

## THE ROAD THROUGH THE LOOKING GLASS

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*Abstract: This study invests the theory of the masterpiece with immanence and transcendence still operational. The action of the masterpiece on the pedagogic region of knowledge has a formative and formation poetic, grafted on a solid symbolic structure.*

*Thus in any masterpiece European or strictly Romanian the readers are called to live in the space of reading their own life experience, to become re-creators of the re-read text. Reading remains an event of cognition, and we have, in this sense, the constructivist paradigm.*

*Literature, as any communication system, transmits its message coded in a system of aesthetic signs, decoded in the field of reading.*

*The space reading is resumed finally to the general level of the reader's knowledge, to his capacity to decode and to master the opera with some study techniques.*

*But, proposing an antithesis between poetics and mathematics, we tried to provide the meta-linguistic horizon with the differences of rigor between the poetic language and the mathematical language. The terminological oppositions are evident and it is sufficient to take them into consideration.*

*Finally, the practical application on a meta-module becomes inherent and occurs methodical and didactic grafted on a specific hermeneutics.*

*The corollary of this study is provided by the exercises of critical and analytic delay on two books of the two writers belonging to the Columna Literary Club, members of the Targu Jiu School of Literature, Adrian Fratila and Mircea Barsila: "A book for learning the wonderful alphabet" and "The other cheek of the world".*

*Keywords: space of reading, mathematical poetics, the readers culture*

### 1. The „Micul Prinț” masterpiece

Poetry continues to stand ground in the role of queen of the "childhood realm" even though Alain Montandon relies on "the cult of fairy tales." And yet the Frenchman states that „Micul Prinț” is not a fairy tale because "perpetual poetry, weaving an entire register of affective and symbolic equivalences (flower, star, water, music) linked to the pathetic spirit of a spiritual revelation, introduces another perspective" Montandon, 2004, 54).

The poetry fiction „Micul Prinț” is basically the esoteric pedagogic testament of Saint-Exupéry and was published in April 1943, but a poetic nostalgia fills the whole story, which ends by fulfilling the desire to release the soul from the body.

The „Micul Prinț” masterpiece is a formative and formational poeiticity, grafted on a solid symbolic structure. It comes with a dense poetry, with the climate of purity and childhood nostalgia: a miracle hidden from the shell of things, hard to reveal.

The Fairy Tales meaning (poem in prose somewhat - n.n.) reveals the truth that in every man there is a small prince exiled on his miraculous planet. The fervour of knowledge, love, communion is inseparable in the exuperational thinking.

The lesson tends towards this trinity that the fox shares with the prince. His love for the one flower to which he dedicated himself, the rose, which is unique in the world, is only visible to the soul, because one cannot see the essential with its own eyes.

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And so he enlivens the entire universe. "To return to the tiny and awesome asteroid, where a capricious, fragile, and so sure flower of the four thorns that defended it was waiting for him - but now know of something more important than it is beautiful or fragile - or capricious, or in love with him - the little prince "must die a little."

Apparently, of course, because what is essential is not seen with the eyes. The soul, however, reveals an echo capable of ordering the whole universe affectionately and truly [...]. The road to the fullness of this lesson of human communion is - ultimately - open to all who practice the experience of purity. To return as a spring of living water into the "great territory" that is the childhood, unity beyond logic, between supreme fragility and supreme force.

Unintermediated access to the Mystery, to the Treasure, to the Truth: to wonder if the sheep ate the flower or not... "(Popa, 1980, 142-143).

The poetry, unlike any literary text, needs something extra. The reader is called to live in his reading space his life experience, to become a recreator of the text he has read and, above all, recited.

Reading - considers Ion Vlad - is an event of cognition and we have a constructivist paradigm in this respect. It still presupposes a way of situating the work, of establishing the necessary disjunctive elements, of exhausting the text, of looking at [...] the creation process and the act of interpretation "(Vlad, 1977, 48).

It is a certainty already acquired for a true axiological pedagogy of reading (but also a gnoseological-ontological one - n.n.) that literature - like any communication system - transmits its encoded message into a system of aesthetic signs, deciphered in the field of reading. I quote a paragraph, almost exemplary, from an older, yet valid, scientific and pragmatic methodological book: "Each literary work has its own code, its artistic signs, in which it is individualized in the space of literature. The artistic code of the literary work is expressed by word. The reading space is ultimately summed up at the general level of the reader's culture, its ability to decode and to master and operate certain study techniques "(Itu, 1981, 14).

No one has ever (neither Ion Vlad, nor Ion Negoïtescu, Ion Pop, Mircea Iorgulescu, Gheorghe Grigurcu, Ion Popescu-Bradicieni, Lazăr Popescu, Zenovie Carlugea or Ion Trancău - n.n.) interpreted a great poem. "Its latent idea always grows and remains infinite, producing suggestions" (Marino, 1969, 4).

The role of reading in school life - especially the re-reading of poetry about children / childhood - has no consistency because it promotes a different kind of communication, meta- and trans-communication. For any European, American, Asian, African, etc. literature, communicates, it is communicated, it is an artistic sign that has in it, like a pearl, a pearl, a symbol reminiscent of honesty, revived with every masterpiece.

This symbol is the reference body of a hidden meaning and subsequently promoted to a major complex of meanings. This poetic word will say is in a non-correspondence with the banal-usual meaning, for the word remains a sign that includes:

- both the spiritual-cultural structure of the writer,
- and the structure of the world, contained in the literary work.

In other words, only through an assiduous, organic, integrated, modelling and metaphoradigmatic reading, the schoolgirl learns to differentiate the artistic language from the common language.

As such, this new artistic language possesses:

- a high degree of individualisation and autonomy,
- the fact that he returns to himself,

- an aspect of subjective self-reflection,
- originality,
- an abundance of details,
- affective character,
- avoidance of banality,
- the artist's effort (to subject him not only to the reality of his own system of signs, which gives him personal / transpersonal character);
- poetic mutation / transmutation.

Even for the children of grades I to VI, the work of art goes beyond the communication function made by denotations and calls for:

- connotations,
- derived meanings,
- individual,
- symbolic, of words,
- because the poetic message grew once and along with the metaphorical expression.

That is why a reading-study of the literary work implies:

decoding the sign for

- to reach signified and
- to discover its meaning.

Here are some of the means of expressing the language:

- using the usual language background, avoiding banal expressions;
- use of rare words or unusual inversions;
- abnormalities and abbreviations;
- the novelty and the power of evocation of expression (for the essential characteristic of poetic language is the banality of banality and the avoidance of the commonly erased expression) (Pascadi, 1972, 69).

After all, education through reading is just one side of the dialectics of the transmission of culture, the dialectics of the personal ideal and the educational ideal. In school life, the Kalokagathia of the Greek Citadel (the transmural triad: Good, Truth, Beautiful) seems to have turned into the Triad Society, Education, Culture.

The triad can be reduced to a diadem: a good communication between the cultural ideal of the personality and the communicative communitarian ideal.

This desiderate must find its proper incarnation (Dionis of Halicarnas spoke of "word matching" and here we suspect that Tudor Arghezi, our nn) was inspired at the subsequent level of teleology education as well as curricular area the processes of evaluating the results of the system on all its levels, the values being definitely a priority. A mission statement will correspond to the step taken from relative efficiency to the necessary methodical effectiveness.

In Romania, after 1990, there is a great mourning, chaos, disaster on all fronts: - as Liviu Antonesei considers. And that's because education is not value-centred. A new function of language must be repositioned within the system: the modelling function of reading on educated subjects that transcends the aesthetic. "On this occasion, we obtain a difficult argument to reject the relationship, on a first axis, between the final values of education - objectives and contents, on a second axis, between cultural values and models, and finally, on a third axis, between the fundamental values of the educational ideal and the missions of education "(Antonesei, 2002, 73).

## 2. Antithesis between poetics and mathematics

We will continue with this chapter with a double synoptic table on the one hand containing Solomon Marcus's views on poetic language and on the other on the mathematical language, which are antonymic in the double paradigm.

<b>Poetic language</b>	<b>Mathematical language</b>
<ul style="list-style-type: none"> <li>- Dominated by the ineffable</li> <li>- One talks about perfumes, nuances, colors and sounds</li> <li>- It dominates and overcomes man</li> <li>- It's under the sign of the particularity</li> <li>- It has infinite ambiguity</li> <li>- Performs a suggestion feature</li> <li>- The lyrical act is reflexive</li> <li>- The poetic significance is organic solidarity with its expression</li> <li>- It contains a musical structure in its fabric</li> <li>- The lyrical meaning is variable from one moment to another, from one individual to another</li> <li>- It's under the sign of the spell</li> <li>- It's under the sign of creation</li> <li>- Afectively</li> <li>- Density of suggestion</li> <li>- Opening</li> <li>- Singular</li> <li>- Un-translatable</li> </ul>	<ul style="list-style-type: none"> <li>- Dominated by the explainable</li> <li>- One talks about numbers and quantity</li> <li>- It is ruled by man</li> <li>- It's under the general's sign</li> <li>- Ambiguity is absent</li> <li>- Performs a notional function</li> <li>- It is transitive (T. Vianu)</li> <li>- Mathematical significance is relatively independent of expression</li> <li>- It's independent of the musical structure</li> <li>- The mathematical significance is fixed in space and constant and in time</li> <li>- It's under the sign of lucidity</li> <li>- It's under the sign of the routine - Rationally</li> <li>- The logical density</li> <li>- Ending</li> <li>- General</li> <li>- Translatable</li> <li>- Paradigmatic</li> <li>- Logic</li> <li>- Predictably</li> <li>- General stereotypes</li> </ul>

It is practiced in Gorj schools, reciprocal-advantageous meetings with the writers. At the lesson of Antoine de Saint-Exupéry's on the „Micul Prinț”, I invited one of the well-known Gorj writers who did not want to make his name public in the present paper. I respected his desire, but this bountiful and original writer wrote to the children, at one of the practical lessons, the metaphoresis, to which they continue with the didactic-methodical and paidological satisfaction (Stanciu, 1983, 16).

## 3. The Little Prince's Metaphase

**Flower, star, water, music, child.**  
**Rose, volcano, sheep, fox, snake.**  
**Aviator, prince, belt, earth, book.**  
**Story, fairy tale, mirror, fiction, reverie.**  
**Adventure, land, writing, hero, bird.**

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In the above metamodel one takes five series of five key words, all representative of Antoine de Saint-Exupéry's masterpiece „Micul Prinț”, the master of the invisible initiation transfer from visible regime.

Once again, the fairy tale is re-read, partly in the classroom, partly by the children at home, with the empathic effort of their mummies, who, each, in their childhood, had been fresh flowers in the layers of the social garden, who was to later become a grand imaginary desert.

In order for the Little Prince to be born, at her wedding on the foot of the fields and on the mouth of heaven, no star fell from the sky.

But the star continues to reflect its glow in the water. Which is not water like all the waters, but it was still since then as indefinable, ineffable, transparent as the mirror. It was a second game of an eternal child, always fascinated by symbols, signs, archetypes, miracles and interludes.

The Little Prince's imagination was like an erupting volcano, which did not seem to exhaust his hot lava. And even in the heart of the volcano rose a pink Carmina, a sister with Eve, who, after having made her from a coast of Adam, the poor God, fell in love with her.

Initially, he threw as much as possible the lute of the tobacco. Even more so, and one of the rebellious poets against him, Tudor Arghezi, from the parts of Gorj, originally after yours, who wrote a hated „Horă de băieți”. "In a country that was / the stupidest was the biggest // Bi-ba, ba-ba // li-ba, la-ba.// The country where tobacco is good / had fools here and there // Bi-bo, bo-bi / Ri-bo, ro-bi".

First of all, this Tudor Arghezi considered him an old man, if his wife the Holy Sunday will have been being a grandmother. "If she ever lived, she would hit him, like a lion angry and fierce, to move his jaws out of the place.

Secondly, in his Land, which was (as if it would not exist - n.m.) he, being the greatest, would be the worst.

Thirdly, besides the fact that they are fools, one and the other, there would be ordinary, drunken drinkers, who would keep it all in a bibeal bayon, and in Lebanon , and bathed in the Jordan, both as slaves, as ribbon coalescers that were wrongly wounded, or as jerks in the bobs of brassie, and the bobs were still kissing them in the hearth of the Great Vulcan Fire, straight in the big eyes like those of the frogs.

Then realizing that he - as Deus absconditus, as Deus otiosus, as the Great Anonymous - cannot gain access to the earthly eros, retired, wisely, into (trans) fiction, in the dream of his own creation - the humanity, a sort of reflection in the mirror of his own cryptophane fantasy.

The Little Prince's childhood brought him three friendships: a sheep, a fox and a snake. From the sheep, he was listening to an ever-reconfigured, heractic, ballad called "Miorița" with a shepherd, a prince and him who lived in a realm, the real one, while the other, the imaginary. From the fox, he listened to the story of the bride who, by showing herself to him one night at the moonlight, turned her into a little princess who could always take her place in the rose flower either in a dream in the actual writing that would look like a seat belt or a miraculous flying parachute like the hero Nils Holgersson in his fantastic adventure-travel through Sweden, Selma Lagerlof, a kind of twin sister of literary creation with Antoine de Saint -Exupéry.

The little prince snapped the serpent like a snarled fantastic bird, like a dragon from a phenomenal egg, like a dragon to which he had managed to put his helmet after he struck him in the forehead, in the eye of the cyclops, with a charmed baton, first modelled virtually and then carved out of the volcano's lava through the places where it had cooled, solidifying.

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Because every fairy-tale must be over, somehow, our favourite hero, in this metaphor, stumbled upon a big bird, disappeared beyond the horizon until, lithiously, he instantly volatilized. He may have returned to God on his nomotted planet: Paradise. Perhaps, on the contrary, to save the triad of knowledge-love-communion.

I put on a pen and I told you the method...precisely.

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### **4. Adrian Frățilă: "Carte pentru învățat alfabetul minunat"**

After the "Echinocțiul de fiecare zi" and "Vânător înzăpezit", Adrian Frățilă, a Gorj poet, publishes at the same "Scrisul românesc" Publishing in Craiova, a children's book, "Carte pentru învățat alfabetul minunat", in collaboration with Laurențiu Sîrbu, whose ingenious illustrations of a vivid, attractive colouring, drawn in the style of naive-impressionist painting, eloquently support the text and literally emphasizes its teaching significance.

We find in the impeccable verses, logically, pro-ideally and imagistically, the voluptuousness of the metaphor, characteristic of the previous plaques, based on the correlation between the things that children use daily and the letters of the alphabet.

We exemplify, for the pleasure of highlighting the records found by the author: "the letter from the beginning / ... / resembles a star corner"; These old glasses do not have a toe earring ", " the letter-moon ", " half of an apple ", " this little comb ", " he has broken the rare comb ", " sister twined with "C"; "with a high-pitched bar / cross between the rails / " H "is a sporting letter / or a dinghy," a porch pillar / or a tower without a latch ", but the handle of the umbrella is - "a bird" flying / like a rocket - straight up ", " a cross ", " a tom-cat jumping / ... / only the ears appear / " car wheel " , "a flag", "can a swan be a tiny snake?" "a balance / ... / which does not have trays", "a glass" etc.

A book for children has its own laws; the poet demonstrates that he has deciphered his meanings and manages to harmoniously combine grace with simplicity, balancing the temptation of the form imposed by rhyme and rhythm with the semantic core, giving them the finesse.

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The mirage of communication with the miraculous world of childhood, the genuinely poetic message, the desire to decipher the secrets of the original contact with things are issues that the great poets have also travelled through. Not at all intimidated, Adrian Frățiță is trying his talent in this difficult area of literature. We also wish him success in the next books!

### **5. "Obrazul celălalt al lunii" by Mircea Barsilla**

The book of poetry with this title, published at the "Albatros" Publishing house, is the beginning stage of the Gorj poet, Mircea Bârsila, (1952, Văgiulești) whose lyrical beginnings were under the sign of the revelation of life through a language at least equivalent by density with it and they are now embodied in a genuine demonstration of force and fantasy.

Like most colleagues of the generation (Ion Stratan, Marian Draghici, Traian T. Coșovei, Aurel Pantea, Adrian Alui Gheorghe, Ion Muresan, Paul Aretzu, Artur Bădița, Mircea Cărtărescu, Mircea Petean etc.), the poet surprises himself with the assertiveness with which he recovers the essence of rural and everyday reality, making it a sacred space for the truth and permanence, but also the revelation of the mystery and the rapture of the fantastic.

In fact, the city-village symbiosis, which we consider to be the ideal hypostasis in the poetic act, permits the insertion of the unusual into the everyday prosaic but in-depth "full of lyricism": "(women) ... are left in combines and movements of the chickens of the eggs, and when I break the bark, they undo their hair. It is as if they make strange signs in a ritual of the dead." (Semne ciudate).

Poetry is swept in the waters of a discourse transfigured by the excitement of the childhood evocation, as a pure, initial state; "Today related to this trunk / I could descend / until the last day of the child" (Astăzi).

In this too balanced reality, only the poet can intervene, at least re-structuring his mirror image. "Suddenly producing an opening that marks the appearance of fantasy, whether magical or even pure or contextual (metaphor), having as its interior not only the nostalgia for a consumed stage, but also the voluptuousness of subliming, from the seemingly ordinary mundane existence, the invisible and moving part of it: "You, city with two lives: a real one and an imaginary one" (Orașule); "Not the wild geese / ... there are so many things that we have not finished / gone in our footsteps as in the rite of a burial" (Devenite reversibile).

For Mircea Barsilla poetry is not so much a function of excellence of self, but of language, viewed as a universe existing in every element of it. And I will try to characterize it through the series of cuts in the texts: "extraordinary sensations", "The feeling that the pride of life started just now / as we called it" the sake of reality ", "a feeling based entirely on its pure part ", "and the feeling ... combined with the sensation of the mirror ... by the senses / seeing them ", "all fall into the atmosphere, both sacred and sensual, in whose intimacy "something to understand" generates "under the pressure of reality" (again this word as an obsession of the young generation), the essence of the poem "and something / that cannot take in my consciousness a certain meaning", namely the relation between the vital and the poetic self, the integrated, predestined, ("my life: it is itself a form of absorption / from a sense that comes directly from the form"), the second, free, aware of the necessity of self-objectification, the release of details, the essentialization: ("You will be Mircea Bârsilă himself, a green tree, as the moon / is the sun removed to the maximum of himself").

Beyond the lyrical self-portrait that was previously tried, there are Nichita's notes (A exista), Marin Sorescu's (Studiu de toamnă), Traklien (Acacia from behind the house) etc., which do not disadvantage the text at all; on the contrary, giving it a further concentration, crystallization, from which it follows that the poet will have to discipline his lyrical speech,

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prosaic voiced - which is sometimes a simply prosaic canvas - to give up the old-fashioned and primitive process of the comparison, to transform the "primitivism" of the form into its "freedom to be", to evolve, that is to say, on the line of entirely cherished and very beautiful poems: "Brad de nuntă", "A exista", "Fapt izbitor", "Dialog cu un arbore", "Surâsul ei", "Toată noaptea", of which I would stop on the second, "A exista":

"To exist is a bird / flying so fast that its wings / seem to sketch something else. This is why / the grass comes to me and asks me / why is not he lucky as a stone? that is why, Elena-Mioara, you who make me / to always thank God / for the thirst we drink from the other sun / even if we are not eternal like the stones, and not long afterwards we will return back to the darkness, / that's why I never know, / when we look like in a mirror in a stone or in the moon, / if it really does, the stone, cry with roar / feeling without any sense compared to we / and without luck, absurd, / or the grass we see, with this sad occasion, full of frowns in the depths."

The irony is subtle, with the parodic tentative of a certain genre of poetry: the intimate, melancholic, with the drama of the real conception according to which each thing has a double meaning, every existential act develops the tragic and the antinomic comic, life also has the two faces of the moon, one painfully real, the other impossible to reveal, a sad one, the other cheerful, forming what is called the unity of humanity, the revolt of the senses, in the face of the precarious human condition; through the word, the village as an axial centre of the world remains the point where the soul proceeds in the discovery of poetry and returns to rediscover at the same point and especially the atmosphere of secret longing for an original space where the reality was still pure, the total merging not only its virtuality, the universe still has its core from which it flows over people and nature.

Poetry has singled out Mircea Barsila in the 80' lyrical generation and managed to impose an exceptional book and one of the greatest contemporary Romanian poets, for a good day is known from the morning.

### Conclusions

The road back through the looking glass, with body and soul. And with all the philosophy of the language, fallen in the tough challenge instituted by Aristotle.

In the year 1980, Marius Robescu wrote, regarding poetry and himself: "Gentleman, no matter what people might say, I know how to write true poetry. I transcribe an old idea of Gilgamesh, according to which Death can be conquered in the Big Everything through love, through the beauty of love. And at School of Beauty is attended only by poets.

The road through the mirror did not began with a holding down in the electric chair and not with a miraculous passing through the dreaming sleep directly to death.

If only the retreat behind the back of our name would be the mirror. The pitcher from which I will drink for salvation, at my last trans-personal party, water from the Fountain of Youth.

Thus I will begin my learning at the Fascinating School of Beauty. With all my friends, the poets and critics, men whom museums gave golden pens, which you can use to write reflected in the mirror.

The result: unique writing."

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