UNDERSTANDING THROUGH DENIAL AS COGNITITVE ELEMENT IN BLAGA'S POETRY

Maria Dorina PAŞCA[1]

Abstract

Understanding through denial proves to be a challenge for the poet but also for the one who develops through knowledge. Thus, cognition in Blaga's poetry is alive, measurable through gesture and commensurable through ideas, urging us to venture into the psycho-philosophical prospecting of the word.

If we reveal to the world the secret of interpretation, negation remains to be positive, that license that leads to cognition. And interpretation is only the first step of knowledge; the rest in Blaga's universe is chained in anxieties and impenetrable.

The poem "Talcuri" builds thus, through negation and knowledge and challenge being perceptible by deciphering the attitude towards the line of knowledge.

Keywords: negation, cognition, interpretation.

Lucian Blaga can be seen from the perspective of the man, poet and/or philosopher to whom incomprehensible may become comprehensible and the comprehensible may become incomprehensible bringing us on the territory of cognition, fact that determines attitudinal reactions at finding out the state that triggers it. Thus the poet "hides" in his own universe, searching for the Philosopher's Stone. He urges supposing that from his own cognoscible state knows, because he suggests:

"Sapă, frate, sapă, sapă
până dai de stele-n apă".
(Sapă, frate, sapă, sapă- vol. Nebănuitele trepte-1943)

thus the certitude brings fulfillment and value.

The poet not only **hides** but also **vanishes** because:

"Dacă m-aş pierde în toate
şi-aş rămâne fără nume
aşa ca o pană căzută din zbor din aripa pajurei,
n-aş mai fi singur pe lume"
("Dacă m-aş pierde în toate - vol. Nebănuitele trepte-1943)

his identity creating a new knowledge doubled by his own experience because as Icarus he wanted to fly, but unlike him**, me, the one that vanishes in everything**, I can find myself into the infinity of eagle feather rituals that **scents** the world in falling. Than into the sinusoidal touch of the gliding, **I wouldn't be alone in the world**, fact that would determine the completeness in the absence of punishment of "remaining alone in the world".

In fact these are states of knowledge enrolled into the usual round form of the meaning that allows to the word to enter inside the fortress of mind triggering through

[1] Lecturer Dr. Psych., University of Medicine and Pharmacy, Târgu-Mureş

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attitude… the incomprehensible. We reach into this context of philosophical game, but also the psycho-linguistic one, **to interpret the interpretation,** finding **interpreters** like those who become gatekeepers of the meaning of knowledge. All these start into their natural flow, determining comprehensions, interpretations through… their **denial**.

The poem **Tâlcuri** from the volume "Nebanuitele trepte" – 1943, may pass easily unnoticed by some, if the nine lyrics wouldn't sent through their subtlety to knowledge. It flows through denial, opening the way to knowledge because the one who wants to know, to make, to undo and convert many things, in acknowledging their **interpretations**, can only be a traveler, making of us its readers, interpreters, presenting in forms:

Tâlcuri

Tâlcul florilor nu-i rodul,
tâlcul morţii nu e glodul .
Tâlcul flăcării nu-i fumul,
tâlcul vetrei nu e scrumul.
Tâlcul frunzei nu e umbra,
tâlcul toamnelor nu-i bruma,
dar al drumului e dorul,
tâlcul zărilor e norul,
ducăuşul, călătorul.

(în vol. Corăbii cu cenuşa - 1943-1957)

and determining new meanings by denial of ordinary and stereotypes, known and unknown that can bring close the celestial dimensions of cognition, triggering undisguised curiosities.

the poet **denies the known**, meaning:
the flowers can only give fruit,
the death is identified only with the dirt,
the flame must smoke,
the fireplace to have ashes,
the leaf to be transient,
and autumn always to whiten of frost?

Certainly not because the poet gives to the reader **the foundation of interpreter**, allowing him to dare to discover through knowledge in every moment, being no longer alone, even if he loses himself. And the interpreter may interpret by himself because:
the interpretation of flower is the love,
the interpretation of death is immortality,
the interpretation of flame is purpose,
the interpretation of the fireplace is the feeling,
the interpretation of the leaf is the eternity,
the interpretation of autumn is durability,

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remaining **the longing** with the path and the sky with the cloud, only him being **the carrier** ready to find Ulysses path to Ithaca of his memories, becoming the seeker the traveler of knowledge.

What says the Oracle? Simple – **Know thyself**, becoming and proving in time to be your own **interpreter**, discovering the world and being the traveler of knowledge, approaching to the mystery of light.

Thus, subtle, the poet urges us to remember that:

"si tot ce-i ne-nteles
se schimba-n ne-ntelesuri si mai mari"
(Eu nu strivesc corola de minuni a lumii- vol. Poemele luminii- 1919)

making us to discern the meaning, the paradox, even through its denial, drawing the attention on:

"Călătorule, aibi încredere-n graiuri,
cum este al meu.
Nu sunt un zeu,
dar ies curat.
(Inscripţie la un izvor- vol. Addenda- 1920-1951)

he still remaining:

"…mut ca o lebădă.
În patria sa,
zăpada făpturii ţine loc de cuvânt.
Sufletul lui e în căutare
în muta, secular căutare
de totdeauna.
şi până la cele din urmă hotare.

El caută apă din care bea curcubeul.
El caută apă
din care curcubeul
işi bea frumuseţea şi nefiinţa."
(Autoportret- vol. Nebanuitele trepte-1943)

Yet we can ask rhetorically – was, is and will be the poet an interpreter of knowledge? After those encountered it is certitude that the poet is the interpreter of silence, immortality and of the word hidden in the meaning of its incomprehensible, letting the reader to know him through his own spiritual feeling and fulfillment and becomes for his own soul **interpreter**.

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