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## ABSTRACT

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Raul Saran, The Paradox of the Great Anonymous and Transcendental Idealism, 5

Abstract

The following paper revolves around the concept of The Great Anonymous and a series of paradoxes that occur because of its complex nature. Concerning several aspects regarding the similarities between Blaga's philosophy and the so-called concept of „transcendental idealism” described by philosophers such as Schelling or Fichte, this study reflects on the solution that The Great Anonymous has (and applies) in order to prevent his multiplicity and to avoid creating what Blaga calls a „theoanarchy”.

Keywords: philosophy, idealism, transcendentalism, The Great Anonymous, paradox

Ioana Pavel, Baroque Art and Philosophy in the Aesthetic Thinking of Lucian Blaga, 14

Abstract

The present study analyzes Lucian Blaga's ideas about Baroque by investigating the ways in which this cultural and artistic movement was negatively received. Some of his thesis (ones complexly demonstrated, others, briefly) were confirmed and reaffirmed only in the second half of the twentieth century. Blaga's ideas about Baroque should be included in his aesthetic system and analyzed by relating them to the style, which is central for him. For this reason, the present paper tries to contextually interpret these ideas and also to highlight the Baroque influences in his poetry, even if they were rarely chosen by Blaga.

Keywords: stylistic consensus, Baroque philosophy, stylistic option, Baroque style, contextual interpretation

Andra Elena Ionescu, Complementarity Dynamism-Passivity in Lucian Blaga and Paul Klee, 22

Abstract

In the entitled text „The complementary relation Dynamism-Passivity at Lucian Blaga and Paul Klee”, the Lucian Blaga's poetry is reinterpreted taking in consideration the aesthetical and compositional notions from Paul Klee's paintings and expressionist music.

The theme follows the relation between the categories of dynamism and passivity (Adorno, 2006, 50, 77, 81). The main accent is on the manifestation of the movement in the spatial-temporal frame of both objects and of sentiments and ideas. Here we can mention the interaction between spaces and times where the principle „of continuum flow between past and present, past and future, acts”( Giedion-Welcker, 1972, 85). In this context, at the first level it's found the process of transition (category of the dynamic) and the mirroring in counterpoint (category of the passive) which not only the objects are subdued, but also the physical states. Consequently, the notion of corporal continuity (Giedion-Welcker, 1972, 85). appears and this concept at Lucian Blaga may be observed under the form of a lack of delimitation between the elements of inside body (perceptive-physical) and of the outside body, the last one implying as well the interference between microcosms and macrocosms. These dual relations tend to be transformed in complementary unities (Giedion-Welcker, 1972, 85) thanks to the becoming, to the being or mutation which the elements endure them in their transmutation from an existential level to another.

Keywords: dynamism, passivity, transition, continuity, complementary unity

Carina Iulia Chereji, An Analysis of the Unconscious Order and Imperfection in Blaga and Gellu Naum, 30

Abstract

The purpose of this essay is to analyse Lucian Blaga's poem, *Pustnicul* and Gellu Naum's guide to self-improvement and liberation, *Calea Șearpelui*. What these two works have in common is an interest for limitations, especially for the ones we are not aware of. Whether these limitations are found in religion or within ourselves, both writings aim at finding a way to surpass such a confinement. The writings also use the snake as a symbol for the ultimate liberation. In Lucian Blaga's poem, this symbol follows the pre-existent literary pattern of Lucifer's embodiment of a snake which allured Eve into disobeying God's will. This text's most remarkable achievement is that, by making the snake entice the deity itself, liberates us from the governing forces of Good and Evil, by making them part of us. The snake, as it is seen in Gellu Naum's *Calea Șearpelui*, represents the ideal of freedom and it is the guide to the spiritual journey to human perfectibility. By looking at some of the most outstanding features of these writings, the essay's ultimately aim is to spark the reader's interest for them, as they are not very popular among the larger public.

Keywords: knowledge, limitations, snake, liberation, close-reading

Alexandra Ana-Maria Diaconița, Trials of Faith - Central Topos in Blagian Dramaturgy, 39

Abstract

The essay *The trials of faith – a central topos in Blaga's dramaturgy* consists of three parts and aims to analyze some of Lucian Blaga's dramatic works such as *Zalmoxis (A Pagan Mystery)*, *Whirling waters*, *The Master Builder Manole*, *The Children's Crusade*, *Noah's Ark* with the aim to establish the essayist's originality through themes and style. Blaga's dramaturgy, which is interpreted by some critics as being similar to his poetry, offers a detailed image of faith's hypostasis, thus making Lucian Blaga a true philosopher, who also relies on theological, literary and anthropological knowledge. Lucian Blaga's dramaturgy involves, at the same time, some studies from *The Trilogy of Culture* such as *The Mioritic Space*, *Bipolar Spirituality*, *The Sofianic Perspective*, as well as some reflections of Mircea Eliade's studies in which both the centre of the world and the unpenetrated hidden are found.

Lucreția Pascariu, Poetry and National Specifics. Lucian Blaga and the Group from "Gândirea", 54

Abstract

The study reflects the development of the religious and autochthonous dimension from the entire literary group. The theorization of Orthodoxy was illustrated in Romania by the evolution of the entire European community, which determined the expansion of totalitarian regimes. In other words, the study emphasizes the theory of national identity (Nichifor Crainic vs. Lucian Blaga), the controversial discussion between Lucian Blaga, Dan Botta and Dumitru Stăniloae together with the relationship between the religious aspect of the group and the poetical works of Lucian Blaga.

Keywords: Christianity, orthodoxy, autohtonism, gândirism, Spațiul mioritic

Emilia Merce, In Search of the Lost Unity, 66

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Keywords: Christianity, orthodoxy, autohtonism, gândirism, Spațiul mioritic

David Morariu, Lucian Blaga and Norbert Elias: Culture and Civilization between the "Spatial Horizon of the Unconscious" and Processuality, 75

Abstract

This paper compares Lucian Blaga and Norbert Elias's views on the concepts of "culture" and "civilisation". While the Romanian philosopher tackles the issue from a psychoanalytical point of view, the German sociologist approaches the two concepts according to their evolution, putting them in historical context. The concept of "civilisation" falls into place and finds its resources in the impact that culture has on man. Blaga states that culture makes humanity superior to animals which are also able of establishing their own civilisation and, according to Elias, "Kultur" means self-definition, while "Zivilisation" is a background value. In other words, culture comes first for both of them.

Keywords: culture, civilisation, processuality, Lucian Blaga, Norbert Elias.

Monica Gabriela Ciobanu, Lucian Blaga and the Contemporary Discourse on National Identity, 84

Abstract

The essay called "Lucian Blaga and the contemporary speech about the national identity" focuses on the ways the identity speech in the current Romanian space is built, more exactly on the way the quote/the paraphrase used by Lucian Blaga is mobilised to inspire feelings like sensitivity talking about a certain utopian, traditionalist and idealizing vision about the reality. A literalist way of reception of the Lucian Blaga's texts reveals a series of truths behind the nationalist demonstrations during the contemporary era. Relying on examples from the academic environment but also from the political space, we would like to show how the appeal to this utopian vision that uses Blaga as an argument is used only to support political and ideological causes.

Keywords: Assmann, Foucault, national identity, power, ideology

Alexandru Popa, Lucian Blaga - Perspectives on Gnoseology, 98

Lucian Blaga, known mainly among ordinary readers, for his poetic predilections and the multiplicity of poems, belonging to the modernist current, was also a prose writer, essayist, critic, journalist, playwright and, last but not least, philosopher. He thus managed to perfectly encapsulate the essence and to represent admirably the three literary genres, epic, lyrical and dramatic through his works, to be therefore one of the important representatives of Romanian literature. However, his contribution in terms of the literary area does not stop here, at the simple creation of inspirational-affective order, this representing only a small part of the whole Blagian creation and, especially of his thinking.

KeyWords: gnoseology, reader, lyrics, Blaga

Mihaela Constantinescu, Blaga and Bergson. Temporal Prefigurations in the Philosophical System / 105

In the present study, we aim to comparatively analyze two complementary philosophical perspectives to highlight the configuration and understanding of the concepts nuanced by Blaga and Bergson (I mention that the analysis of Blaga's philosophy is centered on the subchapter Temporal Horizons). The Blagian philosophical system is due to an innate spiritual inclination, but also to access to the great universal literature and philosophy. During the present research we focused mainly on the idea of the time horizon and cultural consciousness revealed in the writings of Blaga and Bergson.

KeyWords: Bergson, time, consciousness, Blaga

Andreea Mihaela Marinaș, Subjective Forms of Palingenesis in Blagian Poems, 113

Abstract

The aim of the paper is to analyze the stylistic configuration of the life and death cycle. This apparently opposite relation has an endless repeat and it appears in some consecrated Blaga's volumes, especially in "Poemele luminii" (1919) and "Lauda somnului" (1929). Not death is a defining theme for our modernist, not an end itself, but a passing process without having a desolate image. The research starts from the problematic relationship between the marks of subjectivity, the semantic domains on the one hand and the palingenesis, on the other hand, also analyzing the relationship between repetition as a style figure and the repetition of the life-death cycle.

Keywords: Stylistics, instances of communication, palingenesis, life & death relation, Blaga's poems

Gianina Ciupuligă, The Poetics of Quietness 118

Abstract

The poetics of silence is revealed in Lucian Blaga's poems and has a fundamental place in his entire work. The main meaning is that of the primary silence, but it can receive many other values. We can identify some of these values: the quiet, the death's silence, the cosmic silence, the night's silence, the story's silence and the absence of speech. Because the primary silence is lost, it is searched and desired by the lyrical self in the poems. He wants to find again the harmony of the initial time.

Keywords: silence, quiet, primordial, word, poetics

Alexandru Foitoș, Poetics of Spatio-temporal Oppositions in Blagian Posthumous Lyric, 127

Abstract

The aim of this paper is to demonstrate the existence of spatial and temporal oppositions in several posthumous lyrical works of Lucian Blaga. These oppositions highlight us about different duels that exist between antagonistic elements and the tension they create in the poetics of Lucian Blaga, such as light-darkness, day-night, past-future, microcosm-macrocosm, sunrise-sunset, sun-moon, light-shadow, life-death etc. All these types of oppositions materialize a specific poetics of contraries, of antagonistic spatial and temporal elements which is going to be demonstrated in the following paper.

Keywords: oppositions, space, time, tension, poetics

Mihai Duma, Poetry with a Fixed Form as an Image of Mystery. Study on the Evolution of Poetic Forms, 135

Abstract

Fixed form poetry has a long history in european literature, but in Lucian Blaga's lyrical creation it only appears starting with the volume he published in 1933. What determined his

choice when it comes to poetics? The study proposes a reconsideration of Blaga's work by (re)reading the evolution of the poetical forms simultaneously with his philosophy. How did his philosophical concepts affect his literary work? Could we consider the fixed figures of his lyrics an image of the unconscious horizons of time and space?

Keywords: fixed form, stylistic pattern, abyssal categories, unconscious space horizon, unconscious time horizon

Ionela-Daniela David-Bolintiş, Blagian Metaphorical Contradiction, 144

Abstract

This study tries to observe how the Lucian Blaga's poems include a metaphoric contradiction and the way of this contradiction is formed using terms from different semantic fields.

Keywords: close reading, metaphor, image, meaning, contrast

Georgiana-Ionelia Pozmac, Lucian Blaga and the Romanian "World", 150

Abstract

The content of the work seeks the position of the author and the narrator of Blaga's in the two novels: "The Chronicle and song of ages" and "The boat of Caron." In terms of the status referential of history, we observe a line between fiction and reality.

Lucian Blaga reflects the sensitivity of modern type, connected to situations self-referential.

"The Chronicle and song of ages" produces an image of the existence of the writer, he conditions the mentality of the modern, at a personal reception, what denotes an accent of interest to readers for the biography of the author at the expense of the creator.

The connection of the novel autobiographical, "The Chronicle and song of ages", in his meditations Jung, in "Memories, Dreams, Reflections", represents the repudiation of the dogma of social, in the sense that the two thinkers could not be bound by the rules, they wanted a freedom.

"The boat of Caron" creates ambiguity of identity by virtue of the fact that the novel is created in the first person, but reported in the third person. Communism is a coordinator of the existence, the quality of the writer, it gets censored. History informs the present, the causes which have contributed to the way of life of the current in which we live, initiated through a mentality of the current.

Keywords: childhood, culture, history, war, meditation

Alina Liliana Cozma, Lucian Blaga - The Corolla of Wonders of Romanian Poetry, 157

Romanian poetry after 2000

Abstract

When we think of Lucian Blaga, we should see the light from the eyes of divinity, knowledge, truth, love as a means of decoding the mystery, and last but not least, immortality, for the philosopher poet will always laugh at the sun, sending his readers light heaven.

The Poems of Light, the first volume of blagian lyrics, published in 1919 and dedicated to his wife, Cornelia Brediceanu, makes the contemporary a poet of an amazing authenticity.

George Gana believes that the blagian poems were first written in a prosaic form. Of course, not all poems are included in this discussion, because not every prose can be changed into lyrics.

Keywords: stylistic, topical, pause, metaphor, symmetry.

Emanuela Gavrilovici, Ion Mureşan's Neo-Expressionism and the Holographic Visionary of the Daily, 168

#### Abstract

One of the most well-known Romanian contemporary poets is Ion Mureșan, whose poetry focuses on everyday life reality analyzed both from an external and an internal perspective. The poet is especially interested in expressing the metaphysical reality which only a few can achieve. In his opinion, alcohol is the best way of losing awareness of the daily routines and stereotypes and the way to access the genuine reality. The lyrical discourse is focused on Plato's ideas about reality and it encourages constructing new realities, especially in poetry, using neoexpressionist strategies and an eidetic visionary perspective.

Keywords: contemporary literature, neoexpressionism, realism, eidetic and holographic vision, alcoholism

Daniela Andreea Petcu, Representations of the Paternal figure in the Poems of Claudiu Komartin, Dmitri Miticov and Diana Geacăr, 179

#### Abstract

Authority's spectre, embodiment of the violence or a spirit whose evanescence leads to irrecoverable traumas, the father's figure appears frequently enough in Romanian contemporary poetry. Komartin brings his „old man” on the scene, inside the vortex of vibrant images, while Miticov locates his father's figure outside the text, as a beholder of the show who is also observed. In other words, Miticov's poetic discourse flows on the background of his father's disappearance, while Komartin's poetry is happening „right here, right now”. Diana Geacăr's oscillation between child's hypostasis and adult's hypostasis generates an apparently impersonal tone which is trying to absorb the authority's characteristics. All in all, this essay analyses certain discourses built around the father's figure, in order to observe if it exists a current mechanism: the autobiographic poem functioning as a performance.

Keywords: performance, authority, paternal figure, beholder, actor

Mihnea Bâlici, Postdouămiism: a paradigm in progress, 186

#### Abstract

There have been numerous discussions on the usage of the term „generation” (or even „movement”) related to the Romanian literary phenomena at the beginning of the 21st century, and even more controversial is the idea of a new succeeding poetic paradigm after 2010. However, one can observe and trace some literary mutations within the poetics of the last few decades in Romania. The aim of this study is to enumerate some of these changes and try to find their origin and meaning by focusing on the young poets' relationship to previous generations and the literary institution, the socio-political context of the 2000s and 2010s, the poets' themes and motives, as well as their attitude towards all of the above.

Keywords: paradigm, postmodernism, posthumanism, aestheticism, irony

Mirela Șăran, World Literature and „The Passport Novel”: I Am a Communist Grandmother!, 199

#### Abstract

This paper aims to deconstruct the „mystical” approach to literature and regard the aforementioned concept in terms of „business transactions” and „foreign affairs”. More specifically, focusing on Dan Lungu's novel, I'm a communist biddy!, this work follows the book's journey on a national and international level, trying to explain the variations discovered in the critical reception and to emphasize the novel's different valences, according to the chosen system of reference.

Keywords: World Literature, Dan Lungu, Sînt o babă comunistă!, national and international level

Șerban Acasandrei, The Dwarf In Palimpsest. For a postsecular critique of kenosis, 208

When we talk about literary texts in general, we cannot ignore that their materialization is strongly determined by the material provided by the collective cultural memory. in connection with it there may be discussions about its coagulation points or about its sources of continuity and updating

KeyWords: critique, postsecular, kenosis, memory