

*THE CARVER OF THE AZURE (RADU GYR)*

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*Abstract: The article discusses the poems of Radu Gyr (March 2nd 1905 – April 29th 1975), underlining the specificity of his religious writing and the type of sensibility displayed in his lyric. The poetic space of the sacred image comes as confessor faith; the language is creating the subject of the speaker: the carver of the azure.*

*Keywords: lyrical sense, spiritual meaning, what-it-shows, what-it-hides.*

This paper is focusing on Radu Gyr's poetry where the idea is related to the opportunity of the language, to opening itself inside. His lyrical shows that *the language* is one of the real ways to promote the *speaker: the carver of the azure*, so the *duality* has the possibility of penetration of the transcendence. We will prove that the lyrical speech relieved through the burden of the *mimesis*, builds *the metaphor of the sacred* by the force of the divine *Logos*, by the spiritual poetic metaphors: *what-it-shows* and *what-it-hides*. This constitutes the subject of the analysis that we follow.

On the axis of the poetic building, can be said that the images become a complete range in a transparent position, of an intelligible interval understood before, which leads to an undeniable separation of the credibility, towards the model. As for the inspiration, the poetic thinking expresses the state of the poetry.

In the light of the modern criticism, there is a temptation to analyze the style of the poetry, not the poetic language, meaning a wrong route. In foreground, must be brought forward, in our attention, as it regards the idea of the text, the shape of it. The creative space confirms the poetic visions through building the lyrical metaphors. Therefore, the poetry is framed, we can say, arbitrarily, in a denotative context and avoids the elaborate structure of the text, without complying certain poetic patterns, in the sense in that, in the coherence can be reduced its semantic substratum (*The carver of the azure*, 1938).

In the area of the faith, the poet, generally, does not have the privilege of a consolation, with all the intensity of an exceeded touched, he arrives, at most, to approximate the divinity by the power of verb, by the rhetoric of the discourse, passing from Deus Absconditus at the Logos Deus in the poem „Silence with stars”. As Tudor Arghezi, the poet, seems to be like one of those religious men, archaic, mythical people; the poet touched the heaven through the Angels flight or the firefly; the poet-prophet brings in his verse, rather, a reiteration of the biblical text (Psalm 102), but not the asceticism, not the way of contemplation („And why, in the soul, a good night / pain wouldn't start the pain on the road”). Under the sign of the inner tension, by the ecstatic approach of the divinity, the poet oscillates between extremes, such as Baudelaire. The hypostasis of the purification of the human aspects subjugates the human being at a slow purification, to „burn”, fascinates mysteries, the only possibility of remaining in God („When the eternity is flowing with a heaven and with a graves”).

In the same way, the primordial logos, is „burning” searing, in the inner, in a crisis of the object to the subject, („your burning forever,). The sacred appears by evoking the woman in a dual hypostasis („an equal speech”). In the poetry domain, the artist burns out the offering innermost, an overlapping of the self-sacrifice, of the beloved woman. The perfection is achieved only in the same destiny; the mask of the silence can be abolished. The re-bringing of the status of the word, to an awake status or to life, defeats the night of the sacred time and limits the appointment. In the lyrical speech, the Word Revealed (John 1) means that ritualistic burning, where the existential mystery is understood.

The feature of the evolution of the way of speaking equals the divine, the utterances can fully verify the origin of the existential of the human („And that's why, now, and St. Startles/ the old crucifix and how much the horizon”). Relevant is, therefore, an absolute sense of the nostalgia, which is structured in illo-tempore; the time of the sacred revelation, the disorder, „in deep worlds”. It is not, here a description of the status diffuses the religious feelings and emotions, but by shaping the religious idea of the Christian truth, in aesthetic forms, or lyrics suggesting the dialogue with God and this discourse that the natural order in the religious sphere, reborned in the Christian sphere. We can refer here to Dumitru Staniloae's words, in one of his studies, which emphasizes the idea that the Logos represents the world confidence in the divine reason, moreover, it admits the orthodox doctrine, as we shall see, in the principle of universal validity the theandric way: „extremely skeptical of the possibilities created by the nature” (Dumitru Staniloae, *The theandric Mode*, 1940, p.290).

The appeals of the poet, regarding the reflection of the word in his poems, in the elk demiurgically titanic and he possesses the „Word”, he prefers the silence of the heaven, a reflection which we find in the *Psalm of David* (138). The Word, sealed by the silence, is thrown in a space of the beginning and of the end, one sacred, Alfa and the Omega. The game is not always the expression of the sense of the poetic pure reality. What seems a communication failure, reversible in silence, in the silence first; the regret as pain, too, makes belong, moreover, in a mystical silence. In the poem, the lyrics bring the prayer of the silence, of the soul, and the prayer by tears; the inner cry represents the lack of the absolute; the weeping, as a metaphor of damnation of the artist; a dramatic end, the human being uprooted by the human condition („Will they perish: the hermit / the Icons / and the wooden hermitage -“)

The metaphor will find its functionality in the mystery of the night, in the „delight” of the „circle” in the night (*Song of Songs*, 4). The road to the transcendence means both light and dark, sacred and profane. The Divine appears in the depiction of an icon loving an element of the sacredness that it becomes the lifeless presence in a dim light, a non - color (“painted regret”). By the force of the poetic language, identified in the modeling of the Logos, an obsession of the artist, the balance is achieved between the human being and the Universe.

There is a symbolic equivalence between the human soul and the spiritual, which „fight for Faith, (and) becomes either Argument or God.” (Hermes Mercurius Trismegistul, *Divine Poimandres*, 2006) The word understood as twilight can be identified in Gyr's lyrics. The poet gives an atmosphere justified Symbolist; the Light becomes the materialization of the word, outpour over dream. The Word re-born through the power of thought, while the dream, the symbol of the flight („for walks angels make a chariot/ car peasant and simple beats/ with big stars and drawbar and wheels...”), and the product of the subconscious, represent the possibility that exits beyond, the repression of the fear. In terms of the lyrical expression, it can be noted that the presence, at a time, over one word or one phrase, is intended to convert the entire set of natural creation in the sacred revelation.

We find the clear description of the ascending conduct, characterized by a transparent and suggestive musicality of the aesthetic verse, where is reflected the religious sphere. In the typology of reasons, that describe the theme of destiny, the poetry fits into an arghezian pattern, where lyrical ego recognizes its inferiority before the forces of nature (*Genesis* 22). We find

the exuberance amorphous, the iconoclast, a relevant attitude by listening, an attitude by resignation, by complying in front of the fate.

It is understood that the dream situated between sacred and profane, is generating latent aspects of the psychic, the only way of immanent transcendence. The Force of the imagination brings the words laden through the emotion to the parameters of a Paradise. Apparently, it happens, „an approximation”, a „painting” of the shadows and the lights shown by an image, and the image is in black and white, suggesting similarity and not „reality” itself. Basically, this antinomy is the image of the “self”, the image given by the deep intuitive, unapparent of the light, the linking of the invisible to visible, giving to the word itself the light necessary to brighten, enhancing the expressiveness twice: word-image.

At one time, the word Logos is modeled in a „dialectic of silence and word” (Augustin Doinas, *Romanian poets*, 1999). The poet reflects about his poem and this betrays customary beyond; fascinated with the power that generated an anthropological and cosmogenesis, developed in a complementary relationship; in an intangible beyond customary, as a round fructification and painful and so fascinating is the modeling function of the Logos; in order to model the shape of the word, the role of the poet becomes complete, in a the position of giving the human being a dynamic inner burning, in love – famine sacred. The human being is not separate, cannot dispense of the Word, so it must accept the shape of the poetic, as an expression of damnation (Hephaistos).

The poetic discourse recovers to identify that mystery born from the passionate desire and spiritual aspiration („Of the sky breaks - harps - flying winged holy”). It is a self-delusion which does not replace a real annihilation. What does it finally bring into light? The shade and, even more, the very transition from one to another is the immersion in the areas of the mystery, of the surprise, of the temptation, the sacred into the profane. The state of internal combustion (Isaiah 50), brings doubts; the impossibility of the certainty is related to the search of a pure expression that motivated the poet’s intellectual capacity. The exploratory consciousness of his possibilities to create, is the poetry state that it is given by desire to understand the immanent (Ioana Cistelecan, *Poetry Anthology prison*, 2006, p. 23)

We identified, finally, the inherent fall of the human („falls quiet”), followed by a suffering of the spirit in his dual nature, namely a fall inside him. Sometimes, in the poetic discourse, more suggestive, the metaphysical Logos defines the idea of deity in the depiction of the woman loved as an icon. The element of the sacredness is discovering the substance of

the miracle, precisely this love of life, an icon beloved, an *absent present* - „I am who I am”. This is a reporting of the lyrical, to *what-is-manifested in sight and what-is-hidden in sight*. The feeling is unfulfilled; the voltage of the despair can be overcome by what occurs in a poem: the road to the sacred in a setting of inertia, of nothingness, with influences to Bacovia.

We conclude that „every word has its image as a double of light”, it is confirmed by a word-picture, „sees himself and he will show through”. The word given by the contents of the poem can be sought by his light, as a spreading by light. The metamorphosis of the sacred brings the image in the biblical parables, or gives faithfully expressive power in a lyric.

What will give light and color the obscure life, „painted in regret”? That is the question. We think that the poetic discourse is the leader of the responsibility by creating new meanings in the innermost point of universe, the human soul; this represents an alchemy that transforms all. This could be one of the answers.

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