TRANS-MODERNISM – A NEW LITERARY CURRENT

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Abstract:Our article proposes to demonstrate the existence of a new literary current: trans-modernism. In our vision it would be based on the mythology of the labyrinth and of the journey. Because going/coming out of the labyrinth would be the symbol of death of the author's work and it's spiritual rebirth. The symbolism of the Journey is much more abundant. We can explain the sign/sense of the journey as a spiritual progress, a crossing, a journey on the axis of the world.
Trans-imaginary validates the journey only after, abandoning the successive inefficient tests, nonoperational of the imaginary, only after the last solution, materialized as the only virtual projection, has the power to be materialized into the real world, the only way to verify it's power and validity.

Keywords: labyrinth, spiritual progress, trans-imaginary

a. The Labyrinth and the Journey Mythology

"V.B., to his friend I.P.-B.[1] is a fundamental text. It covers a vast beach of significations. Cosmos and chaos, equilibrium and vital burst, true and false; but there are points on which the Classic and the Baroque meet: the same taste for elaboration and composition, the same refusal of reality take into itself, of nude nature, of the world without man; the same common repulsion to express the last secrets of the solitary man. Instead, the romantic ego is a secret that reveals itself in solitude (the baroque ego is an intimacy that shows itself); romance translates a search in the depths of the being (baroque tends to move essence towards appearance); the romance of conscience (of knowledge) is made in two ways: labyrinth and the journey into unknown, that can take the shape of the labyrinth (Ulysses).

Into the labyrinth[2] : the main obstacle is the minotaur; for the adventurer, navigator, the main obstacle is the Gordian node, the option (Alexandru). The Labyrinth mythology and the Journey mythology interfere, because, the labyrinth is first of all a crossing of roads. The access to the center is made through some initiatory journey (the pilgrim). The Labyrinth announces the presence of something precious or sacred (baroque and transmodernism). For alchemists the labyrinth is the image of the complete work of the Opera, of the road that the artist travels to get out of it, himself.

In another train of thoughts to going and returning from the labyrinth would be the symbol of death and spiritual rebirth. The Self itself is inside his hidden sanctuary, a place of secrets. My thoughts take me to the temple of the Holy Spirit from the soul in its gracious state, at the depths of unconscious. For both of them, conscience can find them only after several detours or after some intense concentration, until that last final intuition where everything is simplified thanks to some illumination (Rimbaud)[3]. There, in the crypt, you can find the lost unity of being, that spreads itself in the multitude of wishes. Lazarus, veni foras![4] You have gained a new self, you can come out

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now! You can again be alive and free. The try of death has not defeated you! The transformation of your ego into the center of the labyrinth is affirmed at the end of this passage from darkness to light. Spirit has defeated matter, eternity: the ephemeral, the intelligence: instinct, science: blind violence.

The symbolism of the journey is much richer. For not to fail, you need a guide (Dante: DivinaComedia; Balzac: The human comedy; Eminescu: the panorama of vanities). They have traveled: Enea, Ulysses, Dante, Christian Rosenkreuz, Nicolas Flamel, Heinrich von Ofterdingen.

What do we seek at the end of the journey: The Holy Grail? the Unique Book? What are the chances of ever finding them? We can explain the sign of the journey as a spiritual progress, a crossing, a move along the axis of the world. Are looking for the Promise Land, are we the ones that run from Egypt, do we cross the Red Sea, the desert? Travelers are in the Story of the Bird By Avicenna, The Story of the occidental exile and the Towers' epistle of Sohraward from Alep (also my book "The tower of the Tear"[5]). Are looking for a native homeland? Are looking for ourselves? The Great Peace?The Citadel of Truth?Rabelais (Pantagruel), Swift (Gulliver's Travels) searched for the Truth. Adventure or research, doesn't the travel bring more than a run from self? The true travelers – says Baudelaire – are those that leave just to leave, dreaming of an Unknown more or less accessible (AL. Philippide)[6]. The conclusion is that the only real travel is the one that man takes into himself.

Notes:

1. "Evenings in Bradiceni", Year IX, nb. 9, September 2005, pages 13-14
2. Felicia Giurgiu. In the universe of Eminescu. Facla, Timisoara, 1988
3. Arthur Rimbaud. A season in hell. The illuminations., Albatros, Bucharest, 1979;
4. Ion Popescu-Brădiceni, Lazare, veniforas!,Napoca-Star, Cluj-Napoca, 2005.
5. 5. Vezi Ion Popescu-Brădiceni. The tower of the tear, „AlexandruŞtefulescu", Târgu-Jiu, 1994.
6. AlexandruPhilippide. Dreams in the roar of the times. Poems 1922-1967, Bucharest, 1969

b. Trans-modern trans-imaginary

A fundamental idea would be that "imagined evolution is finished as a virtual solution that asks to be a necessity that crossed into the real for getting out of the extreme situation".

A second one, yes, "trans-imaginary validates the journey only after , abandoning the successive inefficient tests, nonoperational of the imaginary, only after the last solution, materialized as the only virtual projection, has the power to be materialized into the real world, the only way to verify it's power and validity."

We think that the literary imaginary is not sufficient to itself. We think that inside his fabulous interiority we always find a lost paradise, a mysterious island, a utopia that must be transcended. But trans-imaginary gives the imaginary a double opening that only the law of the include third resolves, that translates the transgression of duality, that opposes binary couples to remake the open unity that includes the Universe, and human beings.

Thus imaginary is not mistaken for trans-modern trans-imaginary (trans-disciplinary)[1]. Trans-imagery makes us directly come out of the enounced imaginary and simultaneously projects us even beyond what already exists. The work/masterpiece is the product of absolute imagination.

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In a trans-modern vision, image cannot be reduced to the condition of the sign, but reevaluated through its dynamism.

"The place of the image – thinks Jean Burgos[2] – […] is found in the immediate union, even though apparently arbitrary, of some forces that came from two different worlds and in theirextension or in their resonancein a reality of language, perceived in the extension and in the possible origin of all metamorphoses."

The first sequence of the phrase belongs to the modern times, the second one – to trans-modenity[3]. The imaginary offers itself in a sacrificial way to death and its rebirth, always know miraculous resuscitations, crossings beyond the pure reflection in its sacred interiority, it transcends its reign, strictly literal, artificial, wanting the return to nature, that is, off course not possible, because the artistic dimension is a inherent one.

Nut nothing stops the literary image to become one again mysterious, enigmatic and cruel, as a sphinx, massive as a poetical superposition of three layers: fantasy, hallucinating and magical. The artistic reconditioning of literature – reminded me always of Marin Sorescu from his trans-Eminescuposthumous condition – it has as a point of departure the latent content of the opera, its double expressivity: voluntary and involuntary, but especially the places that are favorable to [re]constructive imagination[4].

Theodor Codreanu[5] thinks that there are three types of perceiving the world, in the cultural history: traditional, modern and trans-modern, "each one giving birth to subdivisions of corresponding cultural values: traditionalism, modernism, and trans-modernism".

Notes:

1. Basarab Nicolescu. Trans-disciplinarity. Manifesto, Polirom, Iasi, 1999.

2. Jean Burgos. For a poetics of the imaginary. Univers, Bucharest, 1978, pages 87/88.

3. Ion Popescu-Brădiceni: Lazare, veniforas!,Napoca Star, Cluj-Napoca, 2005 , pages 211-243 and Theodor Codreanu. The foundation of trans-modernism, in Literary Bucovina, Year XV, nb. 7-8, July-August, 2005, Suceava, pages 10 – 13, Thefoundation of trans-modernism, in Literary Bucovina, Year XV,nb. 9, 2005, Suceava, pages 8 – 10

4. Marin Sorescu. Easy with the piano down the stairs. Literary chronicles, CarteaRomaneasca, Bucharest, 1985, page 187

5. Theodor Codreanu, Trans-modernism. Junimea, Iasi, 2005, page 151

c. The Romanian writer in his way to Europe's values

The Romanian writer, classic or modern has only one way to access Europe's values. It depends only on him, if he wants to join it. It is the way of trans-modernity, for the old ones, and trans-modernism for us. With the difference that all the one in the past will have to be pulled after them by the ones of today. Their identity cannot have a well-defined profile and be well received in Europe, without their for-fathers, whose value won't be a burden, but a foundation.

I lay this condition, that the Romanian writer to be on its way to Europe's values, under the necessary sign of some coordinates of some constants of Romanian literature masterpieces: an imagery of synthetic structures, poetry as a great art of the construction of transcendental health, of the rising of man above himself, the reconstruction of an adequate method, that comes from trans-hermeneutics and trans-disciplinarity, from trans-aesthetic to trans-imaginary.

My label does not hide any super-modernism. It warns that, on one hand the notion of modernism being now in impoverishment of sense and power, we must cross it from place to place

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, to overtake it, to jump above it, to return at some values that are kind of lost from the beginning of the XIX-th century: the job, technique, authenticity, and so on.

What does trans-modernism stipulate? It shatters the prejudices that not being in line with what is hip equals to not being worthy. Post-modernism, as a trend, has not become classic, through what it gave us, after two decades of marching (writers as MirceaCărtărescu, MirceaBârsilă, Marian Drăghici, MirceaPetean, MateiVişniec, Traian T. Coşovei, NichitaDanilov, Elena Ştefoi, Ioan Flora, Magda Cârneci).

We must understand that through trans-modernism the possibility to be, in a necessary simultaneity, in a dialectic, modern and classic, and revolutionary, and rigorous, traditional and innovatingphrase. Meaning a whole, complete writer.

The concept involves reconciliation between two tendencies, apparently opposed: the conformist one, and the progressive one, the one of imitation and the one of invention, the one of the old, and the one of the new.

Thus, this eternal antagonism, being outdated, can be named trans-modernity/ trans-modernism (on the axis of the concept of trans-modernism that is not absolutely the beginning of a new literary current, but a momentary solution, useful, because it has risen, naturally, depending on the imperative of the elimination of the aspect of seizing the contemporary Romanian literature (and modern, , but with what right?) by post-modernism let's say or other forms, inferior to this, much more lacking aesthetical and poetical.

The fundamental function of trans-modernity and trans-modernism is to have discovered an order that is superiors in nature [(to see Theodor Codreanu's example in his critical-hermeneutical masterpiece "Bacovia's Complex), or NicolaeBalota's European "enterprises" (The Opera of Tudor Arghezi); EugenSimion (the returning of the author); MirceaBorcila (American Poetics); Corin Braga (Lucian Blaga. The genesis of imaginary lights); Marian Victor Buciu (Ionesco. Essay about the onto-rhetoric of literature); VasileSpitidon (The visions of Nichita - a professional loser); Lazar Popescu (The mundane in five dissertations); resolving now a prejudice: the one of the antagonism between realist and idealist, rural and urban, minor and major, sollen and wollen, pagan and Christian, objectively and subjectively, impersonal and personal, lucidity and profoundness, healthy and ill, close and open, sacred and profane and others.]

d. The 25 laws of trans-modernism

1. Form denies itself in order to transform, to be the same, but at the same tine a new one, through a new type of quaternary comprehension[1] (lecture+description+ interpretation+ creation).

2. Modern transcendence (determination) and postmodern immanence (indetermination) are inseparable, isomorph, in the zone of complete resistance that is both immanent transcendence and immanency transcendence, through the contribution of the sacred as an included third that harmonizes immanent transcendence and immanency transcendence. This meeting is the essential condition of our freedom and responsibility[2].

3. Literature must regain its profoundly and authentic democratic status. To be seen: Alain Montandon[3] <socio-poetics>, Al. Husar meta-poetics. "Art – Al. Husar tells us – can (and must) be studied not only as a form of knowledge (under a gnosiological aspect) but as a form of existence (under an ontological – typical for post-modernism – m.n., I.B.P.)"[4]

4. Creative liberty (of invention), of deconstruction of the rigid channels concurrent with a different reconstruction (in the "vault", through my personal and trans-personal example) of the superior dogma, resulted by (trans) fusion[5].

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5. On the trans-aesthetic <-> trans-imaginary axis, the literary work reevaluates its potential, its artistic interiority (art, as an object of the aesthetic, not of beauty), aesthetic held responsible. [6]

6. Modern lecture and postmodern anarchy are replaced in trans-modernism by the hierarchy of genres and species that are drawn to each other thanks to a common principle, of an order that can be perceived in art, of a unit. If the social realities of nature and human nature studies or nature studies about humans are identical expressions, the social reality of art and the science that studies art are identical expression too.[7]

7. The cultural man, disappointed by the counter-culture that manipulates him, and not making him richer spiritually, gets close to true culture, becoming trans-cultural. "The trans-cultural man" – tells us Basarab Ionescu[8] – designates the opening of all cultures towards what is crossing them and goes beyond them… This perception of what is crossing and goes beyond of cultures is, first of all, an experience that resists to all theorizing. It shows us that there isn't any culture that constitutes the privileged place from where to judge other cultures… Human beings, in its total openness (and thus the modern closing and post-modern openness, as well as the creation (the whole) and un-creation come out of antinomy, making the qualitative jump to a transfigured antinomy)[9], it is the place without place, of what is crossing going beyond cultures… Universal language is the experience of the totality of our being, in the end, reunited, beyond appearances. It is, by its nature, a trans-language… The trans-cultural shows that human beings are the same even form a spiritual point of view, indifferent of the immense difference between cultures. The trans-cultural translates through the simultaneous lecture of our silence levels, through the multitude of cultures… The trans-cultural makes references to the present time of trans-history that belongs to both the domain of imaginary and epiphany… The complex plurality of cultures and the opened unity of the trans-cultural co-exist in the trans-disciplinary vision. The trans-cultural is the avant-garde of trans-disciplinary culture (and of trans-modern literature – m.n., I.P.B.).

8. If modern productivity can seen artificial, inauthentic, suspected to be fake; if mockery narrows the genuine creative act, trans-modernism recommends the restoration of the unity between poienin and poiesis, between the fantasy of construction and the rigor of deconstruction, between grace (intuition) and intelligence (science).

9. The Hegel triad, thesis-synthesis-anti-thesis must be talked about in different terms. The purpose of the self-negation of the thesis must not be simply its opposed, dominated by hazard (by chance); but a new thesis (obtained through a synthesis on a superior tier by the merger of two nucleus (or many, binary constructions being extended until the logical restructured polyphonic).

10. Symbolism and ambiguity (obscurity, suggestion) found on the opaque – transparent axis lead the reader towards the literary transparency of opaqueness (Model: G. Bacoia: a gold nucleus in a led encasing, lead taking the qualities of gold, in T. Codreanu interpretation). The result: a trans-appearance of text.

11. Trans-modernists manifest an attitude full of refinement and detachment of the "late one" that is destined to synthesis, at the level of the culture complex, and to rediscover itself, opening new gates in the literature of the world.

12. In fact, trans-modernism can be also named ana-modernism (the ana prefix = "backwards, up", "again", "crossways"), motivating us much vigorously/ rigorously the concept of "the transverse ".

13. By reporting to modernism, trans-modernism re-institutes in modernity (transient, fleeting, contingent), the eternal (unmovable, transcendence).

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14. The aesthetics of beauty and the aesthetics of ugly, reunited, give a trans-aesthetics of the beautiful ugly or the ugly beautiful.

15. The binary model of semic articulation is replaced by the ternary and the quaternary one.

16. Trans-modernists (from Dosoftei until the last days of the present (time lived)) are examples of the transfiguration of an obsession in creative repetition, of that repetition with a difference.

17. Correcting the negative category of "dehumanization" (that implies styling), trans-modernism recovers living, the sentiment, passion.

18. The dialogical unity[10] between the chronotope of the real and the imaginary beyond the rigor of realism (Doric) and the naivety (Ionic) of the auto-biography and school accessibility. Although different worlds the real and the imaginary do not know complete separation, but a continuous exchange, similar to the exchanges between the living organism and its environment". "Just as meta-physics and poetry communicate, the real and the imaginary do the same: like communicating pots. The real hijacked into the imaginary, until the middle is called trans-real. Imaginary, returned to real, until the middle is called trans-imaginary. The real and the imaginary thus know the trans-allegorical synthesis[11].

19. If trans-modernism builds its poetic speech on metaphor, post-modernism on metonymy. Trans-modernism on the complementarity of the metaphor and metonymy. The predictive phrase of the metaphor and the non-predictive phrase of the metonymy, in trans-modernism (the phrase – m.n.) charges, in its sense, with that magical charge of the words in their relation with things had in the thinking of archaic man, resumed in the modern myth of poetry through what modern poetics names "the return to things".[12]

20. Word is given back to its "nature" and returned to its modern "origin", after an interior dialect of poetic image, in which the post-modern principle of "participation" is revealed, as a gnoseologic function of the poetic myth, in a convergence of metaphor and metonymy. In the "constructive" function of the symbolization mode in poetry, through what we would call the magical function of the metaphor, we can the the dawn of trans-modernism.

21. Reference becomes, in modernism, auto-reference; in post-modernism: parody auto-reference, self-ironic, and in trans-modernism: inference (third order) = transient; the inferential act resolves the distance between modern significance and post-modern significance by the revelation of transcendence for the integration of the global sense of the real in its "sign"; the inferential act of integration of invisible essence into a "sign" of the real, not by a conceptual type rational , but by a semiologic type knowledge, in which the sign is found in connection with the the significant that it shows in a "co-essential" relationship.

22. In trans-modernism the metaphor is of three types:

a) the trans-immanent[13] – (First order, as a revelation of the transcendence possible in which it is a "given presence" of transcendence, in nature such in Goethe's pantheism, it is not a manifestation of God, of a One in All, but God is a manifestation of nature, of Everything, of One, as a closed movement in the being of the Universe; in the trans-immanent metaphor of the poetic myth, as a image transparency of the cosmic "real", God is not just a manifestation of nature, but of man, through his nature, in which God acts; in the poetic semiosis of the trans-immanent metaphor, the nature representation of divinity, therefor the first order revelation in the "idea-image", joins, in the same mythical vision, the second order revelation, in the "symbol-idea".)

b) the transcendence metaphor is the one more characteristic for the meta-physical sensibility of the trans-modern poet, as a trans-significant way to reveal the "mystery", whose deep

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plan reveals the two times poor situation of the man seen from a structural and existential point of view: on one side, to live in a concrete world that he cannot express with the structural means that he has – and on the other side, to live in the horizon of mystery that he cannot reveal with the same means available; the mythical metaphor, through its transcendence function, has precisely this sense of revelation, "closed" but at the same time "opened", implicated however in the poetic myth as a "revealing" sense of the true nature of man; the ascension towards the Center, as a revealing act of the mystery in the transcendence metaphor is the sign of a brake at the level in the act of transcendence thought as a point of intersection of the cosmic places, "up" and "down", after a dialectic of ascension and fall and of "revelation"; in the reflexivity of the transcendence metaphor, by super-positioning the surface plane of communication with the deep plane of significance, a return to idea to things is realized, from the abstract of communication to the concept of representation; it is a revelation of the absolute in the "extensive dissimulation" of luciferic knowledge, after a paradoxical dialectic, of association and dissociation between idea and image.

c) the transient metaphor ("we will call transient this logic interface of the transcendence metaphor for the enrollment of reality into an "image of everything", for the subject at the limit of his representation as "reality", into a reality that keeps the place of the real, through attracting mystery in knowledge with the purpose of revealing it as a mystery" - in Eugen Todoran – Lucian Blaga. Myth, poetry, poetic myth. Grai si Suflet, Bucharest, 1997, page 421.) The transient metaphor has as traits: the concomitant assonance and dissonance between image and idea; the representation of trans-reality through the presentation of the particular at the level of the universal, after the ternary system that produces sense in poetic language; the inclusion of a "meta" - of a "beyond", a being for which conceptual unity and real unity is instated; the transfer of sense from "empiric" to the "ideality" of the Being; the constant anticipation of the real, in an imaginary space and time giving depth and duration to the real made full by the imaginary; the trans-signification of the myth (as a presence of the "original").

The scheme for the functions of the "revealing metaphor"

Poetic image	Poetic ways	Revealing categories	Functions	Knowledge	Existence	Significance
Revealing metaphor (infinite) The symbol	Myth	Significance Trans-significance	Transient (cosmological) Transcendence (gnoseologic) transient (ontologic)	Participation transcendence censorship analogy	„Deus in terris" - Nature „Deus otiosus"-The Great Annonymous „Deus absconditus" - Mystery	First Order Second Order Third Order

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23. The negative category of modernism named depersonalization (the lyrical separation from the empiric ego) is trans-personalized in anguish that is a trans-personal sentiment. The empiric ego and the creative ego (or narrated) enter a change account, marking the ontological difference, signifying difference in the heart of the identical.[14] Trans-modernism does not break the empiric ego from the creative ego, but adopts a new method of the double referential, "imposed" by the poetry of the mirror and in whose virtue the hermeneutic is indebted to make, at the same time, references for the two faces of the ego, always complementary, never in total parting.[15]

24. The new character is androgynous.[16] He is of a neutral genre. "The spirit" as a supernatural imaginary being is of neutral genre. The same with the "character" noun. We underline the hybrid nature of the class, subordinated to the masculine and feminine. The neutral genre is a homogeneous semantic genre, incorporating only innate nouns. Just like keeping (remaking) of the neutral is a Romanian specific fact, in Romania, the signs of a tendency to re-motivate some of the classes of grammar genres and of growing the neutral genre[18].

25. In trans-modernism the theoretical notion of "position" becomes "trans-position". We define through "trans-position" the place that trans-modernism occupies in relation to pre-modernism, modernism, neo-modernism and post-modernism. "The place"/ "the topos" in trans-modern literature is Corinthian. Attitude belongs to the illusion of introducing order in the chaos of creation, logic in the labyrinth of writing. A trans-position is a transposition, in the substance of the literal work, some elements change making a new "compound ", although the initial "molecule" keeps its form. A certain "composition" is transcribed in another tune, the result being a new "book". Transcribing is a trans-position in writing of a text, from one alphabet to another. Trans-position proposes a move, a change from some place to another, from one state to another; a placing with the mind, with imagination, in another place and time.

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2. Basarab Nicolescu, Transdiscipinarity. Manifesto. Polirom, Iasi, pages 148-150

3. Alain Montandon, The cult fairy tale or the real of childhood, Univers, Bucharest, 2004

4. In Metapoetica, Al. Husar mentions in "Word forward" that "science is democratized just like all aspect of life". "By assuring the knowledge in a field of the real, a science, counts not just through what it makes knowledgeable, but also through the spiritual metamorphosis that is does more profoundly, through what we would call its humanist perspective". Meta-poetics looks at art as an analog of nature, thus is a theory of art founded in a natural-scientific way. Art is a second nature. Art, as a second nature , claims a science capable to study it in its complexity, on the basis of this anallogy

5. Ana Florea (Under the sign of modernism), in "Observator Cultural", YEAR V, nb. 245, pages 16-17

6. Gerard Genette, The art of the opera, Vol. I.

7. Al Husar, *Op.cit*, p. 382-383;

8. BasarabNicolescu, *Op.cit*, p. 125-129;

9. Lucian Blaga, Works, 8. The trilogy of knowledge, Minerva, Bucharest, 1983, pages 216-224 ("Transfigured antinomies"). According to the philosophy of Lucian Blaga, the spirit postulates beyond intellect and intuition, being on a transcendence plain. Blaga talks about the

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application of some solitary notions: for example: Jesus Christ: about who the dogma recognizes his two natures (human and divine) and his own person. 1. The Substance is what persists in a phenomenal complex, substance is the subject that is opposed to attributes. Substance is the identical factor, permanent, behind the appearances or behind the accident. 2. The accident (the apparent mode) is by definition susceptible to change. But in the dogma of the trans-substantiate, the logical reports are canceled. The notion of substance is taken out of its solidarity with the "subject" and is enrolled in the circle of "variability", and the notion of accident is taken out of its solidarity with the variability notion and put in the "identity" category. How dogma and canon are synonymous, from religion we can transfer to aesthetics. A dogma is a transfigured antinomy by the mystery that they want to express. By consequence, in trans-modernism, a negative trait gains a positive aspect when you look at it from a different point of view. Just like we have done in the study about Tudor Arghezi's "paradise", reconverting to positive values the so called defects of the master of "the right words" by Eugen Ionescu and Ion Barbu. So does Theodor Codreanu in chapter I "Intro: at the critics judgment" or "the Cinderella complex" from his massive book "The Bacovia Complex". Junimea, Iasi, 2002. Thus, the monstrous, the deformed dogmatic, shows itself, in its senseless form, full of sense.

10. M. Bahtin, Problems of literature and aesthetics, Univers, Bucharest 1982;

11. Theodor Codreanu, The Bacovia Complex, Junimea, Iasi, 2002, page 98.

12. Ion Popescu Bradiceni, Jonas, in the belly of the fish, Napoca Star, Cluj Napoca, 2004, page 185

13. Eugen Todoran, Lucian Blaga. Myth, poetry and poetic myth, Grai si Suflet, Bucharest, 1997, page 411

14. Transcendence, as an absolute that reveals among the structures of the world is not sacred, but only am image transparency of the "presence" of the god in nature: "in this sensem the "trans-immanent" term can be applied to Blaga's poetry to define by it the "orgasmic" trans-significance of the myth in the symbolic revealing of the "mystery", as a horizon of "transcendence" in any other human revelation act (Eugen Todoran, Op. Cit. Page. 401); Idem, Ibidem, page 423.

15. Theodor Codreanu, *Op. cit,* p.101.

16. Silviu Doinaş Popescu, Astrolabe for Morgana Girl, Napoca Star, 2004

17. Angela Bidu-Vrănceanu, Cristina Călăraşu, Liliana Ionescu-Ruxăndoiu, Mihaela Mancaş, Gabriela Pană Dindelegan, A dictionary for language sciences, Nemira, 2001

18. Umberto Eco, the limits of interpretations, Constanta, 1996, page 242

19. Theodor Codreanu, Op. Cât. Junimea, Iasi, 2002, page 99

20. The main character of the „World in two days" has a double nature. Antipa is a man with twin lives: an Apollonian one and an infernal one: he has the gift of divinity but acts like a buffoon: he dies, killed by am alter ego, Anghel; Antipa is the man that is alienating his essence, he virtualizes the good part of his being, installing himself in mediocrity. The pages of the book seem transcribed from old notebooks and tapes. Through the transfiguration modality of the material in his space, the trans-novel "The world in two days", by George Balaita is an initiatory novel, having as model "Ulysses" by James Joyce and "The philanderers of Old Courts" by Mateiu Caragiale, both of them trans-novel from the Desperado category.

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