THE RELIGIOUS POETIC UNIVERSE - IMAGINARY DIALOGUE[1]

Abstract: *The part of research „The Religious poetic universe – imaginary dialogue" propose to start from the idea that the religious in the poetical text implies a double issue: reporting to the Divine and the comprehension of the Divine Authority, on the one hand, and assuming the imaginary dialogue by the lyrical ego, on the other hand. The first aspect concerns the rapport between the Divine and literature, a rapport understood as a basic component in the evolution of the intercultural communication relationships. The study does not only aim to theorize the religious/sacred phenomenology as a discourse. In the chapter „The expression of the hierophany in the poetical universe", the research considers the problems related the hierophany of the symbol which, subordinated to the level of knowledge and vision, has the power to activate images of the subconscious and to realize connexions with the perceptible world.*

Key words*: sacred knowledge, imaginary dialogue, symbol's hierophany.*

Introduction

Considering poetry like a *building*, Nicolae Manolescu, in a study *Modern poets* (2003) made a clear and coherent structures of surface and depth. Without getting into details the critical `s literatury scheme, it is understood that on the field poetic components has been constituted the *Universe of poetry*. It can be said that based on the elements of the poetic field, *The Universe of Poetry* (1973) comes to life, a way of communicating in many and various forms with the outside world, which, in fact, George Călinescu, highlighted in *Principles of aesthetics* (1968); the importance, highlighted the critic, consists of the need to complete the artistic sensitivity field by value judgments. As a means of communication in many and varied forms with the outside world, the universe poetry does not include a world-perfect language. The language`s codes support in poetry, literary codes pressure, as reported Paul Ricoeur, in fact, in the study *From text to action. Essays in hermeneutics* (1999). The indisputable value of poetical religious works, as a way of communication of the sacred imagery, is a crucial segment of our culture. The poetic religious works offered on the one hand, the possibility of dialogue between man and God through the power of the Logos, and on the other hand, have contributed to the discovery of inexhaustible sources of inspiration, giving unexpected revelations. An essential contribution to religious literature had the concept of Henry Bremond (*Prière et Poésie*, 1926) that address with a conviction religious reasons, as *the literature of religious feeling* and *religious feeling in his literary expressions*, *religionis literature in species.*

Dialectic of the sacred language

To speak about the sacred in literature means to approach the hermeneutics of the sacred-profane dialectic in order to understand these concepts. Rudolf Otto (*Das Heilige*, 1917) considered that sacred „is not only like anything known, but it's not like anything that anybody knows, either."[2], when Mircea Eliade (*Le Sacré et le profane*, 1956) defined the sacredness in contradiction with the fullness of the profanity, a fact that explains the attitude of the irreligious modern human being of rejecting the transcendence and accepting reality, only relatively. German critic literary in his study

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[2] Rudolf Otto, *Sacred (Das Heilige, 1917),* in Romanian by Ioan Milea, Dacia Publishing House, Cluj-Napoca, 2002, p. 29.

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of *Sacred* (1971) believes that our language can not play only briefly the meaning of the concepts of *tremendum, majestas, mysterium*, fascinans, which circumscribe them, using terms drawn from spiritual life. Analog terminology that is used often comes from man's inability to express that *ganz andere*[1] beyond natural human experience. Exegetes`s research, about this concept, of Rudolf Otto, Mircea Eliade, Roger Caillois, Pompiliu Caraion, Aurel Codoban, demonstrated that the *sacred*, in the full sense of the word, is a group composed of rational elements, on the one hand and, on the other side, of irrational elements. Viewed from this perspective, the sacred is considered *a priori*[2] category. The historian of religions, Mircea Eliade, appreciate that man feels only agent of history, refusing any call to transcendence. In this sense, the study of *Sacred and profane* (*Le Sacre et le profane*, 1956) emphasizes the role of sacred element for the human condition: *„man builds himself, and not enough to fully forge only to the extent that desecrating and desecrating the world."*[3] In the study of the sacred language, we can not exclude the origin of the work of art, which, according to the theorist Martin Heidegger (*The Origin of the Work of Art*, 1979), means that *something*[4] through which and from which, one thing expresses its essence as far as its origin is the provenance of its essence. In this respect, in his study, *The Origin of the Work of Art*, the philosopher observes that man, by his work, shows *membership*[5] as heir of all things, of its *Dasein*, even if „things are in conflict"[6]. Creation (*Schajfen*) is thought by Heidegger as a creation of artists (*Hervor bririgen*), in their desire to achieve perfection, fulfilling all in all, in the literary production: „Being created, the specific of the art work, can be understood only from the process of creation. Trying to determine the nature of the work as a work, remaining only at the work, proved to be impossible"[7]. Refreshing in a similar way, Doina Butiurca, in her *Introduction to the sacred aesthetics* (2008), believed that *this world* – as a projection and manifestation of never perfect sensitivity, needs *that world* needs, a spiritual world, believing that the „source of artistic beauty and of natural beauty is the same: the idea that transgress both the matter and the artwork"[8].

The rapport between the sacred language and literature has stayed a long time in the attention of a remarkable group of philosophers and theologians, historians of religions. Their views shaped a hermeneutic consciousness and a literature that is considered, at least partially, as the expression of an exegetical effort. Here, we don't intend to theorise the phenomenology of the *religious/ sacredness* as a discourse, but we only remember that at the basis of understanding the manifestation of the sacredness, in its many and various forms, there is the symbol hierophany has the power to activate images of the subconscious and to make new connections with the perceptible world. In

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[1] *Idem,* p.11.
[2] *Idem*, p.128.
[3] Mircea Eliade, *Sacred and profane* (*Le Sacré et le profane*, 1956), Foreword to the French edition, Translated from French by Brânduşa Prelipceanu, Third Edition, Humanitas, Bucharest, 2005. p.106.
[4]Martin Heidegger, *The Origin of the Work of Art* (1979), translation and notes by Thomas Kleininger and Gabriel Liiceanu, introductory study by Constantin Noica, Humanitas*,* Bucharest*,* 1995*,* p. 225.
[5] Martin Heidegger, *op. cit*., p. 224.
[6] *Ibidem.*
[7] *Ibidem.*
[8]Doina Butiurca, *Introduction to the aesthetics of the sacred*, Ars Academica, Bucharest, 2008 p. 12.

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a mentioned study of Mircea Eliade, *The Sacred and the Profane*, it is estimated that there are large differences between the various hierophanies, but we must never lose sight of the fact that their structures and dialectics are always the same: „This is, again, the greatest mystery, that *mysterium tremendum*: that sacredness agrees to be limited"[1]. Pompiliu Caraioan, in *Sacredness Genesis* study (1967), observes in Eliade's researches, the supernatural filtered through *sacredness*, a manifestation of *hierophanies* connected with *homo religiosus*, considering that there is no object, gesture, physiological function that has not been transformed into *hierophany*. Moreover, Adriano Marino, too, in *The Hermeneutics of the Idea of literature* (1987), following the symbolic state of the decoding technique and of the hermeneutic interpretation, believed that the symbolism proposed by Eliade reflects a natural balance that makes communication possible, „a coherent spiritual creation, articulated, organized into the local theoretic system"[2]. A more recent research belonging the critic Iulian Boldea, in his article *Meanings of the Autobiographical discourse* (2007), highlights the fact that the symbol is the archetype of the symbolic situation itself, both ontological and gnoseological, representing a sign of absolute realities, in which E*liade's hierophanies* are based on the „duality of camouflage and revelation, of coding and decoding, of forgetting and questioning (...)"[3]. It also states that between religions science and literature, the logos is the glue that harmonises their connection. The sacred reflexivity of the language receives a profane character, due to the process of language transitivity, but it does not diminish the value of the discourse as a unit, reason and form, said the critic.

Hermeneutics has its purpose in this context, fact that determines Adrian Marino, in his *Hermeneutics of the idea of literature* (1987), to believe that sacred literature, *sacris lettris*[4]*,* through its texts, serves up as an illustrating and teaching function of the Christian doctrine. The deep researches on this issue outline the idea that the sacred text, through literature, recovers the sacred / theological side without excluding traditional values. In this respect, the critic Nicolae Manolescu[5], in the article *How to read*, in „Literary Romania" (2000), sees the changes and metamorphoses of the ways of perceiving literature as intercultural language. Referring to the poetic effect, in *Poetry and bookish* (1987), Alexandru Cistelecan stated that „from the relationship between the language and the convention, the poet chose what was in the benefit of creation"[6]. From the perspective of religious and biblical symbols rolled on the individual, the critic literary in his article, *Ultimate language. Mystical lyricism* (2009), observed that "poetry as dialectic art is pure frivolity in the essential emergency's day. (...) is an ultimate language"[7]. It can be said that researchers tend to the idea that the development of a Christian literature The religious feeling of the Romanian soul made possible the reactivation of the sacred element, through the word, in the identification of the ternary *sacred-profane-hierophany*.

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[1] Mircea Eliade, *works cited,* p.106.
[2] Adrian Marino, *The Hermeneutics of the Idea of literature,* Second Edition*,* Dacia Publishing House, Cluj-Napoca, 2004*,* p.184.
[3] Iulian Boldea, *Meanings of the Autobiographical discourse*", Rost magazine, no.51/2007.
[4] Adrian Marino, *works cited*, p. 62.
[5] Nicolae Manolescu, *How to read*, in „Literary Romania", nr. 14/12-18, April, 2000.
[6] Al. Cistelecan, *Poetry and bookish,* Romanian Book Publishing House, Bucharest, 1987, pp. 20-21.
[7] Al. Cistelecan, *Ultimate language. Mystical lyricism,* http: // www. cuvantul. ro/ articol/? ArtID = 5 &nr =304.

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Hierophany's expression in the poetic universe

In the poetic universe, the *religious / sacredness* relationship is approached from the perspective of the inside being, establishing as a guideline the relationship between man and the divine. At the level of poetic expressiveness, the transparency of some religious symbols and archetypes is obvious. Sacred looked through the Word, where the poet meant a return to the *mythos*, the pure expression inaugural act of creation first, a new beginning of poetic itself. The definition of religion and the sacred, the poet turns unhappy, as long as found in studies of Epicur and Lucretiu or Schleiermacher, that religion is „intuition and feeling of the universe, a feeling of infinity, eternity size living, feeling human unconditional dependence in relation to the absolute, to God"[1], as reported in his study Alexandru Tănase, Lucian Blaga Poet philosopher poet or philosopher poet (1977).

We will build the assertions by reference to the poetry of Lucian Blaga, philosopher poet or poet-philosopher. The originality philosophical system blagian (*Trilogy of Culture*, 1944) outlined the idea that man has the privilege to rejoice an existential shift that "could compete with *Grand Anonymous* if they would be stopped by permanent brake «beyond»"[2]. Poetic gesture is subordinated to an expressionist touches: mythical and magical and liturgical spiritualist officials, following an intense spiritual experiences, as the poet himself says in the study *Philosophy`s style* (1924): „Whenever a thing is so played that power inner tension, it beats, betraying the cosmic relationship with the Absolute, with ilimitatul, we are dealing with a product expressionist art"[3]. Mircea Braga, in the study *Forays into the imaginary. Comments and interpretations* (in collaboration with Gabriela Chiciudean, 2007), believes that the notions of will, intelligence, imagination and language subscribed to living, respond also through living, helping the reality that exhibits through the two ways of „being" in the world (Mircea Eliade, *The Sacred and the Profane*, 2005). The critic believed that in poetry, the issue of „truth", also the truth of religiosity, means the truth of his living. Exegetes recognize that the true substance of poetry is imbued with the thrillof his religiosity. T. Vianu in the article *Lucian Blaga the poet*, published in „Thinking" (1934), stated in this regard, that trend subjective inner man has to search for divinity, even though it apparently is hiding knowledge.

Blaga feels being away from Christianity and lived sadness is manifested in metaphorical language. In the same article, exegete emphasize that the volume *Prophet`s steps* (1921), the cycle *Great Passing* (1924) observed the poet's confrontation with the Christian world and its place feeling exhaustion and loneliness due to the absence of an eternal and mysterious God in volume *Praise of Sleep* (1929) dominates the world uncreated rise in cycle of poems *To the watershed* (1933) can be inferred continuity through procreation of man thanks to alchemy elements symbolizing life („The Nature" and „The Deep"). Tudor Vianu's conclusion was that Lucian Blaga is a poet of the soul and not the world-compensated, and his poetry develops into the highest spiritual unrest. It was found that the volume Lucian Blaga's poetry *Poems of Light* (1917) is full of meaning in a mixture of terms such as *image, metaphor, symbol,*

[1] Alexandtu Tănase, *Lucian Blaga - the philosopher poet, the poet philosopher,* Romanian Court Publishing House, Bucharest, 1977, p.142.
[2]Lucian Blaga, *Bottlenecks creative destiny* in *Genesis metaphor and meaning of culture,* in vol. *Culture Trilogy,* Royal Foundation for Literature and Art, Bucharest, 1946, p. 194.
[3] Lucian Blaga, *Philosophy style,* National Culture Publishing, Bucharest, 1924, pp.68-69.

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myth. The archetype, a mental synthesis, a spiritual watermark"[1], as Mircea Eliade calls it in *The Myth of the eternal return* (*Le Mythe de l'éternel retour*, 1969), is also „the synchronic perspective of religious facts and documents"[2]. Religious poetry has developed gradually, gaining considerable values both in content and form. Blaga`s poetry imagination brings about the *darkness* at the expense of *light*, using the metaphor implied comparison, as „corolla of wonders of the world" . Thus, by performing a poetic image *ratio less* than what is *known and what is unknown*, which is *less natural and natural*, between *accidental and essential* therefore between *darkness and light*. Reported darkness to light, the comparison to compare, through metaphorical poetic language, builds *negation of the negation*, increasing the mystery. The probleme of dialectic *dark / light*, was surprised by Eugen Todoran in study *Lucian Blaga. The Poetic Myth* (1981), which emphasizes some aspects of *speech / silence* magic, a dialectic that emerges bright semantismului isotopy, and symbolic forms of organization of archetypes, poetic image is „myth" poetic. On the symbols of *light and darkness,* as his arguments Gerarad Genette in the study *Figures* (1966-1972), one can see that the imaginary semantismul met their answer

Blaga's poetry, so blaga`s poetic image belongs to a modern poetic language respectively *paradox*[3]. Blaga`s poetic vision of a more dynamic archetypes subordinates in order to expand semiotics in imaginary universe of things. Identify approaches in this regard visible between *mythical thought* and *poetry mystery,* based on the original report of *mytos* and *logos,* especially referring to mind revealing. Poet consider two inseparable elements *mytos* and *logos.* The *Logos* original world expresses sensitivity to the border with intelligible world, an intermediary between the visible and invisible imaginary wide. *Mito-poetic* Blaga`s cosmology is taking place expressly *Poems of Light* (1919) and *Prophet`s steps* (1921). Exegetical studies on the poetic universe showed to find that sense of origins' nostalgia and of sacredness goes back to its history and folklore, to an *illo tempore, the* equivalent of an ancestral personality of the people manifested in ancient traditions. The study modern of the myth by Blaga's poetry has been showned that there is an inextricable link with myth transcendent metaphysical symbol can not exist outside. Blaga`s poems reported to assertion of Georges Gusdorf in the study of *myth* and *metaphysics* (*Mythe et métaphysique introduction à la philosophie*, 1953), the structure of myth as reality projection of life in outer leaves open the way to decipher a tension between immanence of the transcendent perception the horizon given the revelation of the mystery and immanent transcendence, see Eugen Todoran. Any revelation of the sacred transcendence limited to the situation prior desecration of doubt in absolute value, according to the study by Ion Pop, *Lucian Blaga Lyrical Universe* (1981).

Blaga`s lyrical productions following structure of myth, about that Nicolae Manolescu, in *About poetry* (2002), believed that poetry is more knowledge than imagination or transfiguration, the reality and the truth can pass into the unknown area, being a strong opposition between poetry and becoming poetic, between poetry and

[1]Mircea Eliade, *The myth of eternal return,* Scientific and Encyclopedic Publishing House, Bucharest*,* 1991, p. 37.
[2] *Ibidem.*
[3] Gérard Genette, *Figures,* Anthology*,* translation, preface by Angela Ion and Irina Mavrodin, Universe Publishing, Bucharest, 1978, pp. 192-212.
[3] Ion Pop, *Lucian Blaga Lyrical universe,* Romanian Book Publishing House, Bucharest*,* 1981, p. 65.

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«poetry»[1]. The human being/ the poet, as the emissary of the divine message, has always manifested through constant report to God. Blaga`s modern poetry thrilling purity was assessed by Eugen Simion today in the study of *Romanian Writers* (1976) finding that „through his poetry proves possible to be modern, synchronous, universal remained, while the myths related to spirituality specifiece"[2]. Returning to the poet Lucian Blaga through these assertions, exegesis compares the poet Paul Claudel vision, one of the most representative poets of religious vision in European literature of the time to which we refer, with the Romanian poet. Unlike the French poet in his study *Religion et poesie, Reflexions sur la poésie* (1960), highlight revealing function of language in communication with the being of its generality, which allows praise faith in God. Lucian Blaga, in highlighting the attitude of human transcendence uses interrogation: „But the mountains - where are they?".

The word poetic, Lucian Blaga made an escape from the human condition, not without a transcendent goal, noting that this goal does not belong to the true poet Christian or religious man, nor mystic, even if God speaks more than Paul Claudel. Their common point of the two poets thinking on the religious, conflict remains human condition in which man faces his own life as an absolute transcendence. In this sense, the critic Iulian Boldea, referring to the sacred language, in *Introduction to the aesthetics of the sacred* (2008) of Doina Butiurcă, underlined that the sacred is „the universal language of culture"[3] and „knows the most various metamorphoses in Romanian and European literature discourse"[4]. Blaga`s views noted by George Gană (*Blaga`s Literary work*, 1976) justifies the literary critic to appreciate that „the destiny of man is created". Human beings / poet, as issuer of the divine message, there was always the constant reporting from God. The discovery of the sacred space has for religious man, said the critic, an existential value. Eugen Dorcescu, in his study, *Mystical-religious poetry. Structure and Interpretation* (2006), believed that in religious poetry, the imagery can be considered an attempt to deify the human being, a transcendence of the human being, until it reaches that symbolic *something else* from the epiphany of light, through a state of contemplation of the Absolute and of recognition of individual vulnerabilities.

Cornel Moraru highlighted in his study the article „*The sacred feeling in Arghezi's poetry*" (2007), that „the Christian divinity does not reveal in the individualistic drama plan"[5]. In the same spirit, Cristian Badiliță and Paul Barbăneagră, in *Mircea Eliade - Meeting with the sacred* (1997), believed that by poetry, the meeting with the divine occurs, initiated intervention through a „progressive sanctification of the World, of Life and History"[6], a poetic symbolism of the invisible by analogy with the visible. The more recent research of the sacredness, undertaken by Aurel Pantea, in *Sacredness in Romanian poetry* (2007), certified the idea that „Romanian poetry found

[1] Nicolae Manolescu, *Poetry,* Hall Publishing,, Brasov, 2002, p. 90.
[2] Eugen Simion, *Romanian writers today,* vol II, Romanian Book Publishing House, Bucharest, 1976, p.117.
[3] Iulian Boldea, *works cited*, pp.4-5.
[4] *Ibidem.*
[5] Cornel Moraru, „Feeling arghezian sacred poetry" in *Introduction to sacred in Romanian poetry. Studies and articles,* vol. collective (coord. Aurel Pantea), Publishing House Book of Science, Cluj-Napoca, 2007, p.78.
[6] Cristian Bădiliță, Paul Barbăneagră, *Mircea Eliade - Meeting with the sacred. AXA Publishing, Botosani*, 1997, pp. 108-109.

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the sacredness in its very beginnings"[1], fact that can be proved, says the author, through the vital concern of the creators to highlight themselves in / through the relationship of love and communion with others and with God in a holy space. All these remarks emphasize the idea that in religious poetry we can identify the creative lyricism, the religious spirit of the poets concerned with the issues of transcendence. In this respect, we agree with what Umberto Eco in *Limits of interpretation* (1996) said, that poetic text doesn't clarify the mystery, but amplifies it, acting as a *sacred* message, encoded in a linguistic code through which any sealing of the real produces that „*opera aperta* which opens the metaphor"[2].

Conclusions

Each literary era had its own rules for the literary movements embodied / manifested in that period. In the *Crucial way* (Ion Minulescu) of defining the new relationship between „sacred" and „profane" the merit of religious poetry was to reactivate the sacred in literature. The poet was in charge of making the man aware of the reunion between himself and the sacred element. It may be affirmed that, from the perspective of the poetic imagenary, through the creations of representative poets of the modern literature, like Lucian Blaga`s religiosity poems, in this work, fills into the area of development of an intercultural dialogue with the particularities of manifestation of each socio-historical generations.

Lucian Blaga looked earnestly neophyte human existence, the revelation of the mystery of creative desire, upon which stood a revealing metaphor logos, convinced that the discovery of the deep mysteries of the world can be known only through a philosophy of illusions. The poet cross a convulsive mood, the germ of his creative vision tended to identify themselves to a point, feeling a tear of the inner man and God, a pantheistic God, somewhat undifferentiated and belonging of cosmos. Blag`s sacred vision issues in literary criticism was considered a return to origins, literary theme or abstract philosophical reflection. In a poet`s view, one can speak of a cleavage and reassign open a sacred image idea in poetic language. To express by Logos it means to recognize the sacred`s role to play in a human life and spiritual moods specialy, according to the Blaga`s philosophy, it means an open cleavage and reassgn sacred image poetry`s idea.

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[1] Aurel Pantea, *Introduction to sacred in Romanian poetry. Studies and articles,* vol. collective (coord. Aurel Pantea), Publishing House Book of Science, Cluj-Napoca, 2007, p. 6.
[2] Umberto Eco*, Limits interpretation,* Pontica Publishing, Library Collection Italian, Constanta, 1996, p. 172.

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