THE COMMUNICATION OF SYMBOLIC REVELATION IN THE POETRY OF IOAN ALEXANDRU

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Abstract

This study argues in the direction to prove the thesis that the poet Ioan Alexandru claimed both the expressionist current and the Transylvanian space comes from. He considers the gift of poetry as a sacred mission because he wants to abolish the borders between the poetic and the world to be able to speak from within things. Therefore, he simplifies elements to lyrical discourse to be sacred again and give the world the message of Love and Light, as a creator Logos. Thus, his poetry is dominated by an infinite joy as Zoe Dumitrescu-Bușulenga says, who consider poetry a „sacred res" (Z. Dumitrescu Bușulenga, 1981, p. 11). From this perspective, we analyze the poetry of Ioan Alexandru in the light of religious symbolism. Among the symbols, we noticed favorite poet: Butterflies, pelican, pearl, sea, even music - pure ethereal status symbol, the boat; but other: Wall, spiders, the eagle as a symbol of contemplation, but also wedding, vines, lily. However, a central place is wilderness. The question is wilderness, „the priest words" one identifies with „a celestial parchment/ extended between Source and Sea" because we are a receptacle for „the great mysteries of life."

Conclusion: Ioan Alexandru is the poet of revelation. He is aware of his mission creator of a new poetic language that is communicated to us through effort and sacrifice, as stated in the poem „Testimony": „My speech, speech sacred parental/ slow I move through your fields." Issued fleeting existence, the word will name being-essence and the language will be „being home" by which it is communicated. Being the bearer of a message prophetic poet reveals it to us through divine love that allows the act of communication „from the beginning, the worlds on/ is it that asked not know/ How it continually sinks/ kingdom after-kingdom".

Also, through symbols and metaphors his work conveys deep feelings in his rise to divine knowledge to understand things in their pure essence. Crossing the desert, the poet communicates to us through divine revelation flows from the Light of Love.

Key words: Communication literary, message, revelation, symbols, wilderness.

1. Introduction

Ioan Alexandru claimed in poetry blagian spirit of space, the so-called aesthetic ugliness specific Arghezi`s poetry, but also bacovian universe with terrifying obsession with the material world. Regarding the poetic world of Ioan Alexandru, literary critic Ion Pop says: „The world of Alexandru constinuis to be

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fueled by rural spirituality….except that…the village he is no longer a mythical geography in relation to the tragic liberating modern existence, but undergoes a cosmic destiny integrator undifferentiated blood admitting coexistence tragic and contemplative destiny" (I. Pop apud Itu Iustina, 1994, p. 208). Restless and prophetic Ioan Alexandru offers poetry to lyricism reflective tone serious, often open for fabulous dream, tend enciphers and ambiguie text lyrical achieved through a process of metaphors gives lyrical originality discourse in which everything is subject meditation philosophical poetry in the author's conception is „an act of knowledge of the universe" (I. Pop apud Itu Iustina, 1994, p. 208). From the position of a demiurge poet skillfully wields the power of words, „hull sluices elements, it" offends „in their natural originality, leaving them deformed and pure" because it „feels" and „sees" their fabulous germination (Al. Piru, 1975, p. 358).

In his poetic creation, Ioan Alexandru recovered with varied themes as a starting point: a return to tradition, rustic and pastoral universe, life, death, birth, national history, Patria marked the archaic civilization and heroism during anonym -, the primary attraction, the return to origins. He also leverages the native myths and mysteries of natural things, the essence of things, knowledge, ethical reflection communication with nature and spirituality revelation of creation (Popescu, 2001; Popescu, 2002). In this sense, the poet uses artistic modalities specific lyricism pensive, anxious, pathetic, a mixture of real and fabulous, an ambigue image, solemnly, seriously, showing a tendency toward enciphers by symbol, setting an animism folk-ended philosophical. Returning to force words of poetry and posters man of the Word, the Logos notices unexpected force of words that reveals its existence „mysterious creature"; the poet thus remains a priest of words that are sacred because of their demiurgic a „dumb founder of a world beyond Destruction" (M.G. Păun, 2002, p. 18). Possessed by „unknown horizons miss" and obsessed inaccessible poet surrenders himself with relish each moment, his ideas have wings, floating Vulturești to great heights, as he says in the poem „Self-portrait": „Why do I feel I did, every day/ Defeated by a joy almost understood us (...) That kneel in front of everyone who frantically/ And I'm ready to sacrifice every moment / That from now I'm not afraid of anyone sword/ And in every idea of mine is a wing [...] And I do not understand than it is given/ distils pace this troubling time" (Ioan Alexandru, Self-portrait).

2. Ioan Alexandru – The poet of mystical revelation

Modern mentality finds no counterpart in symbolism because generally man is reluctant to what they do not understand. According to Rene Guénon: "Symbolim is the means best suited submissions higher truths of religious and metaphysical nature, which rejects modern spirit and neglect" (R. Guénon, 1997, p. 13). Philosopher Barkeley was not wrong when he said that the world is "the language through which the Infinite Spirit speaks spirits finished", but he was wrong thinking that this language is not only a language of signs arbitration, while in reality nothing is random because any significance has based on the agreement between the sign

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and the thing signified. Therefore Adam was able to name all living beings, because God had given their knowledge of nature according to Genesis 2: 19-20, and all the old traditions teach us that the true name of a being forms a whole with its nature or with its own essence (R. Guénon, 1997, p. 13). By symbol, namely the words symbol, Ioan Alexandru aims to capture the most subtle nuances of inner life. His poetry breathes a hermetic air, resulting in allusive fund that supports: butterflies, pelican, pearl, rose, carnation, snake, bridegroom:

§ *Butterflies* - symbol of „weightlessness is hurrying toward death in the bright flame of a candle, and people to perdition, but also are a symbol of the Resurrection, the release coating soul of the flesh." For the poet trip it is important that everyone starts after emerging from the chrysalis of his body (Chevalier, J. & Gherbrant, A., 1995, p. 50)

§*Pelican* - capitalizes Christian iconography as a symbol of Christ, namely a figure of his sacrifice and resurrection of Lazarus. Thus the poet recovered text St. Scriptures and what Silesius says: „Wake up Christian and see our Pelican're sprinkles his blood and water from His heart if you get it right .... you'll be instantly live and healthy" (Chevalier, J. & Gherbrant, A., 1995, p. 50).

§ *Perla* - serves as a mystic center. It symbolizes the sublimation of instincts, the spirit of the matter, the transfiguration of the elements, the bright end of evolution. It is the attribute of angelic perfection, not bestowed, but acquired through a transformation. She is white, pure, rare and precious because it embodies the kindom of heaven (according to The Gospel of Matthew, 13, 45-46) and (Chevalier, J. & Gherbrant, A. 1995, p. 50).

§ *Rose* - is both the symbol of Christ's wounds and blood drop symbol or chalice that dropped them. He is regarded the mystical symbol of St. Virgin or Christ who had sealed the soul (I. Pop, 1973).

§ *Bridegroom* - is also taken from the biblical background. Ioan Alexandru is on the trail of the Bridegroom as a symbol of the spirit necessary to unify the world (Eugen Simion, 1965, p. 336).

§ *The snake* is a symbol of cunning, evil forces, but has cleverness.

All these symbols are „nodal points in thickness woven poems and raise the question of an initiation" into the hidden meaning extracted from the same biblical symbol (P. Poantă, 1973, p. 112).

Ioan Alexandru communicates his emotions through the elements: *the sea*, for example. Meeting with the sea is actually on a deeper emotional level meeting with adolescence. Looking for her, the poet goes after her during the night after „shots and wings" the day after „Roads and arrows." Feeling the sea is essentially a vibrant hymn of awakening the senses, leaving a world of (childhood), and entering another, dominated by turbulent passions. The individual acquires a sense of time and space now. The Sea gives the feeling of solemn vastness and sustainability moving so bewildering that the impression is so unbalanced passions (Chevalier, J. & Gherbrant, A., 1995, p. 198): "I now have such strong feelings/ that I walk into a bar" the poet confesses.

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On the other hand, the search and the orientation of the poet output resembles the way Jews from Egypt that was moved on by „a bright cloud" and night „a pillar of fire", a journey that ends with the miraculous crossing of the Red Sea. According to Petru Poanță, at Ioan Alexandru „seas have skeletons fabulous universe is seen as an enormous udder milk" flowing with milk „the abundance of the symbol, the word of knowledge, the immortality" (Chevalier, J. & Gherbrant, A., 1995, p. 198).

And the music proliferates elementary as a pure ethereal state: „On the edge of spores playing music monthly/ balling my eardrums burst sensual/ night in their wanderings./ The white flocks stick my chest/ He put down roots directly into the threads of his beard" Eros who „unites opposites and pushes all mankind to achieve the act" notes Al. Piru, at Ioan Alexandru has the dimensions of a cosmogony, violent and pure (Al. Piru, 1975, p. 364): "Double stars in the sky, colossi teens blue/ careless waste, shining blinding, so pure embrace the mystery./ The Same axis first it takes the same sleep is pushing through goals uninterrupted / star boy, bundle of long emulsions/ launches toward the star sidereal girl/ Maree drawn from stellar love/ And so, as the dream girl dresses up with a veil".

It is original parable between man and horse (aging when man enters the era of youth, without being cut off the merit of being clairvoyant) or between man and rock („beast" turning down unchanged regardless of the fate of Sisyphus). More interesting is the image of the man exhausted by work like cattle, complaining and stepmother provided as a Messiah without hope of salvation: „When it's cold and sleep in the manger babe/ the frost unveiled new born of the virgin's womb/ Her friends are coming with their breath steaming / In the dark, sacred beast/ And go slowly on my manger/ and get warm and I then/ I face down/ buried in the rain and sweaty cry/ and no one knows, not even me, Why do not age like crying" (I. Alexandru).

The journey that I mentioned at the beginning the poet gives him the opportunity to capitalize on another symbol: boat. This, in the Christian tradition - Noah's Noe- looming Church: „It is a pleasure, said Pascal, you're on a boat rocked by storm when you're sure it will not sink." Other times Ioan Alexandru entitles his poems using symbols: Wall, Spiders. he also recovered in his poems: the eagle as a symbol of contemplation, but also wedding, vines, lily, words we communicate and this time amid the Bible because, in his view, the last sense of poetry to be able to identify with absolute (Ionescu, 2014).

The literary critic Al. Piru believes that the volume „Customs Desert" (1969) „seeks not only a regeneration of the springs, and technique. The reason is borrowed unique collection of Greek popular book, „Air borders" published after century -XVI from Bibliotheque Nationale of Paris. Referring to the famous hagiography, appearing in Acta Sanctorum, Huizinga in „Twilight of the Middle Ages" believes that it is the source to express the unease modern soul to death, seen as a rising „en plein voyage du fou" as he served of Dante:

„I feel ... I'm behold shower/ ship under me horrified run/ get, ajund I/

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first hear below me water flowing/ waves are lying and see thousands of stars/ and the sea is blue and fire/ and thousands of choirs angels surrounding MoU singing/ Stretched out on a flood of wings/ I start my ascension through the air customs/ there remains a great look how/ there people, there 's a hermitage/ A mother, a spring sadly earth/ And look there a genius and a sun/ and look here is death and the early down".

Pergament (Strechie, 2013) heavenly spread between spring and sea *space of the desert* put both the problem of alienation primordiality and recover it, because underneath rivers flowing though drowned, „full of mystery and waiver" - before them not only a continuous design temporality of the essence originating „Submits as if stand / and flowing as they arise in itself" (I. Pop, 1973, p. 213).

According to Al. Piru „meant poet is like loving the wilderness (life) and sacrificing themselves in it, so point out the cores birth of new universes, „the poet entrusted/ Wilderness to love and traverse/ founding in customs/ blue by a fire stone „ (Al. Piru,1975, p. 365).

C. Hristu on wilderness and the „selection of choice" believes that it symbolizes „thirst for knowledge, unfulfilled, we descend into empire wise resignation. Is there something of the greatness of the mystery of death attitude towards Miorița „disarming waiver to enter the absurd, but still generating unease" (C. Hristu, 1972, p. 23, also Craciun, 2003). Also, Alexandru, Ioan Pop remark to „balance serenely on a background of a tragic" in which „violent metaforismul is replaced by the expression almost nude, who gets poetic virtue but the prospect of a general metaphor: Wilderness".

Regarding the meaning of *Desert* poet is not explicit. She can identify with life and death, the fate of the poet or his place of purification and spiritualization (Bogdan, 2005; Bogdan, 2016). Pop decodes the symbol wilderness with „a way of being not" „a beginning inside" when „the gates of reality outside seem locked" and believes that poetry „Customs Desert" offers a picture of nothingness matter of a cataclysm universally but also rises to a purified territory of „aesthetic contemplation" (I. Pop, 1973, p. 214).

At Ioan Alexandru contemplative images have an apocalyptic force unsuspected or magnitude. In this direcrion the literary critic Pop says that the „world blind" black sequins „kneel heavy and giants over the towers of the first peoples", „birds have grown larger than the earth," „ghosts walk there, there in waves orbotoare" crows eat „grains lights, the stars behind coagulates huge worlds cracked", „primary sources were loose and flowing lights demiurge" (I. Pop, 1973, p. 213). Between poem „Customs wilderness" and „Memento mori" by Mihai Eminescu is a similarity in terms of „grandeur visionary extinguish lights": „The world seems to stagnate in an eternal twelve o'clock searing, butterflies are drawn in the sands of the arid leaving a „plateau imesn calcined" and „hieratic gesture freezes human space forever" (I. Pop, 1973, p. 213):

„So long winds flow/ so long do not know me/ In heaven and earth - I disappeared/ The high waves abroad./ Angels took me forgetting me back/ On a

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desert island are great/ Crying and it is night and I am empty/ and the sky has left a candle/ Snakes emerged from deep/ hiss talk to us understood / kneeling and praying I am a prince/ and around me it is a bunch of brides./ Only mine is missing and again lonely/ I cry incessantly lit/ and kept crying sky/ and I'm buried in a coffin of tears by the sea „ (I. Alexandru, *Via Dolorosa*).

Wilderness Ioan Alexandru has something of „Der Ister" of Holderin. It „works together with growth / kneading all that he could return / unhindered stream spring" also river German poet who „seems always that goes back (...) signifying that journey site (native)", „unit stay and travel", „road that remains preserved to the previous site instead of later" (Otto Pőggler, 1967, pp. 300-301).

3. Conclusion

The originality of Ioan Alexandru springing clear from the beginning again „at the wilderness" and that word is issued by a hymn constraints of the Logos mayor. Thus, specifically human reality escapes from the „oversimplification" that allows a spiritual ascension. Therefore, issued by the fleeting existence, the word will name being-essence and the language will be „being home" by which it is communicated. Being the bearer of a message prophetic poet reveals it to us through divine love that allows the act of communication „from the beginning, the worlds on/ is it that asked not know/ How it continually sinks/ kingdom after-kingdom" (Customs wilderness).

The word on the Victoria vacuum allows it to word a new beginning and everything finds its source in Holderin. That sen und Lihtung - and science of ilumination- symbolizes poet posture even provided a „wielder of words" Care and a corresponding verse: „Vox clamando in deserto e". And also between „Patria poet" and what it says Antoine de Saint-Exupéry in *Citadel* „L'Amour de tours qui dominent les sables" (Antoine de Saint-Exupéry, 2013).

Communication mystical revelation and how to overcome the feeling of desolation allow us to state that Ioan Alexandru is a poet of Revelation.

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