

The Light - An Integrating Paradigm Concept in Lucian Blaga's Work

Coculiana Acăr*

PhD student, Faculty of Philosophy and Socio-Political Sciences, "Alexandru Ioan Cuza" University of Iași, Romania

*Corresponding Author: Coculiana ACĂR, PhD student, Faculty of Philosophy and Socio-Political Sciences, "Alexandru Ioan Cuza" University of Iași, Romania, Email: coculiana_acker@yahoo.com

ABSTRACT

The aspiration of a transdisciplinary assumption of the Universe we live in implies the definition of a paradigm that unites specifically an object-language with strong ontological, gnoseological and axiological connotations, with a distinct inter-and transdisciplinary metalanguage (semiotic and meta-physical alike). In this sense, Blagas' creation comes to justify a polyvalence of the light, which starts from the ontological - demiurgic-cosmogonic significance of the light-sign followed by the gnoseological and the (pr) axiological function. In the achievement of the evolution of the Great Universe, by which it is argued the unity of the world, we can notice a juxtaposition of Blaga's (luciferic and paradisiac) methods with the hermeneutical method corresponding to the Luciferic and Semiotic (rational, analytical) knowledge which corresponds to the paradisiac knowledge.

The necessity to elaborate a cosmological vision, subordinated to the general theory of the "creative becoming", has generated a multitude of "physical" and/or "metaphysical" cognitive perspectives, in the approach of which two integrative concepts are united: the light and the sign, i.e. the ontos, related to the (meta) physical reality, and the logos, aiming at the conceptual approach, the procedural reason by which the sign is manifested.

In a summary, the present paper proposes a transdisciplinary analysis, having as a "hard core" (Chomsky) the sign-light paradigm that defines the preamble of a unifying theory between physics and metaphysics, a unification of which the present time has an essential need. And that Lucian Blaga guessed it brilliantly.

Keywords: light, sign, transdisciplinarity

INTRODUCTION

The beauty of creation and the mysteries of life can be subordinated to the generating presence of the *Light*. Thus, the vastness of the Cosmos, the complexity of the living world, or the human's spiritual depths, have been captured in ancient philosophical observations, and brought to *light* by recent scientific discoveries. The human's intuition that gives *light* an essential role in the emergence and becoming of the world, including the human world, encompasses many forms, starting with the metaphysical ones and ending with the physical ones or vice versa. In this sense, trying to approach again the philosophy (metaphysics) to science (physics), the light is granted the dignity of a unifying paradigm.

Our hermeneutical approach will analyze the concept of *light* on the basis of some intuitive correspondences: mytho-logic and poetic-

metaphorical, and finally to establish the dimensions of an *integrative ontology theory* and a possible cosmological model, conceived from the perspective of the last assertions of contemporary science and philosophy. In other words, we opt for a philosophical method, more precisely the semiotic analysis in understanding the poetic and philosophical universe of Blaga's work, whose substance springs from a real metaphysical sensibility. In this sense, we will mainly use those concepts of *light* specific to the rational discourse, which aim to assume the creative intentions in terms of discursive analysis.

THE LIGHT, AT THE INTERSECTION OF ONTOLOGY, GNOSEOLOGY, (PR) AXIOLOGY

The creative consciousness, thirsty for absolute, Lucian Blaga will seek to overcome the limits imposed by the human being, which will determine a search for the essences of the

universe and a penetration into the new dimensions of spirituality. The Light, as an element comprising in its sphere of significance the suggestion of an exceptional inner force, is the symbol that dominated the artist's entire existential trajectory. The primordial element of energy and cosmic information, but also human, the *Light* is the fundamental premise of the world's genesis. We cannot speak of genesis without considering the Man who is the privileged part of Creation and enjoying gifts such as self-awareness and understanding; he seeks knowledge, he records his own history, searches for his mission, lives for immortality.

Therefore, the *Light* can be assigned "meanings specific to the main types of speech that human operated over time: the magical-ritual, mythical, religious, artistic, philosophical, scientific and technological speech, having - depending on the context - an ontical theme (physical or metaphysical), a gnoseological or axiological one, etc." (Stănculescu 1999, 25). Connecting all these symbolic hypostases "The complex Light" (Stănculescu 2005,18) goes through a double metamorphic circuit, namely: from God (the Great Anonymous) to the Sacred Light, in the sense of Cosmos to the physical *light* on the human plane in the sense of biophysical light. In this sense, Blagus's creation comes to justify a polyvalence of the *light*, which departs from the ontological significance - the demiurgic-cosmogonic *sign of light*, followed by the gnoseological and axiological (pr) axiological function.

For the philosopher-poet, the world is not just a cognoscible reality in its immediate realm, but also a world of signs, symbols that reveal the original faces of the Universe. Starting from the relationship of philosophy with poetry that has known different approaches to the primacy of one or the other until the simultaneity of the two ways of knowledge, we shall observe that "whatever the approach, both philosophy and poetry lead us to understanding, towards a permanent aspiration to decode the misunderstanding of the world. For what goes beyond our thinking and understanding actually materializes in an aspiration towards the Divinity" (Albu 2019, 95).

The uniqueness of the poetic-metaphysical vision of the author of the *Mirable Seed* consists in the original blending of the three Blaga's Ms: "the myth, the magic, the mystery" (Popa 2007, 25-27). The *myth*, as a semiological expression, associates the light with some unique symbolic

connotations derived from the opposition (physical and/or metaphysical) between *light* and dark, respectively from the role of this opposition in cosmogenesis. In other words, the birth of the world is equivalent to an outbreak of the *light* from the symbolic darkness of chaos (*post tenebras lux*). The resumption of the myth of creation is a ritual rehearse, which by the *similia similibus* law, resizes everything into another genesis, determined by the power of the poetic logos: *Nothing was in agony, / when alone floated in the darkness and the Incomprehensible gave a sign: / "Let there be light!"* (*Light*).

Of all types of cosmogony, the theme of the creation of the world by a non-symbolic sign (cry, gesture, music, etc.) or by an articulated sign represents a true magical creation "for the creative God does nothing more than what a sorcerer does, through spells and his chants" (Daniel 1985, 291). This kind of cosmogony has a character of universality, which is explained by the fact that almost all the peoples of the world link their beginnings to the knowledge of the practice of magic, within which the "power of the sign" plays an essential role. The reason of the magical creation is a subject of semiotic analysis, given the natural identification between the sign and the *generating impulse* of the *light*. In the archaic cosmogonies, the sign can appear in two hypostases: the cosmic semiosis trigger, as a "cause-sign" or the result of a first sign-effect semiosis (Stănculescu), respectively the instrument of refining the cosmic creation within the framework of a second semiosis that includes the appearance of human and the profane sign.

The idea of *mystery* has an important role in the ontological construction of the world, and so, even more in the philosopher's thinking system conceived in creative cycles (called "trilogies"). But the revelation of the mysteries of the world through theoretical elaborations is beyond the possibilities of the common knowledge (called the "Paradise"), "being the object of a special type of knowledge - called "luciferic" or "minus-knowledge"; the access is limited by the "transcendent censorship" and limited by the Great Anonymous "(Nistor 2019, 27). For Blaga, the Great Anonymous is not beyond the mysteries, but occupies the central place in the world of mysteries. The mystery is the point of intersection of the immanent and transcendent, ensuring continuity between them, but the latter defends the mystery from the access of those who intend to cognitively (rationally) capture it

by implicitly exerting a transcendent censorship, creating a network of isolating factors.

From an ontological point of view, the transcendent occupies the highest central place (nucleus) of the mystery Universe. The penetration of the human into the mystery Universe signifies the transition from rational to irrational because he is not merely a living being in rational, because the structure of his condition implies a prior cognitive vertical approach that opens the perspective of the transcendent. In this direction one can speak of that "logos apophantikos" (that *illuminates*) attributed by Aristotle to the human thinking. The knowledge starts from the empirical-sensorial stage, which, through imagination and intelligence, opens a deeper, nooesic view. On a surface interpretation we can see that the *light* and mystery are terms in opposition, but the mystery can be a latent state of light, yet unrevealed, establishing a relationship of interdependence and complementarity with the *light* in this sense, thus forming a system.

This unity of contradictions can be scientifically explained if we take into account the notion of complementarity introduced by Niels Bohr "in the process of elaborating the quantum mechanics, more precisely of the waving mechanics" (Toró 1973, p.27), matters connected to the dual, corpuscular and waving character of the *light* - two profoundly contradictory realities, a theme that preoccupied Blaga and determined him to introduce into his philosophical system the method of *transfigured antinomy*. Applied to the theory of individual knowledge, the transfigured antinomy was called minus-knowledge, through which the poet becomes a Demiurge, a creator of the world by amplifying the mysteries that make it up.

Approaching the world's mysteries by the help of the *light*, it contributes to increase them by releasing the primordial creation impulse: "*I with my light increase the mysterious world.*" *The light* is loaded with gnoseological potentials when its meaning is to enrich "*the dark horizon with great flowers of holy mystery*" (*I do not strike the world wreath of wonders*) because "the act of knowledge must become a function of the creation act; therefore in the artist he recognizes the great creator" (Gorgoi 2000,18). In this sense, creatology could become a new interdisciplinary science able to synthesize different approaches of creativity that are usually isolated among themselves, constituting "an adequate reflection of the ontological reality

(of creation) in the epistemological mirror of the sciences" (Magyari-Beek 1992).

In the contemporary thinking, the (ontological) primordality of the transcendent has no reference to the immanent in the cosmological sense of the term (the physical universe), but the human as the superior instance of it. So, the transcendent is coexistent with the human, and the problem of participation is a matter of anthropological and not ontological competence (Heidegger). The human is not only an epistemological subject but also an axiological subject. He knows objectively but also appreciates subjectively.

The universe transfigures, in the writer's imagination, into the antinomies, in the space of the ontic and gnostic tensions. His love rises out of this cosmic kneading: *The light that I feel fluttering/ in my chest when I see you – my beautiful,/ it is perhaps the last drop / from the light created on the first day.* A cosmogonic eros characterizes Lucian Blaga's lyrical work, as well as Goethe's, Shelly's, Eminescu's. The light can symbolize both the superior stage of knowledge and that of living in love.

THE HUMAN - A FLOW OF MATTER, ENERGY, INFORMATION

Intuitively assumed, ontologically, the *light* justifies "man's life as a gift of the sun" (Georgescu-Roegen 1979, 77), an intuition present in all kinds of discourse by which the man reflected his connection with the world and implicitly with the solar, cosmic, divine light. Having, according to the context, a physical or metaphysical sense, a gnoseological or (pr) axiological sense, the symbolism of light exploits the isomorphism between cosmos and anthropos, the symbiotic analogy between the human and the cosmic elements. In the philosophical system, Blaga starts from the Great Anonymous as the "generating centre" of the "mundane existence," followed by other structural elements such as the world and the human to which the following are added: knowledge, mystery, stylistic matrix, and its illustrations related to human and his history.

The Great Anonymous is ontological primordial in relation to the world and the man. In this sense, "the cosmological primate world remains only a metaphysical possibility unless it is not ennobled by the presence of the man; only through his mediation, it, as an immanent instance, opens to transcendent and, with this opening, it becomes a world of its own, and of

that which provokes the opening" (Blaga 2013, 92). Although physically pre-existent to human, the world acquires valences to be anthropologized and ontologized, becoming, metaphysically speaking, a "creation" of it. In L. Blaga's vision, the idea of the world is both a metaphysical and a cosmological concept.

Situated at the intersection of the transcendent with the immanent, the human is a complete being characterized by two ways of existing: *the paradisiacal way* (understood as "a prelude to the human existence") characterizing his existence in the horizon of the given world and for self-preservation and the *luciferic way*- the existence in the horizon of the mystery and for its revelation whose specific existential dimension is historicity. Man has always had the intuition of certain subtle natural phenomena which he has activated and controlled in a more or less conscious manner for which the forms of manifestation of the *light* are a linking element.

In the whole existence, the man occupies a special place being the only form of nature that exists in a different horizon than that of the immediate, that of the mystery. Gifted with abisal categories, the human fails to penetrate the mystery, and the only thing he obtains is the culture in which matter is automatically imprinted, in the very process of creation, the categories of the unconscious with which he attempts sissically to probe transcendence.

Through the mythical-magical experience, the human nature reports of the spontaneous discovery of the inner *light* and its consequences. The encounter with the *light* ends by radically transforming a human existence, making it open to the world of the spirit. For "the one who lives such experiences suffers an ontological mutation, acquiring another way of *being* who gives him access to the soul world, it is the sign of a new spiritual birth" (Eliade 1995, 30). Although the inner *light* confers paragnomical faculties, preparing it for a mystical knowledge, for the philosopher poet it means philosophical understanding and acceptance of the existential mystery, which also includes the ultimate reality, called by Blaga *the Great Anonymous*, which is often manifested through a series of bright epiphanies. The *light*-bearing subject explores not the immediate concrete, but a world of signs and symbols; hence "the desire to define the creative act as a desire to amplify the resonance space of the sign, resulting in the plurivalence of meaning" (Pop 1981, 8).

In the *Trilogy of Knowledge, the Trilogy of Culture, the Values Trilogy*, Lucian Blaga performs interpretative / semiotic approaches on the philosophy of the human knowledge, culture, values - ontological domains. Unlike Aristotle and Kant - who have approached the rational human dimension by referring to the main categories of reason and intellect - and by Heidegger, who emphasizes the affective dimension of the psyche that can cause man the opening to transcendence, Lucian Blaga approaches a set of deeper categories, abyssal, which surprises the ontological basis of the human in irrational, defining the human as a historical being in the system of existential levels of the Universe. Intoning the Transcendent, the human aspires to a transition to the Transcendent because, based on this aspiration, he circumscribes (see Heidegger and Noica) the horizon of his specific human condition. Though a person of the world, the human is an intraworldly being, who opens and relates to the Transcendent, striving for a cognitive and existential extravagance that is censored.

So, "reporting to Existence also appears as Transcendence (beyond the existence, being simultaneously one and the other)", Transcendence is the category that goes beyond the other categories. Given the fact that the real Existence is constantly expanding and depends on technique, the scientific progress (as Lucian Blaga does not cease to observe in the construction of his entire work), the openness to Transcendent can be achieved by: "abstract or analytical thinking (more geometrico), the mystical self-deepening (more natural) and the divine revelation (more hristorico or empirico)" (Bulgakov 1999, 198). Knowledge, therefore, diminishes the distance between the created and the uncreated, and it is gradually possible to introduce the presence and the transforming work of the uncreated in creation, that is, of the uncreated divine energies in the person and the human being.

If the transcendent censorship, the prohibitions of the Great Anonymous stop finding the mystery, the writer decodes the signs coming from the Transcendent, he potentiates the mystery and becomes a creator of mythical-magical or metaphysical constructions. Instead of the absent divinity, the lyrical ego replaces itself, the creative of another monad that is the creation, the very work itself, and tries to magically acquire the power to express and reveal in it even the Transcendent. The nostalgia

of origins associated with the participant discourse to the alien universe of the *light*, an idea suggested in the verse: "*Why did you send me in the light, Mother?*" (*Letter*), therefore has a refusal to enter the "great passage" flow. The poet thinks life as a light for extinction, a threshold to death, received with absolute resignation. In the *Letter*, the poet regrets his own birth, which coincides with a "throwing" into the light lacking its original attributes.

In his view, knowledge appears as a total revelation of the world in the depth and the perfection of the beginnings, but also the self-revelation - as a solidarity with the great All Cosmic, to which it can be added by virtue of the first identity of substance between the inner world and the secret world" (Pop 1999,7). The symbol of light takes place at Blaga in the spirit of a heractitian type vision, where everything is doing and undoing. The light, with all the elements of its synonymous and semantic series, with antinomic attributes, but paradoxically complementary in its dual solar/moonlight hypostasis, is revealed to the receiver in the attempt to achieve a link between the human and the universe and their perfect communion: "*Why does a ray of light roam the whole universe, from one edge to another, like an incredible fairy-tale hero? Is it looking for some eyes to see?*". The light has a cosmic circuit in the sense that it opens the look of the natural forms in which the ideal forms that will be received by the intellect are latent.

CONCLUSIONS

Concluding, we could say that if the "language-object" of this communication is "the creation of the world" by virtue of a generating principle - *light* with its multiple connotations, in this case - "its metal-language" is anchored in "the world of creation" (Stănculescu 1998, 124), respectively in the different ways (types of discourse) through which the human knowledge assumed the genesis of the world. We can see that the light is an archetype for the cosmological knowledge of all times, because: *light* is a genitor principle assuming explicitly or implicitly any cosmogenesis for which the birth of the world means *the appearance of the light from the darkness* and in its dual quality of "information" (Signified-wave), and "energy" (significant corpuscle), *the light represents an integrating sign*, defining the spiritual knowledge specific to human.

Although "the whole universe is a light," this light could not be known unless there was the

human consciousness. The world would be in this case a "useless *light*. There must be the humans' consciences to know the *light* of the universe" (Stăniloae 1993, 27). In a way, through the *light* the Universe comes to us, the abysses of the matter open to the human's investigations and interrogations. The creation is made in such a way as to help us in overcoming our own limits. On the other hand, we also advance in knowledge through the powers of the reason, admirably appropriate to the world in which we live. The Universe opens to the human's reason through the physical world, and man discovers it to the world according to him.

Starting from the ontological meaning, in the sense of cosmoontology dominated by the insurmountable mystery, in Blaga's creation one can notice that the (meta) physical horizons of the *light* lie at the interference between mystery and revelation, with the purpose of putting the man's existence in the horizon of the mystery. Thus, the symbol of the *light*, as an absolute emblem of a universe refusing the direct reception, becomes emblematic for the artist's entire creative existence.

REFERENCES

- [1] Albu, M. (2019). *Doi reprezentanți ai poeziei de la "Gândirea": Lucian Blaga și Vasile Voiculescu*, în *Caietele Blaga*. Alba: Ardealul.
- [2] Blaga, L. (2013). *Trilogia Cunoașterii*, București: Humanitas.
- [3] Bulgakov, S. (1999). *Lumina neînserată*, București: Anastasia.
- [4] Daniel, C. (1985). *Cultura spirituală a Egiptului antic*, București: Cartea Românească.
- [5] Eliade, M. (1995). *Mefistofel și androginul*, București: Humanitas.
- [6] Georgescu-Roegen, N. (1979). *Legea entropiei și procesul economic*, București: Ed. Politică.
- [7] Gorgoi, L.(2000). *Friedrich Nietzsche și cultura româno-interbelică*, Cluj-Napoca: Casa Cărții de Știință.
- [8] Magyari-Beek, I. (1992). *Creatology: a potential paradigm for an emerging discipline*, în Isacksen S.G., *Understanding and recognizing creatviry. The emergence of a new discipline*, Norwood N.J., Ablex, P.C.
- [9] Nistor, E. (2019). *Ofensiva critică asupra operei blagiene în obsedantul deceniu*, în *Dacica Latinitas*, Revista bilingvă de historia, literatura, filosofia y arte, Ano IV, Nr.1 (4).
- [10] Pop, I.(1981). *Lucian Blaga, Universul liric*, București: Cartea Românească.
- [11] Pop, I.(1999). *Universul liric*, Iași: Colecția Deschideri, seria Universitas.

The Light - An Integrating Paradigm Concept in Lucian Blaga's Work

- [12] Popa, M.(2007). *Lucian Blaga și contemporanii săi*, Cluj-Napoca: Casa Cărții de Știință.
- [13] Stanciulescu, T. D. (1999). *Signs of light: a transversal view of knowledge complexity*, in: "Sign processes in Complex Systems", Abstracts, TU Dresden.
- [14] Stănciulescu, T.D. (2005). *Miturile Creației* (ediția a 2-a revăzută și adăugită). Iași: Performantica.
- [15] Stănciulescu, T.D. (1998). *Tratat de creatologie*, Iași: Performantica.
- [16] Stăniloiaie, D. (1993). *Iisus Hristos, Lumina lumii și îndumnezeirea omului*. București: Anastasia.
- [17] Toró, T. (1973). *Fizică modernă și filozofie*, Timișoara: Facla.

Citation: Coculiana Acăr, "The Light - An Integrating Paradigm Concept in Lucian Blaga's Work", *Annals of Language and Literature*, 3(2), 2019, pp. 75-80.

Copyright: © 2019 Coculiana Acăr. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.