“pentru tine, cititorule fidel”), could go on the inference.

The exclamation “behold”, doubled by the vocative “reader” is the first level (grammatical) of the request through which the empirical author demands direct speech, a dialogue with the recipient or alocutor, in the person of the reader.

A second textual level, determinative, is represented semantically by the phrase “loyal reader” (“iubite cititorule”), which contains the evaluation of the recipient: this is certainly the involved-reader, a book loving reader, a subjective certainty marked by the adjective “beloved”, which, by inversion, imposes a relationship of friendship and cherishing of the writer towards his reader; it is also a confidential relationship. It is the most beautiful and pertinent equation in the reception the work!

[C] As one may notice, the voice of the essay presents to an alocutor references from the perspective of a neutral or impartial voice: a Martian, an instance dissimulated in the voice of the essay mediating the true author – the translator²:

“II. Spre diferență de noi²ⁱ, marțienii, care²ⁱ suntem²ⁱ unicul fel de ființă ce populează planeta noastră²ⁱ, mai multe milioane de specii diferite locuiesc pe Pământ. Așa se face că, la început, nici nu-ți poți da seama care dintre aceste specii este dominată și care nu, care este superioară și care este inferioară. Acest fenomen se datorează faptului că nici una dintre aceste specii nu are organe de cunoaștere continuă și totală, cum au marțienii.”

(“II. Unlike us, the Martians, we are the only type of being populating our planet; more millions different species live on the earth. This explains why, at the beginning, you can’t tell which species is dominant and which not, which is superior and which is inferior. This phenomenon is due to the fact that none of these species has organs for a continuous and complete knowledge, like the Martians have.”)

The index **2i** is the notation for the impersonal referent (the “Martian” writer), who became the enunciative instance with the insertion of the direct speech. All throughout this essay there is only one more impersonal instance expressed through the same signs: a first person verb „I chose” (“am ales”) (Fragment VII of the analyzed essay) and the first person possessive adjective, plural (a plural of the collective consciousness): “our” (“noștri”) (fragment VIII).

From the third fragment on, there is a detachment of the impersonal instance from the events told, facts that happen at the level of the anthropos, clearly referring to the subject or essay thematic criterion: from the point of view of man..., discontinuous being. What is missing will be compensated by poetry, the only organ for continuous knowledge.

² It is known that translation itself is a new text, different from the original one in the novelty of the lexical terms and the relational typology specific to the source languages, and respectively to the target languages.

We quote from the “Martian’s textbook”:

“III. S-a stabilit, în urma unor aprofundate cercetări, că, pe pământ, omul pare a fi ființa cea mai interesantă. Din punctul de vedere al organelor de cunoaștere, ca și celelalte specii de pe Pământ, omul este o ființă discontinuă. [...]”

(“III. It was decided, following an intense research that on Earth man seems to be the most interesting being. From the point of view of the knowledge organs, as other species on Earth, man is a discontinuous being.”).

The verb requested for communication is in the third person, impersonal verbal form, like in the passive “it was decided”; “s-a stabilit” the forms “man is...”, “man has...”, “man perceives...” (“omul este...”, “omul are”, “omul percepe...”) impose man as the pretext for the essay. The impersonal author, a sudden presence, appears only in this essay: *Dintr-un abecedar marțian (From a Martian’s Textbook)*.

[D] Then the authorial voice is a constant presence: either empirical narrator, or discursive behavior, effect of the multiplying enunciative instance. The linguistic marks of these strategies are the pronoun and verbal forms, of first and second person singular.

The “success” of translating a textbook for learning how to read, expressed metonymically through „page” (“pagina”), leads to another instance, a Martian not by chance, an instance outside man, certifying the authenticity of the document. Hence, the meaning of “contemplating man from the outside” (“contemplării omului din afara lui”) offers two interpretative manners: the first from the outside of an impersonal instance, the second from the perspective of the authorial instance, dissimulated in the essayistic voices of the discourse.

We first meet the “**impersonal**” author or the impersonal voice or primary voice, present in the occurrence-text in the process of external contextualization:

“[care] trebuie să determine „mulțimea limbilor” în care text-discursul a jucat un rol, servind ca parte a unui eveniment comunicativ[...]” (Vlad, 2000: 98).

(“which must determine the “multitude of languages” where the text-discourse played a part, serving as part of a communicative event”)

This is who, upon writing the *Martian textbook*, will become narrator of the events with and about the man, who will therefore invoke myths, if we recall the statement of the essayist:

“Întâmplările prin exaltarea lor îndelungă sau numai prin nenumărata lor repetare în memorie se pietrifică, devin mituri.” (1990, *Fiziologia poeziei / Mitul ca exaltare a întâmplării*: 75).

(“By their long exaltation or only by their countless repetition in memory, the events harden, become myths”)

We will later find him as a character: he is the “Martian” who wrote his diary, later translated by the essayist. Coming back to the metonymy “page” (“pagina”), we establish as a first inference: “part from a whole”. Or “the part that has to be given back to the whole”. This may be the constructive criterion of Stănescu’s essays: giving back the pages with and about the man to poetry, the only organ for continuous knowledge.

[E] The essayist becomes, through the translation seen as a creative activity, an author telling about facts, events, and who will interpret the data and will present them in a new offer to the reader.

The relation author-work is emphasized by the connector “which” (“pe care”) insisting on a semantics of the bookish source: the passion for the book is shared by the locutor (Id). Inside the sentence, the joy of success (“I succeeded” - “am izbutit”) over the textual meaning (of ... the diary, literary species that registers the authenticity of living, aiming towards the paradoxical memory of the present), an emotion felt by the locutor, whose presence is marked in the use of the first person singular verbs.

The choice of the verbal forms in the paradigm of the present intensifies the aesthetic emotion the essayistic authorial voice or the locutor transmits directly, like an invitation for their loyal reader, in order to share the opinions about the book. This is the book “which refers to man” (“care se referă la om”). The authorial voice is active in the process of the internal contextualization (cf Filmore, apud Vlad, 2000: 98):

“[...] Contextualizarea internă are de precizat mulțimea lumilor posibile compatibile cu lumea construită prin (și conținută în) text.” (Vlad, 2000: 98).

(“The internal contextualization has to define the multitude of possible worlds compatible with the world built through (and contained by) the text”)

The discourse of the essay has as a characteristic the **polyphonic** phenomenon, often confusing, misleading for the interpreter, an aspect never ignored by Stănescu’s essay:

“[...] Se pot evidenția trei căi de bază în producerea polifoniei textuale: prin *multiplicarea instanțelor enunțiative*, prin *dedublarea instanței enunțiative* și prin *disimularea acesteia*” (Vlad, 2000: 100).

(“Three main ways of producing textual polyphony can be identified: *multiplying enunciative instances*, *doubling the enunciative instance*, and *its dissimulation*”)

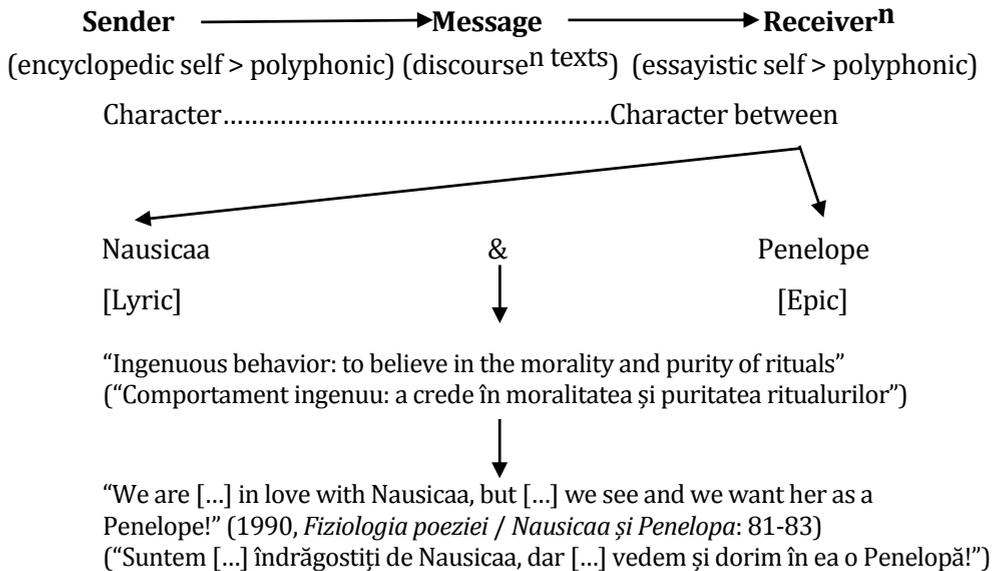
Once the experiences of the three actors are correlated, the references and points of view for the topics used can be set; they become pragmatic elements – motif and intention: (a) man’s contemplation – beginnings, presence, history – happening, myth; (2) man is reported to the natural or to the absurd – time – law –

error – pain – genesis: birth of ideas (spaces & nature); (3) relation man – art: real – imagery; Nausicaa & Penelope; (4) “the logic of vague ideas” (“logica ideilor vagi”), argumentative “framework” we used in our research regarding the discursive architecture of the essay. We would like to emphasize that the subjects we listed are all from the essay discourses collected under the title: *Contemplarea lumii din afara ei* (*The Contemplation of Man from the Outside*).

Stănescu’s essay, structured on a model based on dialogue, presents a couple of interlocutors familiar with the universe of books: the author (locator) and the reader (alocutor), the former announced by the affectionate appellation in vocative: “beloved reader!” – (the essay criterion starts from pages of a textbook, a possible diary as a writing registering the daily facts, the authentic).

There is also a “history” of the reader, in the sense of the evolution of his hyposthases: the reader of the Martian textbook becomes the involved reader, who will know the hyposthais of the empirical author whom a third reader will consider ... a character: the omnipresent auctorial voice. This last reader, involved this time in the reading of the essay, may become, if he has artistic qualities, himself author-narrator-character.

Thus, inside the reading, the characters will be involved in a dynamic of the word weaving the essay discourse by adding levels of spiritual communion between author-narrator and the involved-reader as creative plurality – a poetical manifestation of the isomorphism narrator-character-reader-character, existences balancing between the epic and the lyric (or, as Stănescu wrote, between Nausicaa and Penelope). The statement may be synthesized in the scheme showing the relations between the voices of the essay:



[F] The present actants, i.e. the essayistic self and the involved-reader, are nothing but **voices of the omnipresent “authorial” voice**, or, as Stănescu would have put it, producer of significance, of essay meaning: **“a herbivore inner to the grass” - “un ierbivor interior ierbii”**. The enunciative instance will be **duplicated** or **dissimulated** to the level of other voices.

[F₁] If we meet an empirical enunciative instance or hypostases of its multiplication in the essays in *Contemplarea lumii din afara ei* and *Râsu’ plânsu’ (Vremea călătoriilor*, respectively *Subiectivisme de epocă*), in *Scrisori de dragoste* (from the cycle *Râsu’plânsu’*), the authorial voice will be duplicated, which makes the real receiver harder to recognize:

“[...] în ciuda unicității referențiale virtuale, în discursul narativ (here, essay) referința actuală a persoanei întâi poate “ascunde” în sine două stadii existențiale diferite ale aceleiași ființe ca instanță enunțiativă.” (Vlad, 2000: 101).
 (“[...] despite the virtual referential uniqueness, in the narrative discourse (here, the essay discourse) the actual reference of the first person may “hide” two different existential stages of the same being as enunciative instance”)

Hence, the lyrical instance is present: the **poetical consciousness** in different hypostases. What else could the couples in the essays or in the poetry, such as Joachim and Thomas, Gilgamesh and Enkidu, Cain and Abel, Yes and No, mean if not the duality of the human nature? Could they be lyrical voices complementary to the authorial consciousness?

In other discourses, such as *Hemografia*³, there is an interesting inverted version of this duplicating mechanism, making a sudden transition from the imagery (perceptive consciousness) to the real. The two instances are the angel and the poet, the “inventor” of the blood count, voices of the poetical consciousness. The third character, the intruder (a child) disrupts their dialogue, by tempting the human “hand” to sin, as the snake did with Eve. This is the moment refreshing the memory of the original sin.

[F₂] Through the **dissimulation** mechanism, the instance chooses a “disguised” duplication in order to create suspense, curiosity, a provoking attitude: it is the authorial behavior for the lonely self (the poetical consciousness in solitude, a romantic state).

The locutor plays an identity game attracting the interlocutor in order to evaluate his true possibilities, information, even his intuition allowing him to identify the real “face” of the enunciative instance. In the “game of multiple strategies”,

³ In *Respirări*, the title of the essay is *Hemografia lui Tom* [1982: 66]. Many of the author’s drawings that go with the essays in *Respirări* are signed **Tom**. Hence, the possibility of the intuition regarding the duplication of the enunciative instance.

the discursive instance, having an unsteady identity, will suggest aesthetic “rules”. The reader wins the moment he “ties the horizons” towards the (re)creation of the poetical imagery. The involved-reader will find himself in the lyrical instance. Hence, he is presented with a choice: “thought in images” vs. “thought in notions”.

Being on the same side of the “meanings” in man’s “history”, the voices of the essay instance will create an informative-persuasive discourse, which gives the motivation for the choosing the essayistic real in Stănescu⁴’s volume *Fiziologia poeziei*. In the textological interpretation, we followed the instructions, the behavioral modulations of the enunciative instance towards the reference object – the poetical consciousness:

“[...] vom socoti **fiziologia poeziei ca un fenomen pre-poetic**, având ca scop cuvântul văzut ca vehicul al unei tensiuni de conștiință nenotională. Evident se poate povesti și despre o fiziologie a ideilor, dar aceasta constituie obiectul unei pre-etici, iar nu al unei pre-estetici, așa cum ne propunem în cartea de față. Deci vom căuta fenomenul nu în conștiința poeziei, ci în **conștiința poetului**” (our emphasis) (1990, *Fiziologia poeziei / Avant-sentimente la o carte de scrieri în proză și în versuri*: 12).

“[...] we will consider the physiology of poetry as a pre-poetical phenomenon, having as a purpose the word seen as the vehicle of a non-notional tension of the consciousness. Evidently, we may also talk about a physiology of ideas, but this is the object of a pre-ethics, and not of a pre-aesthetics, such as the one we wish for in the present book. So we will look for the phenomenon not in the consciousness of poetry, but in the poet’s consciousness”)

As a final interpretation, for the composite reference of the volume of essays, we favor reordering the “groups” of essays following the existential path of the poetical consciousness towards a metaconsciousness.

[a] Thus, Stănescu’s essays make a debut with the group of essays in *Contemplarea lumii din afara ei*, which presents the empirical instance, freed from the influence of the impersonal author. We subscribe to the reasoning of this instance: the world, the matter invent their being, man, and he, in his turn, invents time:

“Când materia vrea să se distrugă, își inventează omul său [...], fenomen numit **conștiința de sine [V]**” ... Invenția timpului este o invenție tipic umană: oamenii colaborează cu universul adăugându-i timp.” (1990, *Fiziologia poeziei / Ce este omul pentru marțieni?* – VIII: 67-68).

⁴ We should emphasize the editor’s note (Alexandru Condeescu): „Titlu pentru care a optat Nichita Stănescu din mai multe variante pe care le avem în vedere: **Avant-sentimente la un volum de eseuri**; Avant-sentimente la un volum de scrieri în proză și versuri; Avant-sentimente la o carte de proză și versuri.[n. ed.]” („The title Nichita Stănescu chose from the several we have in view: Avant-feelings to a volume of essays; Avant-feelings to a volume of prose and verse; Avant-feelings to a book of prose and verse”)

(“When matter wants to destroy itself, it invents man [...], a phenomenon called self consciousness [V]... The invention of time is a typically human invention: men cooperate with the universe by adding it time”)

At the end of this essayistic puzzle, the authorial instance affirms postulates related to consciousness, the obsession of the authorial instance being recognized as a theme for the Stănescu’s essayistic discourse: the metaconsciousness. Three of these postulates are:

“Conștiința este independentă de organele de simț [...] Conștiința este un postulat [...] Estetica este expresia de vârf a conștiinței!” (1990, *Fiziologia poeziei / Logica ideilor vagi*: 100).

(“Consciousness is independent from the organs of sense [...] Consciousness is a postulate [...] Aesthetics is the top expression of consciousness!”)

[b] The next criterion is located at the level of the group of essays in *Râsu’ plânsu’*: the aesthetic man from the point of view of the pretexts offered by topophilia – the natural, artificial, abstract spaces: *Vremea călătoriilor* – self consciousness; *Subiectivisme de epocă* – cultural consciousness; groups continued in an admiration exercise: *Carte de recitare* – lectorial consciousness, critical voice – and then *Scrisori de dragoste* – aesthetic consciousness.

[c] The penultimate voice is that of the reader acknowledging the poetical act and “formulating” the statute of a dynamic instance, present under the pretext of *Nevoia de artă*⁵.

[e] *Răzgândirile*⁶ will be to find the “tone” (acknowledging the writing-the style). The point of view of the ...ethical man will be the textual meaning of poetry and of the poet:

“Când omul vrea să se distrugă, își inventează materia sa[...], fenomen numit **sinea singură**.” (1990, *Fiziologia poeziei / Ce este omul pentru marțieni?*: 67)
(“When man wants to destroy himself, he invents his matter [...], a phenomenon called **the lone self**.”)

Behold, beloved reader, how we find ourselves in the “wing” (“aripă”) inscribed in “the wheel” (“roată”): “the worldly language can be learned, the angel language, not” (“lumeasca se învață, dar îngereasca nu”) – answers self-consciousness -, “the angel language too, it can be learned” (“și îngereasca, și îngereasca se învață.” – 1990, *Fiziologia poeziei / Aripa și roata*: 70-71) – is the final replica, when the lone self makes “tidies up in the middle of the absurd!”

⁵ The involved-reader’s consciousness.

⁶ Ethical consciousness: the lone self. The ethical or moral man.

⁷ “Aripa” (“the wing”) contains the idea of spirit, the immaterial! “Roata de carne a trupului meu” (“The flesh wheel of my body”) (*Caleașca pentru fluturi / Belgradul în cinci prieteni*, 1972)

(“ordine în mijlocul absurdului!”). The association between “wing and wheel” (“aripă și roată”) is not a mere coincidence. The metaphor “embodied” in the image alludes to Da Vinci’s *Vitruvian Man*, painted in the Renaissance (1513).

In Stănescu’s work, the flight, the anabasic movement inscribed in the wheel, in the circle is a warning about the limits of human consciousness. In the essay, the isotopy of the wing is active for the existential flight; in poetry, it is fulfilled in the bird-like inventory⁸. At the end, the essayistic voice is enlightened: “The top of aesthetics is **ethics!**” (“Vârful esteticii este **etica!**”)

Reading again the essay *Dintr-un abecedar marțian*, we notice that the “point of view” formulated a contemplation of man from the outside (a title from the third essay, warning about the mediated knowledge) is of bookish nature, the specific difference for the essay discourse:

“Iată mai jos, iubite cititorule, **o pagină dintr-un abecedar marțian**, pe care am izbutit să o traduc din frumoasa limbă marțiană nu fără oarecari greutateți, dar ajutat, în schimb, de faptul că ea se referă la oameni.” (1990, *Fiziologia poeziei*: 64). (“Behold, beloved reader, **a page from a Martian textbook**, that I succeeded in translating from the beautiful Martian language not without certain difficulties, but helped, on the other hand, by the fact that it refers to people as well”)

The singular “page” (“pagina”) motivates the choice made by the essayistic self, the option for the type of real proposed as the subject: man’s topophilia.

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⁸ In the poetical discourse, as isotopies of the flight, we may find: *săgeata cu seria: plisc, obelisc, pană de os, stalactită, lancea; aripa (the arrow, beak, obelisk, bone feather, stalactite, and lance): bird-like alter egos: vultur, pasăre măiastră, înger, cal, nor, aer, vânt, stea (eagle, the magic bird, angel, horse, cloud, air, wind, star) (cf Braga, 1993).*