LUCIAN BLAGA – METHAPHYSICAL COORDINATES OF THE POETIC DISCOURSE

Preliminaries

Born on 9 May 1895, Lancrăm (Sebeş-Alba), Lucian Blaga dies on 6 May 1961, in Cluj. After primary school in Lancrăm and Sebeş (Alba), he continues his schooling at "Andrei Şaguna" High-school in Braşov, and at Sibiu Theological Seminary (1914-1917), where he enrolls to avoid his recruitment in the Austro-Hungarian army. He continues his studies at the Faculty of Philosophy of Wien University and becomes doctor in philosophy with the thesis *Culture and Knowledge* (1920). He enters diplomacy as a press attaché and counselor at the Romanian Legations in Warsaw, Prague, Bern, Wien, Lisbon. In 1936 he becomes member of the Romanian Academy (the reception discourse is suggestively entitled Eulogy *to the Romanian village*). He is a professor at the Culture Philosophy department of University of Cluj, especially created for him (1939-1948). After the education reform he is dismissed and becomes a researcher at the Institute of History and Philosophy of Cluj (1949-1953) and at the section of literary history and folklore of the Academy, Cluj branch (1953-1959). Lucian Blaga was also a founding member of the journal *Gândirea,* chief-editor of the journals *Cultura, Patria, Banatul, Voinţa.* In 1943 he edits the philosophy journal *Saeculum* in Sibiu. His first poetry is published in the newspaper *Tribuna* in Arad (1910). He also collaborates with: *Românul, Gazeta Transilvaniei, Convorbiri literare, Pagini literare, Luceafărul, Viaţa românească, Cuvântul, Revista Fundaţiilor regale, Steaua, Contemporanul.*

He starts his literary career with the volume *Poemele luminii* (1919), followed by other poetry volumes: *Paşii profetului* (1921), *În marea trecere* (1924), *Lauda somnului* (1929), *La cumpăna apelor* (1933), *La curţile dorului* (1938), *Nebănuitele trepte* (1943). Posthumous poetry: *ciclurile Vârsta de fier, Cântecul focului, Corăbii cu cenuşă, Ce aude unicornul.* Poetry of great vital impetuses projected on a cosmic scale and of the Dionysian identification of the Self with the primary universe (in his first volumes), Blaga's lyric witnesses an evolution marked by the drama of the "metaphysical sadness" of the problematic man estranged from genesis

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"mysteries" of the universe and aspiring to the recovery of the originary equilibrium, under the sign of a "reintegration myth" in an ideal space of Romanian spirituality.

Blagian dramaturgy (*Zamolxe* 1921, *Tulburarea apelor* 1923, *Meşterul Manole* 1927, *Cruciada copiilor* 1930, *Avram Iancu* 1934) is characteristic to the expressionistic dominant feature of Blaga's writings. The writer highlights in his plays the existential elementary of symbolic and mythic origin, in conjunction with the aspiration to the absolute The mythic is interweaved with the historical, and the absolute with the contingent get reconciled.

The philosophic work is very large and it is organized in four trilogies (of knowledge, of culture, of values and cosmological), making up s system where "pure thinking" substantially communicates with the "mystic thinking". As a matter of fact poetry and philosophy are co- substantial at Blaga because the lyric delight is nourished with serious interrogations regarding the existence and the philosophical thinking surprises through the metaphorical density the poetry vision as well. Blaga's philosophical system is centered on the issue of knowledge and on that of culture philosophy. In the center of knowledge problematic is the *mystery*, an element that defines human existence; in Blaga's vision, man is an amphibious being that is living submerged both in the real world and in the mystery. Through art, religion and philosophy, man aspires to the revelation of mystery, but the "Transcendent Censorship" established by the *Great Anonym* (Divinity) between him and humankind prevents the understanding of the existential essence. Through dogma man has to accept the mystery as such.

According to Blaga there are two types of knowledge: *paradisiacal* knowledge, logical, rational, that tends to reduce mystery by conceptualization and *luciferian* knowledge, whose purpose is not revealing the mystery but its potentiating character. In the area of culture philosophy Blaga uses the concept of *style,* a group of features determined by unconscious factors and influenced by a spacial and temporal horizon. According to this vision, the specific of the Romanian culture is the "mioritic space"- a spacial horizon defined by *plain* (valley/hill alternation). This *mioritic space* is evoked by means of *doina*, a literary species that expresses the melancholy of a soul that ascends and descends "on an indefinite wavy level." In the domain of style philosophy, Blaga

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considers that metaphor is of two types: *plasticizing* metaphor, that aims at assigning material form to an act of life, without imaginatively enriching its content and the *revealing* metaphor that aims at revealing an essential mystery.

Blaga's work is completed by a collection of aphorisms (*Pietre pentru templul meu, Elanul insulei, Discobalul*) and essays (*Isvoade, Aspecte antropologice, Fiinţa istorică, Încercări filosofice*).

Blaga's memoirs include *Hronicul şi cântecul vârstelor* (1965) and a posthumous novel *Luntrea lui Caron* – with evident autobiographical elements.

The evolution of the lyric universe

The poetry of Lucian Blaga has been framed by the literary criticism mainly as representative for expressionism with metaphysic support. Ovid S. Crohmălniceanu notices in this respect that "the impressive work of the poet represents the highest expression of the metaphysical sensibility in Romanian literature" (1). "Violent modernist, even expressionist in his dramas", "anti-symbolist in poetry" (E. Lovinescu), Blaga is, in the vision of the critic Marin Mincu, "the first great Romanian poet that manages to finally synchronize the Romanian poetic forms with the European ones." Actually Marin Mincu is the most fervent supporter of Blagian expressionism: „ If we are to exclude Urmuz [...] and Tristan Tzara [...], Blaga stays as our most representative poet as regards the performance of one of the major revolutionary tendencies within the exclusively autochthonous space. This is the manifestation of the expressionist poetic tendency." (2) or "In the main, [...], Lucian Blaga will rewrite the repertoire of the traditional poetry conferring it its effective participation to the modern myth of poetry especially by its conscious affiliation to the expressionist poetic method" (3). Another critic that dealt with the Blagian lyric, Ion Mariş, observes the existence of a convergence correlation between traditional and modern: „Expressionist poetics becomes in the case of Blaga a generous synthesis of modernist avangardistic art in its form (thus one that separates from tradition, at least on the level of the text rhetoric), but traditional in its content. This «content» must be searched for, as Blaga demonstrates us, in the ancestral foundation of our spirituality, in

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the tamed Thracian-Dacian Dionysian, then in the Sophic-Apollonian light." (4)

For Blaga the village represents a matrix space, an original element where human being finds its plenitude and ontological harmony, surpassing the impasses and the gnosiologic apories that lead to alienation, distancing from "the mystery horizon." Within the *mioritic space,* Lucian Blaga realizes that in doina, an expression of archaic and sacred character of the rural space, „the melancholy, neither too heavy, nor too light, of a soul that ascends and descends on an indefinite wavy level, further and further, again and again, or the missing of a soul that wants to go over the hill as an obstacle of fate and who will always have another and another hill to go over, or the tenderness of a soul that travels under the signs of a destiny that has ups and downs, level elevations and descends, in a repeated, monotonous, endless rhythm. (5)

The evolution of Blagian poetic universe is marked by „the power to change the ontological status of the given real, of converting its elements into images of the paradisiacal or the apollonian, touching not only the esthetic feeling but also the existential one." (George Gană). Marin Mincu also observes a development of Blagian poetic structures: „This poetic discourse is at the beginning an expressionist cry compressed in vertical visual forms after which it becomes evident the smoothing down of the expressionist combustion in the metaphysical spacial modeling, then followed by the classicization stage when the poet turns to the folklore patterns." Gheorghe Crăciun also observes the differences that can be established between the Blagian expressionism (within which, contrary to the Western one, the lyric self does not surrender when faced with the phenomenal): „A symbolic subjective individuality that consumes its energies in a kind of static of resigned despair gets to be known, without desiring to change its condition or to leave the spacial and temporal restrains and also generates in all its actions the suspicion that everything is predestined, that the human being is included in an implacable destination that is negative and incomprehensible." (6)

D. Micu places the Blagian lyric under the sign of the phenomenal stating that "expressionism grows and develops from impressionism: the poet writes down an impression which then amplifies up to the cosmic, until transcendence." The critic also observes a rhythmic gradation of vision that progressively measures its volutes in a harmoniously articulated

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poetic universe: frequent in the idea, the real implants in the dream, the image becomes symbol, parable and myth."

The poem *Eu nu strivesc corola de minuni ale lumii,* which opens Blaga's debut volume, *Poemele luminii*, offers a primary image, essentialized, of his vision, the way it will develop throughout his entire work. Cristian Moraru observes that the poem is the „confession of the being that defines itself by its availability not to obstruct the Sign in the obstinate search for significances, of not aggressing the forms that refuse, when hastened, to reveal their mysterious contents." The fundamental equation -*I/universe*- appears as „a double relation of integration, of the fragmentary subjectivity within the confraternities Big Whole and of the world in interiority permeable to the sharpest movements of originary substance and energy" (Ion Pop). In front of the universe seen as a „corolla of wonders", the poet appears as a purveyor of nocturnal, encompassing „light" that favors identification with the external part of the world and which is radically opposed to „others' light"-symbol of interrogative consciousness that dismisses mysteries. Between the hypothesis of the integrated Self and the one estranged from the originary realities, Blaga will build an exemplary biography, as part of poetic myth fully connected. This myth is supported, as Ion Pop observes, by the configuration in his poetry of a space that is emblematic, archetypal, a „mythological geography" rooted deeply in the universal imaginary.

Poemele luminii (1919) represents a Dionysian stage in Blaga's poetic evolution. Mobilized by "tremendous impetuses", in intimate harmony with the rhythms of a nature in full genesis effervescence, the lyric self expresses in a hyperbolic gesture the will of encompassing, of fusion and assimilation of the entire universe, in a titanic aspiration of over-passing the limits of individuality. The Dionysian impetus is the one that assembles the poetic images, imposing the fervor of living and feeling. Friedrich Nietzsche, defining the Dionysian, observes that the self, under the influence of Dionysian impetuses is dynamized by primordial, obscure forces and energies: "Under the Dionysian charm not only the bond between one individual and another is reestablished, but also the estranged, subjugated nature celebrates the reconciliation with its lost son, the man. The Earth gives away its presents, and the beasts from the mountains and deserts approach peacefully."(7). Irrational identity, reservoir of paroxysmal feelings, the "great soul" of the poet imposes the cosmos his

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own dynamics or it accepts being invaded during the moment of meditative calm by the secret, nocturnal, mysterious move of nature. Grafted on the poet being, the world urges the poet to reveries where life and death intertwine provoking the departure from the self and invoking a dramatic confrontation of energies. Freed from the classic constraints, the lyric discourse seems to harmonize with the flux of feelings, with the so diversified affective register of the poet. Often, the poetic rhythm receives an aphoristic direction that betrays the still imperfect alloy between the reflexive and imagistic level of poetry. In Lucian Blaga's work there has been recorded the presence of a panpsychism, of a panspiritualism that in the vision Ştefan Aug. Doinaş represents "a kind of pure poetic factionalism according to which the spirit, under several forms, acts as if it were material, and matter transfigures as if it were touched by a kind of grace" (8).

In *Paşii profetului* (1921), although it stays as a "generic cosmos", Blaga's world is set under the sign of Pan deity (deity of nature in germination) gaining in plastic density, in picture relief. The world is now a new Arcadia- a space of sleepy germination, of euphoria, in the middle of a solar nature. In "Bătrân şi orb", Pan communicates with the exterior only through the elementary senses, he allows being watered by the "warm drops of dew", touches with voluptuousness the buds and "the soft wool buttons" of lambs; in this Eden space the entire earth is "only wheat cropland and grasshopper song", the being abandoned to the rhythms of being without wishes, reproofs and remorse; only body and only clay."

G. Calinescu coments in this volume from the perspective of a subtle perception, of an unconditioned melting with the phenomenal: "In *Paşii profetului*, in *Zamolxe*, pantheism, or better said panism is fulfilled with the artistic superior means and according to our agrarian condition, in a pastoralism where all the elements of the Virgilian bucolic are to be found: Pan «ovium custos», canicular heat of the fields, the beetles, the sleeping poppies, lizards, pan-pipe, the old trees, the milk that flows, honeycombs, nuts, fruits in general (…). More than a mythological memory, Pan is in the bucolic of Blaga an embodiment of the voluptuousness of participating to all reigns, and especially to detect the little vital movements (…)".

The poetic cycle *Moartea lui Pan* announces the closing of this Eden age and the inauguration of another under "metaphysic sadness." The plenary living unmediated by the real is replaced by the restless aspiration

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to a spiritual "beyond" almost undecipherable in the signs of the given world. Once with the "shadow of the moon color, of Christ" the problematic man enters the stage, marked by his individual status consciousness and excluded from the initial mundane paradise. Sensorial blindfolding and communicating are followed by the inquiring look, distanced from material things, the work of the disturbing "thought", of the interrogative excess, of rationality. The poetic self acquires a tragic dimension, due to the rational knowledge, one that establishes in the world the *difference*. The poetic self acquires a tragic dimension due to the rational knowledge, the one that sets the *difference* in the world, suggesting the idea of perishability and of the ephemeral, of the alienation of the human being from its original and essential part, as Dumitru Micu observed: "The tragic destiny is its definition, because Jesus, in Blaga's representation, completely opposed to that of Nietzsche is Luciferic. Conceived under the forbidden tree, his blood is poisoned by the venom introduced by the snake (analogy to the viper bite suffered by Zarathustra in the nietzscheian myth) in the apple that he gave to Eve. In the same apple is hidden the feeling of atonement, that is implicitly of rising to the divine condition: the cross" (9).

This attitude is not from one perspective similar to the "modern nihilism" that Ioan Petru Culianu speaks about. There is also a hard melancholy that confesses the departure of the poetic consciousness from the mundane space, a melancholy that is not far away from the one acknowledged by Nietzsche in a fragment from *Dincolo de bine şi de rău:* „ How well have we managed to make everything around us clear and free, facile and simple! How we knew to let our senses wonder around the superficial ones, and to inspire our thinking with a divine desire of joyful leaps and false reasoning!- How well we could manage to preserve from the very beginning the ignorance to enjoy a freedom, of lack of worries, of imprudence, of a zeal and of a joy of living almost unbelievable, to be able to enjoy life!" (10).

From now on, especially in the volumes *În marea trecere* (1924) and *Lauda somnului* (1929) Blaga's poetry becomes a heartbreaking lament on the theme of estrangement and split from the cosmic Whole and, at the same time, an evocation of an ideal territory where "nothing desires to be other way than it is" and whose prototype is the Romanian archaic village "placed in the centre of the world" and "cosmic horizon". In the

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perspective of the problematic self, the word appears as a "falling apart paradise" mined by a "nameless disease", threatened by downfall and death. In these creations obscure forces disturb the primary order of the cosmos, the landscape becomes hallucinating and the beings seem subjected to a strange fascination of the depth, of the impenetrable, of the mythic mystery: "pătrunse de duh / feţele-şi lungesc ceara / şi nimeni nu mai caută vindecare" sau "pretutindeni e o tristeţe. E o negare. E un sfârşit." Sleep is for Blaga a symbolic archetype that presupposes the split of the Self from the diurnal universe and from the conceptualization of the rational consciousness and the reunification within the paradigmatic space of essences of the original status, as Mircea Vaida also observes: "The monad of sleep is according to Blaga a remembrance, a return to the archetypes, a self-knowledge of the spirit according to the Hegelian definition of history (11).

Blagian's sleep, even though unfolds under a nocturnal register, it is not one from the a profound regime, because, as Gaston Bachelard observes, "the nocturnal dream is not ours. It is not our property. For us, it is a kidnapper, one of the most disconcerting kidnappers: it kidnaps our being. Nights have no history. They do not connect one to the other. " (12). One can state that Blagian sleep belongs primarily to the category of reverie. The distinction between reverie and the nocturnal sleep is operated with convincing illustrations and arguments by Bachelard: "the essential difference between the nocturnal sleep and reverie, a difference that belongs to the phenomenology: while the dreamer of nocturnal dream is a shadow that has lost his Self, the reverie dreamer, if he is more or less a philosopher, can formulate a *cogito* in the centre of his dreaming Self." (13)

Marin Micu states that in the volume *Lauda somnului* „ a new side of the poet's art emerges, namely the space vision, the premeditated placement out of duration. The poet truly becomes an *expressionist artist*, a thing that is evident in the titles of his poems, most of which having themes that could be considered very well as belonging to the expressionist art: «Holy Bird» (sculptural theme declared in the poem dedication), «Old City», «Sunset», «Bent Head» (expressionist art detail) , «Perspective», «Past landscape», «In the mountains» etc." (14).

Noticing the way in which in the volumes *La curţile dorului* or in *Nebănuitele trepte,* for example, the Blagian expressionism becomes

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autochthonous, being impregnated with musical accents and thrilling of the Mioritic space, Marin Mincu observes that “the form becomes content, and the content justifies formally by itself, namely it is « melt within the form »; this way the work appears to be exactly what it is and not something else (it does not resort to allegories or to other procedures of symbolization, it does not want to express something else but itself as presence of a content). (The expressionist musicality is thus fundamentally different from the meaning of the symbolist imperative: «De la musique avant toute chose!»). The content of the expressionist work intends to transgress any dealings with the form and to display as being nude.” (15).

The feeling of guilt becomes even more overwhelming as the poet “mysteries murderer” feels that the source of this split is in his own interior universe: “vieţii nu i-am rămas dator nici / un gând / dar i-am rămas dator viaţa toată”. The image of a world set in its ancient patterns will represent for the poet a continuous “reproach” and an urge as well to return to the “village soul”. “in the circle of the same hearth”. Blaga re-actualizes here the traditional theme of the “uprooting”, frequent in the Transylvanian poetry (Iosif, Goga), but conferring this topos metaphysical dimensions because his estrangement surpasses the historically conditioned reality, imposing itself as a reason of a meditation with much larger ontological implications.

Blaga’s love poetry is grave, its main forms being hymn and elegy, praise and lament. The lyric lament of the poet is caused by the loss of love that is equivalent to the estrangement from absolute, or with its too late re-encounter when the soul is overwhelmed by the sadness of the great passage. Even when it is not actually elegiac, the erotic poetry of Blaga has a pathetic note that reveals the melancholic character of the poet. This is because melancholy is with Blaga a structural given element, as it is the capacity to perceive the being and to participate to it by contemplation. Blaga’s poetry has as a background a diffuse state of restlessness and sadness that forms the substance of the lament. The most profound substance of this poetry resides in the feeling of cosmic solitude, of non-communication with the absolute vital foundation of the universe. This is Blaga’s “metaphysical sadness” that materializes in the motifs of “sickness” and “wound.”

In Blaga’s creation there is a permanent tension between the vanity of the one that looks for the mysteries of the world and the humility of the

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Self- abandonment in front of the reality. This tension is solved in an exemplary way through the modalities by which the poetic spirit assimilates the natural world, of history, of culture and transforms it in expression and organizes it according to a new significance. As many modern poets, at first sight, Blaga does not seem to pay any kind of attention to the form or the lyric expression. However, gradually his lyric discourse is more and more constrained by rigor, the language clarifies and simplifies, to finally be on the level of total structuring, a language of a classic type, clear and essential with clear sounds and representations of a total formal balance. Lucian Blaga's poetry configures an ethereal and harmonious cosmos that reflects his inner being, grave and of an exemplary serenity, sometimes problematic, by assuming a dimension of the revealing tragic.

The posthumous poems have a distinct character from those published during the poet's life by their vision and style. Cornel Moraru makes a net distinction between the two categories of the lyric forms: "Called 'poet of the light' (reference is made to the first volumes of verses), Blaga puts on the coat of a telluric poet in the posthumous volumes. One can actually notice a departure from the primordial element, the air (symbol of masculinity) to the element of earth (maternal symbol), a departure from animus followed by a coming to anima. Son of earth, the Self initiates in the mysteries of this universe, which is perceived as a matrix, protective space. Placed in the centre of the "corolla of world's wonders" (egocentrism specific to expressionism), the Self refers to the cosmic to illustrate the ontological value of its movements with initiating meaning. This imaginary space has at its basis the soul of the one inscribed in the world of the diurnal dreaming."

Cornel Moraru, the author of a monographic work about Blaga where the accents between poetry and philosophy are well oriented, considers that "through imagination a world parallel to the real one is created and the creating subject integrates the world within the secured space of reverie, of a dreaming and valuing loneliness on the level of the creative pshychism. The world of diurnal dreaming places the Self on a level that eludes transformation, where the soul is revealed in its entire plenitude of creative state. Thus, the language used by the poets becomes synonymous to the souls' language and poetry includes both the poet and his world."

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In the case of Lucian Blaga, the poetic word is born out of mythical virtual forms of silence, a fact observed by Nicolae Balota as well: "Speaking about the passion of the word and confessing myself as a man of word, I remembered the face of a great taciturn, of a poet and thinker that had a real call of silence. Lucian Blaga- because he is the one I am speaking about- always suspected rhetoric of being a "hollow art". In one of his late poems, when evoking Ulysses, he could not imagine him according to his Hellenic representation as a hero with a flowered speech, but a grave man, enjoying silence: «Deşartă născocire/ e vorba ce ţese.»" (16).

The poetic vision incorporates a stance of the telluric elementary, acquiring chthonian iridescent hues, a fact also observed by Ovid S. Crohmălniceanu: "Blagian thirst of achieving the unlimited is manifested in the interiority of things as Ovid S. Crohmălniceanu notices, comparing Blaga with Novalis and Eminescu; at the same time the critic notes the difference between the love poems published during his life and the posthumous ones:"the angelic character of love is not here the result of puritan idealization of the erotic feeling, or of his abstractization dictated by the vision of the expressionist artist. The dematerializations, the incandescence belong to human condition. Particular, presented with a touching sincerity[…]" (17).

The evolution of Blagian lyrism has, as observed by Cornel Moraru, the form of an initiating way for re-finding the matrix spiritual essence: "All three infrahuman levels, telluric (anima) lower the being then to rise it by accumulating the powers inferior to the man from the rational point of view but superior to him on the physic level. Thus, knowing the universe mysteries, the Self puts on the coat of the initial, of Ulysses returned home from his long journey. Returned to his matrix space, the mind and the heart of the lyric hero can reconstruct the realm of childhood (…) symbolized by the image of the spring that the traveler re-encounters upon his return to the village (…). Thus, the empiric Self values his experience through the representation of the route from childhood to maturity (love). His way is an ascending one, of initiation, re-lived through the unlimited power of memory and textualized through imagination. It is a reliving in anima because it is made in the reverie of the thinker that acknowledges his affiliation to earth, mother of all beings (vegetation, animals) that live in this space under the sign of becoming. Through reverie, the Self gets to

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know the depth of his own being, the removal from time, the silence that bonds him to his world; he thus gets the philosophers' stone of alchemists, metaphorically speaking."

On the other hand the Blagian poetic myth is viewed by the critic Ion Pop also from the perspective of evolution, of the metamorphoses of style the Blagian lyric underwent over time: "Analyzing the articulations of the Blagian poetic myth we could notice that starting with *Moartea lui Pan*, a substantial change of vision takes place, which is equivalent on the level of poetry with what the philosopher Blaga names "ontological rupture." The moment is not left without consequences on the level of the lyric discourse "definition"; we can even say that from now on the problem of such a "definition" can really be considered. It is only through the symbolic death of Pan that the rupture between "sign" and "meaning" can take place and this is felt by the disaggregation times of the mythical "golden age", a rupture that represents a serious deterioration of the magic perspective on the language. Through Pan's and Arcadian universe's disappearance, the 'song' of elementary is interrupted (…). The estranged Blagian man, only in the possession of the "word" will feel in a situation two times precarious, in relation to the two great landmarks, of the yet-unuttered and of the complete uttered. The word will equally reveal itself as betraying the indivisible basis of the original silence and as a capacity of acceding to totality. From here, either the refusal of speech, the ostentatious display of the mute mask, or the aspiration difficult to achieve to get into the possession of the word able to defeat time and the mortal limits (…)" (18).

The topos of light and Blagian poetic myth

Lucian Blaga's poetry met over time several avatars, a certain evolution of the poetic formulas and vision. From the Dionysian ecstasy from the beginning with the thirst of limitlessness and the wish to melt with the universe, to the self-reconciliation and the Apollonian serenity from the last cycles of verses, the Blagian lyric did not stop to continuously search for itself, in its structures and attitudes. In the Blagian poetic mythology the *light* is a privileged topos, around which the other thematic constellations get together.

The founding light , the light that reveals the truths of the world and of the being, the light of love that which installs in the regime of being the miracle of communion and harmony- all these significances of the theme of

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light are to be found throughout the Blagian creation, in diverse modulations and models, sometimes in a non-debatable conjunction with the poetic myth of creation, of the creation of the world in and through the word. Actually, light, word, silence is to be found together in a symbolic unity that relates to Orphism, a coherent and tensioned unity that is noticed, among others by Nicolae Balota: "Thirst of light-escape from light, thirst of silence, aspiration to the word, ambivalent tendencies represented by the tide, flux and reflux of this poetic universe (…). This territory is a continent of sensibility, of the *soul*, of the psychic space.

Blaga is the poet of *anima* in an eternal anguish, in a continuous effort of self-revealing and self-surpassing. Of course that by *anima* we don't mean only the domain of subjective feelings of the poet but that of experiences that surpass this subjectivity. Lucian Blaga is not the poet of existential adventures but of essential experiences. We intend hereby to follow the metamorphoses of this topos, the *light* in several poems representatives for such a lyric representation: *Eu nu strivesc corola de minuni a lumii*, *Lumina raiului* and *Biografie*. The poem *Eu nu strivesc corola de minuni a lumii*, first appeared in the newspaper "Glasul Bucovinei", no.3/16 January 1919 and was included in the volume *Poemele Luminii* from the same year. The poem can be approached both from an exclusive esthetic perspective, but also from the perspective of its value as *ars poetica,* to the extent to which the poet incorporates in its verses an entire conception of the world, of art, of the role and the finalities of poetic knowledge in conjunction with the mechanisms of the rational knowledge.

Revealing for the interpretation of this poem is an essay later published, entitled *Cunoastere Luciferica* where Blaga refers to the instruments and the roles of human knowledge. The philosopher believes that he could circumscribe *paradisiacal knowledge* – logic, rational, founded on reasoning and axioms that proposes to reveal, to explain and to name the mystery and *luciferian knowledge*, based on ecstatic intellect, knowledge that aims not at lowering but potentiating the mysteries of the world.

The literary critic Mircea Martin reveals the semantic and metaphysical elements of this first volume, realizing that in a simpler, more naïve less adequate way- and as such more obvious- , Blaga confesses in the poems from the beginning a fundamental tendency of his creative – that of looking in the life forms in the nature's embodiments, a principle, and if

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possible, an origin point, a generating centre (…). In any case, even from the first volume, one can notice the effort of departing the contingent as well as the organic (and programming) prone to the mysteries of a cosmic existence where life itself and life as such are not events but phenomena in a series. The contemplation of the world "wonders" is actually a foreseeing of the essence of life plenary manifested in the time and space of "wonder." The privilege belongs exclusively to poetry (…). *Poemele luminii* reveal to us as a programmatic volume not only through a title or another, or through the more explicit character of the poet's intentions, but also through his wholeness because by relating to the entirety of the work he reveals a certain prospective significance. As we have said, the poet circumscribes here the themes and "reserves" them as if for an ulterior consolidation that will change or secure one or another feature. Through the precocity and the abundance of poetic arts, through the work's arrangement and the structure of the lyrism itself, Blaga reveals as a poet anticipated by a program. Thus, not in the respect of following as such from one title to another, or from one verse to another of some intentions or preliminary ideas, but in respect to the capacity that he proves in watching his work from above, in directing it through a global projective thinking (…)" (19).

Blaga confesses his adherence to an intuitive knowledge, poetic, luciferian, knowledge that emphatically embraces the existence depths without trying to disassemble the mechanisms through rationality. A certain emphatic attitude, of affective understanding can be recovered also in some aphorisms of the author of *Poemele luminii* , revealing for his conception: "Sometimes our duty in front of a true mystery is not to reveal it but to get it as deep as to transform it into a greater mystery." In another aphorism Blaga nuances and develops his gnoseologic position:

Over centuries philosophers have hoped to finally discover the world mysteries. Today philosophers no longer believe it and they complain about their incapability. However I am glad that I do not know and I cannot know what I am and the things around me, because only this way *I can project in the mystery of the world a meaning*, an importance and values that spring from the most intimate necessities of life and of my sole. Man must be a creator, - that is why I joyfully give up on absolute knowledge." Evidently, *Eu nu strivesc corola de minuni a lumii* is not a simple illustration of such as conception. Structurally, Blaga's poetry has several series. The first one reveals the relation between the lyric Self and the universe, from the

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perspective of the world knowledge. It is very eloquent the use of the 1st person personal pronoun, of the verbs in the present Indicative, of the possessive adjectives- all these grammatical, stylistic modalities having the role of stressing the central idea of the poetry, that of the poet's adherence to the luciferian, intuitive, participative knowledge.

The metaphor "corolla of world's wonders" defines the synthetic and symbolic representation of the universe mysteries, particularized by "flowers", "eyes", "lips" and "graves"- by which Blaga suggests the essential elements of the existence: love, spirituality, logos, nothingness: "Eu nu strivesc corola de minuni a lumii/ şi nu ucid/ cu mintea tainele, ce le-ntâlnesc/ în calea mea/ în flori, în ochi, pe buze ori morminte". The second scene of the poem faces us with the condition of others, thus of those that adhere to a rational knowledge and who want to reveal the mysteries of the universe by a logic attempt. ("Lumina altora/ sugrumă vraja nepătrunsului ascuns/ în adâncimi de întuneric"). Following this, in a third moment of the poem, the poet deepens his opposition to the *others' light* by projecting in the myth, through a metaphorical comparison, his own gnoseologic conception: "dar eu,/ eu cu lumina mea sporesc a lumii taină -/ şi-ntocmai cum cu razele ei albe luna/ nu micşorează, ci tremurătoare/ măreşte şi mai tare taina nopţii,/ aşa îmbogăţesc şi eu întunecata zare/ cu largi fiori de sfânt mister,/ şi tot ce-i ne-nţeles/ se schimbă-n ne-nţelesuri şi mai mari/ sub ochii mei". The last scene of the poem brings about the motivation, argumentation of the Blagian poetic creed through love, an essential way of being into mystery and absolute of the man, a feeling of emphatic communion and of revealing the world's mysteries in a sympathetic way ("căci eu iubesc/ şi flori şi ochi şi buze şi morminte"). The poetic light that Blaga chooses is the one that „assures, on the contrary, the coexistence of the diverse in One, covering the dividing lines between beings and things, thus engaging the feeling of being part of the existential mystery" (Ion Pop).

This poem with a programmatic character presents Blaga as a poet of the nocturnal regime of the imaginary and of knowledge, a poet that prefers the diffuse, protective light of the moon to the total clearness of solarity. The poetry also displays a thorough coherence conferred by its bipolar construction, on two axes of significances, according to the two levels of knowledge, symbolically and antithetically represented by "my light" and "others' light." Through its all representations the poem *Eu nu strivesc*

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corola de minuni a lumii faces us with a problematizing, phenomenal, interrogative and antithetic Self that conceives the knowledge of the world's mysteries as an emphatic communion between the intuitive conscience and universe's mysteries.

Another revealing poem for the topos of the *light is The Light,* important creation for the stance of the Blagian Orphism, but also for this thirst of essentiality that was mentioned among others by Nicolae Balota. The poem includes three different lyric sequences. If in the first one and in the last stanza we have a monologue addressed to the loved, the second and the third suggestively create a cosmogonist picture, while the forth stanza includes a rhetoric interrogation ("Dar unde-a pierit orbitoarea/ lumina de-atunci – cine ştie"?). In his poem Blaga assigns the Eros a cosmogonist meaning, one of world's creation, of configuring cosmos. Light is here in conjunction with love, they are two entities that lead to the creation of the celestial harmony, but which incorporate the storm of the affective feeling so characteristic to the human world.

The primordial light is actually synonymous to the attraction of love, that which bonds things together and ascribes them an irrepressible ontological coherence: "Lumina ce-o simt/ năvălindu-mi în piept când te văd/ oare nu e un strop din lumina/ creată în ziua dintâi,/ din lumina aceea-nsetată adânc de viaţă?// Nimicul zăcea-n agonie,/ când singur plutea-n întuneric şi dat-a/ un semn Nepătrunsul: «Să fie lumină!».// O mare şi-un vifor nebun de lumină/ făcutu-s-a-n clipă:/ o sete era de păcate, de doruri, de-avânturi, de patimi,/ o sete de lume şi soare". The voluptuousness of light and of creative love has similarities with the cosmic projections of the Eros from Eminescu's creation. From the cosmogonist picture the poet returns to the individualization of the eternal feminine placed in conjunction with the force of light and love to plasticize beauty: "Lumina ce-o simt năvălindu-mi/ în piept când te văd – minunato,/ e poate ultimul strop/ din lumina creată în ziua dintâi." The Eros feeling is loaded in this major creation of Blaga with orphic meanings: light, as well as poetry, is the creation, structuring of possible worlds, a reencounter of the primordial order, of the archetypal harmony of the being.

Lumina raiului is a poem that brings onto the stage a pantheist and dichotomous vision of existence. The poet finds that the world is the product of a mixture of good and bad, of light and darkness, the same way in the human being the voluptuousness of sin and the mystery beauty get

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harmonized. Resorting to some significances of the bogomilic vision according to which world's creation was presided not only by God but also by Satan, an idea that is valued also in *Mesterul Manole*, Blagian lyric vision is also inspired from the Nietzsche's *will of power*. The lyric self feels acutely the need of limitlessness; it is covered by an orgiastic, Dionysian feeling of melting with the Big Whole, with the world's limits.

The euphoria of senses is conjugated with the voluptuousness of the beautiful. Heaven and hell feed each other their energies and potentialities: "Spre soare râd!/ Eu nu-mi am inima în cap,/ nici creieri n-am în inimă./ Sunt beat de lume şi-s păgân!/ Dar oare ar rodi-n ogorul meu/ atâta râs făr' de căldura răului?/ Şi-ar înflori pe buza ta atâta vrajă,/ de n-ai fi frământată,/ Sfânto,/ de voluptatea-ascunsă a păcatului?/ Ca un eretic stau pe gânduri şi mă-ntreb:/ De unde-şi are raiul/ lumina? – Ştiu: îl luminează iadul/ cu flăcările lui!".

The second sequence of the poetic text deepens the need of body limitlessness of the poet, his aspiration of encompassing the entire universe with his consciousness through the maximum dilated senses. Love, for instance is a feeling of cosmic grandeur where the will of the poet is exacerbated at maximum in a tendency to re-find the supreme communion *Me/ Universe*, and the sensitive capacity is enormous ("Când aş iubi,/ mi-aş întinde spre cer toate mările/ ca nişte vânjoase, sălbatice braţe fierbinţi,/ spre cer/ să-l cuprind,/ mijlocul să-i frâng,/ să-i sărut sclipitoarele stele"). Poem of contraries that make up existence, of antinomies that feed human soul *Lumina Raiului* is representative for Blaga's sensitive-exalting lyric, one where the enormous sensations, the limitless, feelings are emblematic for his poetic vision.

Light as creation, as emergence in the space of being is imagined in *Biografie*. Included in the volume *Lauda Somnului* in 1929, the poem *Biografie* had several forms. The oldest one was entitled *Biografia mea pentru un prieten* and was published in „Gândirea" journal in 1925. The poet is also here tempted by his self-defining through the poetry, he is lured by his self-portrait, an interior one, one that cannot render the data of the external being but rather the imponderable ones, those of mystery and dream being. *Biografie* begins with a circumscribing of the mundane space and of the prickly question regarding his own origin.

World is for Blaga singing, dreaming, impenetrable mystery, an orphic secret and dream. Actually, in Blagian lyric the *Self* and the *World*

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are as Ion Pop mentions “two poles between which a perpetual tension is to develop, a restless tendency of approaching up to identification, two poles of which the most threatened one (but also threatening) is the first- because if the world is presented from the beginning as a completely constituted ensemble, subjected to a superior order, not the same thing can be said about the human subject oscillating between possibilities of contradictory option meant to clarify or to baffle the image about the universe.“

Therefore the confession lyric discourse sees the world as a delight just because its geometry is harmonious, while the Self is in search of its original mystery, “enchanted” or “fulfilled” by its unspoken beauties or by the order that can be guessed in the fragile composition of the elements. Birth is synonymous to an “appearance” in the light: “Unde şi când m-am ivit în lumină, nu ştiu,/ din umbră mă ispitesc singur să cred/ că lumea e o cântare./ Străin zâmbind, vrăjit suind,/ în mijlocul ei mă-mplinesc cu mirare./ Câteodată spun vorbe cari nu mă cuprind,/ câteodată iubesc lucruri cari nu-mi răspund./ De vânturi şi isprăvi visate îmi sunt ochii plini,/ de umblat umblu ca fiecare:/ când vinovat pe coperişele iadului,/ când fără păcat pe muntele cu crini”. Poet’s existence does not develop only in the diurnal regime of the imaginary, only in the space of a total solarity. On the contrary, it consumes within the „circle of the same hearth”, in a mythical and a-temporal space, where the seen and the unseen communicate, where the living ones share mysteries with the ancestors and the poet fully lives the ecstasy of the song and listens with piety the „stories of the blood” from ancestral times. Such an existence resembles a dismantling in the limitless space, a fusion with the originality, with the essential silence of the origins (“Închis în cercul aceleiaşi vetre/ fac schimb de taine cu strămoşii,/ norodul spălat de ape subt pietre./ Seara se-ntâmplă mulcom s-ascult/ în mine cum se tot revarsă/ poveştile sângelui uitat de mult./ Binecuvânt pâinea şi luna./ Ziua trăiesc împrăştiat cu furtuna”).

The motif of the song appears with new accents at the end of the poem. For Blaga, the song is a prolongation in the world of the created, of the original silence meaning that it there that one finds the equilibrium and the harmony that characterize the state of pure pre-verbal virtuosity and not only: through the song, the word’s condition, as name of the estranged fragment, is surpassed in the hymnic Whole the same way the “corolla of world’s wonders” represents a round ensemble that lives through its reunited parts.” The authenticity of the confession travestied in verse is

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revealed from the re-embodiment of the poet's being in the incantation valences of the "song", one that seeks to reveal the entire greatness and deepness of the universe, as well as the "great passage." It is a dim song that gets closer to silence, with agonic words, a melancholic and ineffable song, with tunes more and more subjected to an essential silence: "Cu cuvinte stinse în gură/ am cântat şi mai cânt marea trecere,/ somnul lumii, îngerii de ceară./ De pe-un umăr pe altul/ tăcând îmi trec steaua ca o povară."

Interior biography that transcribes the essences of the Blagian soul, the poem has the resonances of an non-faked confession, where the most profound feelings of the Self are to be found. In Blaga's poem the light topos is, as we have seen, a privileged one through the metaphorical and symbolical character that is ascribed to it but also through the multiplicity of meanings that it masters in its multivalent structure. Light and word, the poetic myth and silence represent essential themes of Blagian lyric universe, intertwined in a defining, fundamental symbolic constellation.

Stances of word and and silence in Lucian Blaga's poetry

In the vision of the poet from Lancram, the word represents a form of devalued communication that is based on ostentation, on non-hiding, therefore, a totally limited value in the attempt to decipher the mysteries of the universe, to express an ultimate, essential, un-analyzable reality. If in its sound reality the word distorts the authentic meaning of the things, silence is the modality by which the essence of the real can be transcribed thus surpassing the crisis of human communication. In a books published in 2003 *Chipuri tăcute ale veşniciei în lirica lui Blaga*, V. Fanache analyzes the main conceptual configurations of a „poetics of silence" connected to the „silent expressionism" and in the perspective of a mimetic art, lacking visionary expansion. The new style that Blaga turns into theory produces a mutation from one accessory to the essential, from concrete to abstract, from immediate to transcendent, from word to silence."

Marin Mincu perceives Lucian Blaga's poetry from the perspective of the metamorphoses and semantic, metaphysical and expressive avatars that he assumed: Beyond the data of the intellectual biography, *Poemele luminii* include *in nuce* all the elements of the expressionist program: the feeling of the absolute, the vitalist history, nietzscheean exacerbation of the creative Self, the authentic revival of the primitive mythic background, the

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interiorization and the spiritualization of the scenery, the maximum visionary tension etc. The attitudes and the images of Blagian poetry are initially expressionist (…). Although *Poemele luminii* take over expressionist elements, they manage to suggest only the persistent aspiration of the matter towards an absolute cosmic embodiment; the existential and the human appear only as a way of manifestation for the abstract phenomenal. The city with all its expressionist frights, a recurrent motif at Georg Trakl or at Gottfried Benn, is not yet an actual element of the imaginary universe at Blaga; it is as the village, a concept that is inhabited by other concepts and is not populated by living beings yet (...). In *Paşii profetului* one can already feel a change of the tone and attitude, thus, the phenomenal Self gradually disappears from the front scene of the poem and is replaced by an „anonymous" entity- Pan deity. Of course that from this perspective one can interpret the matter of the first volume also as an attempt of the expressionist anonymity towards cosmic re-integration. But, the second volume marks a calming of the primary energies, pushed to the hysteria of the cry in *Poemele luminii*; now we do not assist to that stoned thrill of ecstatic silence, but to the "process of relaxation" that is accomplished as the act of reading advances; we no longer see the matter in Van Gogh-like flames, but we feel the smolder under the summer ash, the underground bustle of metamorphoses that start to transform the silence of the archetypal forms in as many problems open to new questions (…). Having started from the expressionist ground, Blaga adds the metaphysical wings that no European expressionist poet had worn before; in his high, theoretical and practical exemplarity the Romanian poet will fulfill what we can call the "Blagianization of expressionism." This is made by the complete departure from the real; the poet makes an imaginary universe where the expressionist motifs and figures can still be perceived as some hidden magnets and around which a palpable matter has collected, but one of a "Blagian" identity that has the function to cover and obscure the initial matter. This poem no longer had the initial incandescence but irradiates a metaphysic tension (…). In the third stage of the Blagian discourse the *utterance structure* appears (…). In this last evolution the Blagian poetry finally surfaces on the level of the Blagian discourse without requiring rhythm, rhyme, and other traditional prosodic elements, even overusing them by resorting to folklore models. The themes of the poetry get autochthonous in a programmatic manner. The self is not either

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phenomenal or anonymous but problematized and one almost *domesticated* that returns to the intimate and patriarchal joys of life. ” (20)

Regarding the postulate of the mystery as an essential dominant trait of Blaga’s lyrics, the poetics of the silence is associated to the shadow and to sleep. As V. Fanache observes, silence is “similar to the non-created and to death, it is secret and, above all, it reveals itself as mystery. The mystery is the metaphor concept which lies at the foundation of Blaga’s philosophy and esthetics. The equivalent of mystery in poetry is the silence. Mystery, alongside with silence, represent the ‘live metaphor’ of Blaga’s creation in all its compartments, philosophy, theater, poetry”. The frequency and the overwhelming importance of silence, in all its forms of poetic manifestation, is of foremost position, as V. Fanache observes: “the devaluation of the word and its replacement with the objective ‘being’ of the world, with the silent face of things, living and secrets as well as with everything connected to the refusal of utterance to the benefit of fertile internalization promote an esthetics of the silence, which Blaga illustrates at the complex level of an innovator, joining other great creators. The option for the art of silence is sustained by Blaga with an out-of-ordinary doctrinaire pathos emerged form the conviction that the way of poetry has stopped being the way of the word exclusively; the image of the universe and of the human being in their objective manifestation – which are images in themselves, hard to explain logically, and purely poetical – seem to be more revealing than the descriptive effort or that of knowledge”.

By repudiating the word, as a rationalized modality which is insufficient to decipher existential mysteries, Blaga seeks to reveal the eternal landmarks of the universe, the “faces of immortality” which can only be fragmentarily reflected by the verb. As V. Fanache points out, the faces of immortality have undisputable ontic reality: “By acknowledging them, one also acknowledges their objective presence, they are not a product of words, but products of the universe existent prior and post man’s passage through the world. They are not perennial. We do not know precisely who and what these faces are, but we live together with them, we are aware of their identity and contaminated by their emerging substance (‘my light’) without being able to influence them in any way. We are addicted to these faces, crossed and left by them in complete secret. The silent faces of immortality cannot be considered fictions”.

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Ion Pop also considers that "Blaga's alienated man whose only belonging is 'the word' will find himself in a situation twice as precarious compared to the two great landmarks, that of the yet to be spoken and that of the fully spoken. For the word will appear to him both as a betrayal of the indivisible background of the primordial silence and as incapacity to accede to totality. Hence is the refusal of speaking, the ostentatious display of the mute mask or the not easily accomplished task of appropriating the word which should be capable of conquering time and the limits of mortality (…)".

The dialogue of the human being with divinity is instituted in the poem *Psalm*. In fact, the relationship between I and transcendence is a privileged theme of Blaga's poetry. It is a relationship based on a metaphysical feeling of existence, a feeling which is acutely sensitive to mystery and myth. The poet even traces down a sort of genealogy of the religious feeling, one which combines the joy and trust in the divine force characterizing childhood with the sadness which accompanies the awareness of the world degradation, of universal decline and of deserting the meanings of sacrality. The poet's loneliness has as a corollary the solitude of the divine being, represented as *deus absconditus*, a divinity which, after having created the universe via a demiurgic act, hides itself in an unknown place, oblivious of its creatures' claims. The significance of the godly claustration in a 'locked up' sky escapes the poet and is very close to Arghezi's lyrical attitudes in "Psalms".

The lack of the dialogue I / God, the incapacity of authentic faith, the absence of genuine potentialities to decipher the signs of the world lead to a feeling of acute metaphysical sadness, of agonic life in a disintegrated space, characterized by the dissolution of sacral significances: "O durere totdeauna mi-a fost singurătatea ta ascunsă/ Dumnezeule, dar ce era să fac?/ Când eram copil mă jucam cu tine/ şi-n închipuire te desfăceam cum desfaci o jucărie./ Apoi, sălbăticia mi-a crescut,/ cântările mi-au pierit,/ şi fără să-mi fi fost vreodată aproape/ te-am pierdut pentru totdeauna/ în ţărână, în foc, în văzduh şi pe ape./ Între răsăritul de soare şi-apusul de soare/ sunt numai tină şi rană./ În cer te-ai închis ca-ntr-un coşciug./ O, de n-ai fi mai înrudit cu moartea/ decât cu viaţa,/ mi-ai vorbi, de-acolo unde eşti,/ din pământ ori din poveste mi-ai vorbi".

In the poet's assumption, God is "non-moving identity", complete purity which does not reveal itself to people, which does not expect

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anything, which delays its hierophany and constantly hides from the regard of the insignificant, of the ones born of dust ("În spinii de-aci arată-te, Doamne,/ să ştiu ce aştepţi de la mine./ Să prind din văzduh suliţa veninoasă/ din adânc azvârlită de altul să te rănească sub aripi?/ Ori nu doreşti nimic?/ Eşti mută, neclintită identitate/ (rotunjit în sine a este a)./ Nu ceri nimic. Nici măcar rugăciunea mea"). Towards the end of the poem, the poet's interrogations turn into sadness, the lyrical I falls into the night, but so does the poet's own soul, falling into an apocalyptic night of nightmare and ashes, when the voice of the psalmist has resonances of despair, of the agony of hope: "Iată stelele intră în lume/ deodată cu întrebătoarele mele tristeţi:/ Iată e noapte fără ferestre-n afară./ Dumnezeule, de-acum ce mă fac?/ În mijlocul tău mă dezbrac. Mă dezbrac de trup/ ca de- haină pe care-o laşi în drum". "Taking one's body off" has the connotations of renouncing his own identity and also renouncing the communion of the I with the Totality of the universe, in an attempt to rediscover the essential reasons of his own being.

The poem *Paradis în destrămare* appeared in the volume *Lauda somnului* in 1929. the theme of the poem is that of the rupture of the paradisiacal state, being taken from the *Genesis: "*So he drove out the man; and he placed at the east of the garden of Eden the Cherubim, and the flame of a sword which turned every way, to keep the way of the tree of life". In *Paradis în destrămare* the fundamental motive is connected to the aspiration to the absolute, fundamental existence, for the essential verb of Blaga's lyrics: *to be*. The loss of the feeling of belonging to the cosmic space acquires in this poem the dimensions of the great passage, the thrill of death has apocalyptic proportions and so has the loss of faith.

Thus, the keeper of the Paradise keeps the bottom of a flameless sword in his hans and, although he does not fight with anyone, he feels defeated. The archangels plough the land with wooden ploughs and complain about the weight of their wings – metaphor which represents the flight downwards, the fall, the dissolution of the myth, the escapeless extinction. The Dove of the Holy Spirit flies through the neighboring clouds, putting the last lights down with its beak. This suggests the maximal dimension of the loss of human balance, because in the biblical faith, this balance has a redeeming and generative role .

The troubling image of the fall of Paradise reaches a climax in the final seven lines of the poem. The final metaphor suggests the thrill of

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death, which is accentuated by the syntagms "Vai mie, vai ţie". The poem closes within itself a metaphor of death – the death of the spirit and the death of the body – in accordance with the suggestive, dramatic image of the fall of Paradise. The poem *Paradis în destrămare* faces us with an ontological and gnoseological rupture, mirrored in a gradual decay of the sacred and its transfer to the realms of the profane. It is not accidental that Marin Mincu spoke of a progressive rupture of the being, of its "rupture in descendent steps, which can be followed in the descending gradation of the symbols of the poem: the winged keeper, the seraphims, the archangels, the dove, naked angels, spiders, dust, body".

From the images which suggest ascent, flight, the need to ascend in spiritual order, the poet passes to the images of decline, of degradation or to those of the inexorable extinction "Portarul înaripat mai ţine întins/ un cotor de spadă fără de flăcări./ Nu se luptă cu nimeni,/ dar se simte învins./ Pretutindeni pe pajişti şi pe ogor/ serafimi cu părul nins/ însetează după adevăr,/ dar apele din fântâni/ refuză găleţile lor./ Arând fără îndemn/ cu pluguri de lemn,/ arhanghelii se plâng/ de greutatea aripelor./ Trece printre sori vecini/ porumbelul sfântului duh,/ cu pliscul stinge cele din urmă lumini".

In *Paradis în destrămare* the poet conjugates, in a bachelardian lecture, the earthly imaginary (pastures, field) and the aquatic one - which has become scarce – ("apele din fântâni") thus suggesting the sterility, the aridity of the landscape. In other words, we have a configuration of the geography of the anti-myth, of the "reversed" myth, which has the individual correspondent of a feeling of uprootedness that the being may feel and that of the ontological decline, produced on the background of the retrieval of the divine in inaccessible spheres.

Blaga's text is undoubtedly an allegory of the condition of the modern man, of the modern time, a time of rupture and negation, of regression and sterile necessity, in which the alienation of the being is more and more acute, fact which was also observed by Ion Pop: "«paradisul în destrămare» now means the fall of the alienated human being, deeply troubled by the passion of searching for 'truths', of answers who fail to come". The last part of the poem marks an accentuation of the tragic and elegiac tonality which accompanies the feeling of ontological degradation and fragility of human condition. The fallen paradise has an earthly texture, spirituality takes on the weight of the dust, "apa vie" loses its miraculous power

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("Noaptea îngerii goi/ zgribulind se culcă în fân:/ vai mie, vai ţie,/ păianjeni mulţi au umplut apa vie,/ odată vor putrezi şi îngerii sub glie,/ ţărâna va seca poveştile/ din trupul trist".

From a prosodiacal perspective, the poem is written in free verse, with a varied rhythmical modulation and with an elegiac musicality, which transposes in the most eloquent way the feeling of alienation and slow agony of the being in a fallen heaven.

Lucian Blaga and the lyrical representations of the eros

Sensoriality is perceived by E. Lovinescu as the primordial, archetypal element of Lucian Blaga's poems, and the critic of the "Sburatorul" magazine somehow places in a corner of shadow those poems charged with undeniable metaphysical value which confer the author of "Poemele luminii" his originality: "Violent modernist, and even expressionist in his dramas, Lucian Blaga is not only an anti-symbolist but, as we shall see, an anti-lyricist. We shall not insist upon his Germanized oriental influence, but we shall stop to the anti-symbolist reaction which he represents (…). Mr. Blaga's poetry represents a descent into the subconscious; it doesn't emerge from any deep emotion, but from the superficial region of the sensation, or from the realms of reason. The states of the soul are therefore decomposed into disparate sentiments, out of the continuation of the pulverization process, feelings are decomposed, at their turn, into sensations (…). So, sensorialism replaces lyricism; out of the free contact of the senses with nature we find in Mr. Blaga's poetry not only an impression of freshness, but also a sort of joy for living, an optimism and even an apparent frenzy, in a short breath which limits itself to sensation or which finds support on purely intellectual considerations (21).

On the other hand, one may argue that the hyperbolic energitism and interiorization are the two attitudes which Blaga assumes with equal fervor, fact which was also observed by Ovid S. Crohmălniceanu: "The lyricism of these former poems of Blaga's has two main sources. One of the youthful vital expansion, of the soul which is tormented by the desire to burn in frenzy embraces, another one of interiorization, stirred by the mysterious relations which the spirit finds around and emotionally registers. Light thus becomes a universal energetic principle for the poet. (…). In fact, both attitudes which I have described are met, beyond their apparent opposition, in the poet's attraction for what the philosopher used to call «the horizon of

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mystery» (…). He sings the cosmic energetism of light, which he perceives in an overwhelming way, as a «basic phenomenon», as embodiment of the divine «logos» of the Gnostic doctrines. It seems to him that the «verse-like» background of his life is the manifestation of an obscure, transcendent order. This only allows itself to be suspected, anticipated, imagined beyond things, which have become its mere cryptic signs. The light which the love impulses have brought about in the soul may be «the last drop» of the primordial incandescent waterfall. The orgy-like exhilaration allows, perhaps, to the god inside the human to breathe freely and to stop protesting: «sunt rob în temniţă»". (22)

Din părul tău is a love poem which provides all the thematic and expressive potentialities of Blaga's poetry: the infusion of metaphysical longing, of suggestive symbols, of thematic recurrences, the verse freed from any constraints, the inner rhythm of the poem which only translated the rhythm of thought in metaphors of the lyrical spirit. The lover's hair, turned into a veil which hides the shape of the world is compared to "maya"'s veil from the Hindu mythology, in which Mircea Eliade saw "the cosmic illusion, undergone (worse: capitalized) by man as long as he is blinded by lack of knowledge". The first part of Blaga's poem is therefore preponderantly metaphysical, as the author reveals, by artistic means, a certain philosophical vision: "Înţelepciunea unui mag mi-a povestit odată/ de-un văl, prin care nu putem străbate cu privirea,/ Păinjeniş, ce-ascunde pretutindeni firea,/ de nu vedem nimic din ce-i aievea". The second part has a predominantly metaphorical character, in a passage from the lyrical ideology to the particularity of the feeling of love, a feeling which is endowed with the gift of altering the limits of reality, of turning the most humble things into mystery, of changing the limitless universe in affective spell ("Şi-acum, când tu-mi îneci obrajii, ochii/ în părul tău,/ eu ameţit de vălurile-i negre şi bogate,/ visez/ cu vălul, ce preface în mister/ tot largul lumii e urzit/ din părul tău -/ şi strig,/ şi strig,/ şi-ntâia oară simt/ întreaga vrajă, ce-a cuprins-o magul în pvestea lui".

Regarded from the perspective of the illusion and the mystery that it exerts upon the person in love, the feeling of love takes on unexpected resonances and metaphysical connotations. The lover is shaped of but a limited number of details, which enhance the spell of indetermination and the indefinite affective drive of the verse. The short, unequal lines from the end of the poem impress a rhythm to the feelings within the space of a low

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tide and high tide of living them under the spectrum of the mystery of love. Another representative poem for the topos of love is *Cântecul spicelor,* which belongs to Blaga's latter period of creation and which characterizes a new relation between the poet and the universe, a relation through which the lyrical I seeks to become integrated with the rhythm of nature under the power of love, a resurrected love, rediscovered at an older age.

Finding himself surrounded by nature which does not cease to flaunt its mysteries, in the poems of this period the author reveals a familiar and, at the same time an essential meaning of the things and beings which are animated by the light of love. In his definition of Blaga's poetic universe, Eugen Simion notes that "in this Eden-like space of vegetal luxuries, where trees are in bloom and stags walk by in a melancholy of love, there is a forbidden tree and its fruit must not be known. Love remains in a state of *temptation*, an unrevealed truth (…). In *Cântecul focului*, *Corăbii cu cenuşă* and in other poems as well, Blaga is a poet of transparency. His bucolics is luminous, the space which supports the representations of eros is dominated by aerial species, the matter knows a process of purification and all the elements are part of a great white symphony. We may speak of Blaga's seraphism, which is comparable to that of Eminescu's poetry and prose.

Cântecul spicelor may be seen, on the one hand, as a song of fulfilled love which seeks its boundlessness, aspiring to the values of spirituality, in a reality which carries within itself multiple senses and reverberations. Here, love is not perceived in a sensorial tone, as a show of the unleashed senses, but it transfers its energies in a meta-reality which goes beyond pure passion, taking on pantheist and essential assumptions. The poem is structured from the perspective of a symbolic parallelism, between a vegetal domain ("the grains") and a human one ("the girls"). Situated under the power of love, the two entities belonging to different regna seem to look for what lies beyond the horizon, beyond the heavy materiality which chains them, they seek to escape the tight circle of the earth. The enigmatic moonlight, full of the mysterious hallo of the nocturnal state and the ideal forged by the girls' imagination represents the miracle born out of the discontent with the present reality, the non-adherence to the given, to the pre-established pattern and shape devoid of any spiritual gift.

Here, the attraction of the unknown, of the half-revealed is unbearable, implacable, taking on accents of pain, of longing: "Spicele-n

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lanuri – de dor se-nfioară, de moarte, / când secera lunii pe boltă apare,/ ca fetele cată, cu părul de aur,/ la zeul din zare". The sadness of the grain-girls is therefore caused by the tragic incompatibility between materiality and spirituality, by the affective discomfort issued from the attraction of the far-away and the disillusion, the impossibility of reaching the ideal. The lyrical tension and the dynamics of the poetic images result from this game which is dominated by melancholy rather than by dramatism, a game between illusion and renunciation, between the far and the near. The girls' projection in the ideal and the longing of the grains for the spell of the moonlight are but avatars of this dynamics of the tension towards the absolute and of disillusion ("O vorbă-şi trec spicele – fete-n văpaie:/ secerea lumii e numai lumină -/ cum ar putea să ne taie/ pe la genunchi, să ne culce pe spate, în arderea vântului?// Aceasta-i tristeţea cea mare – a spicelor/ că nu sunt tăiate de lună,/ că numai fierul pământului/ li s-a menit să apună").

The poem *Cântecul spicelor* presents a lyrical discourse in which tension becomes melancholy and the nostalgia of ideality is the dominant lyrical attitude. The lines are full of incantatory spell, a certain transparence which confers suavity and a rhetoric of pure suggestion to feelings.

Conclusions

In Lucian Blaga's poetry, the metaphysical touch is undeniable. Most of his poems have incorporated in their deepest structure a philosophical idea, the thrill of a metaphysical thought, an inquisitive impulse regarding the destiny of the human being thrown to the World and into Time, a being who tries to find his paradigmatic roots, the access to the abyssal world of the "mothers" through dream, myth, sleep, silence or love. Therefore, the dynamics of Blaga's imaginary creation is often ascensionally postured: it is a projection of impulses towards the absolute, towards the being's metaphysical roots and revelations. We tend to believe that the *poet* and *philosopher* Lucian Blaga may be rightfully considered the same creative personality, as literary critic Cornel Moraru also noticed, "there is only one Blaga" who is situated under the representative sign of the metaphysical. The fundamental aspect of Blaga's work is the revelatory, inaugural experience through which the creator looks for his own existential resources, in a creative approach which reveals its inner convergence and coherence, its identity and its legitimacy. Situated between mythos and logos, Blaga's creation is rightfully fueled by both the propulsion towards

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the heights of reason and the initiatic approach to the depth of the mythical archetype which accounts for the ontological roots of the human.

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