LUDIC AND RELIGIOUS ASPECTS IN ARGHEZI'S POETRY. AN INTRODUCTION TO ARGHEZI'S WORK. FROM THE SACRED TO THE PLAYFUL AND VICE VERSA

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Abstract: This study wants to be an introduction for the critical and meta-critical reevaluation of the entire poetry of Tudor Arghezi from the ludic and sacred perspective. I started from the already established aspect that poetry was born in play and in myth, in the pleasure of the poetic form and meta-form. Arghezi's religiousness could have as a starting point the sacred play, because humans' play has its place in the holidays' sphere and in the cult's sphere, meaning the sacred sphere. But, playing with poetry, just matching words, (matching is, in its essence, a type of game) T. Arghezi, playing honest, spoiled the game, just like any other reformer and revolutionary of language, being a founder. Thus, the matching of words is an "ars poetica", equivalent to "ars combinatoria" and it imposed the existence of some trans-historic constants: the pure song, the cosmic game, the ritualistic game, the pencil, inscription, satire, imprecation, recoded through a transcendent stylistics. The liturgical and profane game consumes purporting to a new integrated entity as a consequence of the transgressions that are mutually profitable. The consequence is a formidable one: the renationalisation of the image and the re-imagination of nature. The sacred-ludic function in Arghezi's poetry is simultaneous with the subversive function of imagination.

Keywords: matching the words, the sacro-ludic perspective, the revolutionary situation.

George Călinescu puts on the same plane first, Eugen Lovinescu, head of the School of Literature Sburătorul, and Tudor Arghezi, a genuine literary phenomenon in his dual artistic and scriptural religious and playful expression.

To read his poetic work in integrum from a playful religious perspective is still a good opportunity for the critical and metacritical reassessment of Arghezi's integral lyrical work. George Calinescu reported in "History ..." from the perspective of three cliché themes which Arghezian poetry is studied in high school, college academics. These are: religiosity, plasticity, USA. We might think that playfulness derived from the old idea that poetry was born in the game and myth in poetic form and metaphor pleasure.

Johan Huizinga, Jean Jacques Wunenburger, Mircea Eliade etc. excelled the highlighting of lucidness in poetry and resorting to summarize and exercise them only insofar Insertion course design use throughout this paper. Arghezi's religiosity may have a starting point the sacred game. The game has its place in people's feast in the sphere of religion, ie sacred sphere. Playing the poetry, all matching words (matching is essentially still a game - nm) Arghezi, playing honest, ruined the game like any reformer and conscientious objection, passing through other ways: the outcast, the heretic, the revolutionary apostate etc.

The semantic matching is a game and for the game which aims to create a state of exception and to differentiate authorial style, to bring closer the laws and usages of common language and push it in a different profitable direction.

2. Archeological metaculture

Tudor Arghezi played seriously the purpose of exploring metaphysical visions Symbolic representations to hit - as stated G. Calinescu - "a basic aspect of the world, and

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eternal germination enormous ...A series of images give up germination anthropological vision "[1]. Lévi-Strauss's assertion issue Claude that regardless of how they are regarded as myths, "they seem to reduce all to a free game or a rudimentary form of philosophical speculation" [2].

Or gratuity is a trademark of aesthetic / artisticity and abstract speculation is that disregards the real and allows the spirit to manifest throughout the fruitfulness of creative intelligence [3].

Arghezi's poems are based on the combination of sounds between themselves archetypes, myths dual historical and ahistorical structure / trans-historical and absolute object status. A poem can be reconsidered as arghezian mithemes package and metamithemes and their dual nature reversible and irreversible, synchronic and diachronic also do something to always remain unexplained. So matching words burned burnt poetic equivalent combinatorial package itself helping to acquire a significant function relationships with each (arch) text [4].

To replace the arghezian poem in Arhitext means to transcend into the tragic. It also means recombination lyrical, epic and dramatic art based on a reinterpretation of the concept of absolute upheaval. ARHITEXT involves so few incorruptible values, trans-historical system (woven into criptofanic themes) all revalidated in double Sacro ludic perspective: how to write (Arghezi "underneath" which requires an archaeological reading); the existence of trans-historical constant (for example: the song pure cosmic game, game ritual, pencil inscription, satire, imprecation); recoded by a transcendent style (it is about the transcendence into arhitextual/ arhitextural) [4].

In "Testament" T. Arghezi emblematic slips a quatrain: "Our dull and bitter pain / a heap on a single violin, / that listening to a play / owner, a goat slain" [5]. In the passage cited, Tudor Arghezi involves the degree of poetic (kind of zero degree of writing, a kind of basic emerge whole poem) an entire revolutionary situation: "So this example of writing that has the function not only to communicate or express, but also impose a beyond the language "[6]. When he emerged, seemingly suddenly ushered arghezian language / practically opened again / after Mihai Eminescu "loneliness ritual language" [7] - Roland Barthes would have cried if I had read on Romanian. This order sacral of signs written / and the right words / and flowers of mold / and songs with mouth closed / rededicated Literature Romanian as an institution and tends obviously to take her out in the history of profane history is, and to convey the sacred history in the perennial in the deep, the result being that can awaken the literary form - for now - closed any object feelings: sense of unusualness, familiarity, disgust, goodwill, use, whipping murder. Lazar Popescu detects this assumption hermeneutics and click the flip them convincingly. He notes the introduction to a profitable aspect. The phrase goat stabbed tells us that even diction bring scenario scapegoat, sacrificed Pharmak the victim of collective murder.

The following five verses sound also illustrative to serve my somewhat differentiated approach: "From sores, mold and mud / sparked've beauties and new prices. / Whip endured coming back words / and slowly deliver punishing / murder all living offspring "[8]. The last three verses but can be read as a text persecution. "Violence felt physically - quote semanto-pragma-hermeneutic Lazar Popescu - is inscribed in the transcendent memory and is written, it will transpose marks or traces words" [9].

It is understood that the term "crime of all" refers to the collective crime, the result of mimetic contagion ("our dull and bitter pain"). "Living offspring", so still living, of the collective crime could be the poetry of culture. Or culture - we saw at Huizinga - is the result of the game and the competition.

Playful beauty is all about the action. With a sense of playfulness is assigned a spirit that aspires to honor, dignity, superiority and beauty. "Everything is mystical and magical, everything is heroic, everything is harmonious and logical plastic form and expression seeks a

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noble game. Culture does not start the game or the game, but the game. Base agonistic culture is antithetical and once in the game, which is older and more original than any culture "[10].

Incidentally playful function appears in the ontogenesis of language, the function of development, but persists in the general functions. "Such representative function, the function can be both playful motivation and satisfaction in itself, but in addition, it coagulates a scenario" [11]. It intervenes exactly where the language and, in the case of Arghezi, metalanguage and of course his trans-language: one of imaginarily and especially the trans-imaginarily writing, verticalized between Subearth and Heaven, between subconscious and super-conscious [12].

3. The dialectical being

The issue of sacred literature, philosophy, art, religion, mythology, anthropology, ethnology, semiology etc. It is considered increasingly insistent. But the ludic alike. It was even a consensus between the two hermeneutic dimensions.

Supplementing an initial bibliography, Jean-Jacques Wunenburger dealing in a row of cosmic game and another round of game ritual. The same commitment you sense any critic who is respected and in great lyrical Arghezian, one that can be characterized, rightly relations with Invisible, hesitant between the trend of limiting the sacred at a local phenomenon and temporal, always single, and another it amounts to a universal and transcultural category.

For a poet, descended from the experience of the sacred myths and rituals reconsidered as transcultural phenomena.

He wants to express as true, perceives no other manifestation of numinous. But do not skim the phrase "true expression". Mircea Eliade seek a reversal of the already famous sacred-profane terms in the relationship. He says, clearly and firmly, that for religious man, not homogeneous space is reflected in the experience of an opposition between the sacred space, one that is real, that there really and rest of the space, ie the extent of informal surrounding. [13]

I would venture to guess that the arghezian speech, which is either fictional - either diction, is determined by the appearance ambivalent and bipolar numinous ordered two types of mysterium: tremendum (sensation of trembling in front of a quantity incommensurable or a sovereign power) and fascinans (feeling great and solemn).

Numinous emotional perspective expands so the reaction to the frightful to the to the sublime. Being one of Arghezi's dialectic, imbued with a sacred thrill when an energy that evokes the presence snatch him from himself and disturb him a thrill and the issuing of their own cathartic anguish. Sacred excess (Dionysian) and sacred respect (Apollonian) are reconotations of Arghezi in a synthesis "irreducible" - as assessed Basil Munteanu, the two species: the essence of Dionysian (ecstasy which arises from the depths of man, to us it represents the easiest analogy to drunkenness) and Apolline essence (consisting allegorical dream vision).

With Friedrich Nietzsche, Tudor Arghezi has shared this symbiosis of splendor and rushing torrent Dionysian naive. And Nietzsche himself was placed under the influence of Heraclitus, that the world itself is the result of the game with Aeon, playing repeatedly in perpetual unconsciousness and eternally reborn world.

Like Nietzsche, Arghezi Gorj citizen became the artist himself artwork, identified with a deity that would have the strength to bring together the sacred and the game, the religious and playful, drink and dream.

4. Cosmic game/ritual game

But between the concept of play space and play ritual park would start game ritual, because the sacred is not limited to the myth founder / originator / reoriginator or conduct story, but lived on a plane playful, embodied in responsive manner and figurative - such

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intervene Nietzsche and transfiguring (whereby "everything floats in pure bliss and a contemplation free of suffering, which shines in the eyes ecstatic" [14] / - and Extraction -) - and placed in a Double Noez scenario, the sacred action is dromenon, that something is done; what is is drama.

Sacred practice comprises first game and then a ritual. "The game allows organizing gestures sequences linked by association and not only symbolic and pragmatic reasons" - explains us Jean-Jacques Wunenburger authoritarian. As he explain all clear (ie transparent - nm) that "the game is to the body what is the symbol for spirit, both being oriented towards the end invisible supernatural exploration loads of things" [15].

In Arghezi's work - including epicolyricotragic poem "The eyes of the Virgin", but also "Annunciation Cemetery" (whose second title is as Călinescu G. considers "a tale partly satirical, partly visionary" - nm [16]) - the game profane and liturgical game consumes tending towards a new integrated entity as a result of mutually beneficial transgressions..

Adopting a ritualistic form, sacred game remains under the control of social norms and protected against disturbances seen excessive against a wild sacred. The ritual is meant to ensure a balance between the poles ceremonial game of effervescence contrary Dionysian and Apollonian of gravity. "Thus, by encoding sacred rules of the game - quote Jean-Jacques Wunenburger same - the sacred religion unifies the collective expression by inhibiting disorderly inventions; they fight invading spirit anguish in contact with the numinous - repetitive game, as he called Sigmund Freud, for example protecting the child (mother's absence is compensated by manipulating substitute protecting her toy -); Finally, the automatism and liberate human consciousness to make fully available the divine revelation "[17].

This excerpt quoted copiously may offer a possible cause-effect solution writing two books "The eyes of the Virgin" and "The Book of toys". The first is a response to the spiritual biography of the author, the novel "pages loaded with good poetry Arghezian" [18] seemed to be "a sort of remorse later, a fictional embodiment of a thwarted vocation" (G. Călinescu). And "The Book of Toys" glorifies childhood "instincts and freedoms of animality suave ... Book with toys is also" a toy words "a world free beginning as that of adults with a cosmogony in which the Creator's mother, Father babies are creatures in the dough matter of immediate concern for the child ". [19]

"Book with toys" and then "What's with me, vantu?" And "Creation", "The Primer" translation ritual play a cosmic game. As a genuine psychic, that's right one without equal, T. Arghezi proved able to achieve the connection between the subject and the world providing a passage between the subject and its psychological space between life and cosmic life. Sympathy poet for all sorts of things and creatures smaller or lesser Arghezi science is already a leitmotiv of yesterday and today. Trying to unite imagination with nature, could highlight the genetic unity of game images and the game of life, both revolving around the same game of forms. One consequence is formidable: re-imagining and re-imaging naturalization nature.

5. Conclusions. The crystal edifice

The sacro-ludic function in the Arghezian poeticity is a simultaneous function that is established and function relates to the subversive imagination. Social imagination had become, in the prewar era, anti-rationalism Nietzschean intersection of sociology and primitives (Dumezil, M. Mauss, M. Granet). Basically, being contemporary of Bataille, Caillois, Klossowski, Kojève, Paulhan, Arghezi proceeded from synchronistic consciousness (E. Lovinescu), to reassess the social processes and overcoming excess of prohibitions. "Imaginary sacred - considered J.-J.W. - Becoming in this way in relation to the organization ingenious and streamlined layman, that "some damned" and anomic, which penetrate order companies and they are faced with the dialectic of endless life and death ". [20]

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Like R. Caillois from "Man and the sacred" (1939) Arghezi contribute to the revaluation of the ludic in the process of understanding the social. The poet knows that removing the veil of nature, he does not hide any mess or larvae nor exaltation saps, yeasts and delusions, but a digital network of relationships, a deeper drunkenness. "Polymorphic cosmos is only a game set and continuously by nature follows the slope structures asymmetrical, along which gathers the joints of increasingly complex psyche of the human being, ultimately, than the last variety topological building crystal "[21].

NOTES:

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3. See philosophy from A-Z. Encyclopedic Dictionary of Philosophy (authors: Elisabeth Clément, Chantal Demonque, Hansen-Løve Laurence, Pierre Kahn; Translation: Magdalena Mărculescu-Cojocea, Aurelian Cojocea); All Educational Publishing, Bucharest, 2000, p. 489

4. See Gérard Genette: Introduction to Arhitext. Fiction and diction; trans. and pref. Ion Pop; Univers Pubishing, Bucharest, 1994, pp. 17-85

5. T. Arghezi: Lyrics; and afterword by G. Pienescu edition with a foreword by John Caraion; Cartea Romaneasca Pubishing, Bucharest, 1980, pp. 5 to 6

6. Roland Barthes: Novel writing; selection and translation of texts by Delia Adriana Babeţi Şepeţean-Vasiliu; pref. Adriana Babeţi; postf. Delia Vasiliu-Şepeţean; Univers Publishing, Bucharest, 1987, p. 50 et seq.

7. Ibid, Ibid.

8. See T. Arghezi, op. cit., ibid

9. Lazar Popescu: second reading Archaeological Arghezi and service; ed. Clusium, Cluj-Napoca, 2004, p. 29

10. Johan Huizinga: Homo Ludens. Test for determining the ludic element of culture; Translation of H. R. Radian; Ven. in. Gabriel Liiceanu; ed. Humanitas, Bucharest, 2003, p. 134.

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14. See Friedrich Nietzsche: The Birth of Tragedy in "From Apollo to Faust. Dialogue among civilizations, dialogue between generations "; anthology, Ven. in. and notes inserted. Victor Ernest Maşek; trad. Lucian Blaga, Ion Dobrogeanu- Gherea Ion Herdan; ed. Meridiane, Bucharest, 1978, pp. 178 et seq.

15. Jean-Jacques Wunenburger: Sacred; trad., notes and stud. Input. Mihaela horse; postf. Aurel Codoban; ed. Dacia, Cluj-Napoca, 2000, p. 58.

16. G. Călinescu: History of Romanian Literature, ed. cit., p. 818

17. Jean-Jacques Wunenburger: op. cit., p. 59

18. G. Călinescu: op. cit., p. 819.

19. Ibid, Ibid.

20. Jean-Jacques Wunenburger: Life images; trad. Ionel Buse; ed. Cartimpex, Cluj, 1998, p. 77

21. Ibid, Ibid, p. 80

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