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Harlequins of Paper. The Hermeneutics of Uncertainty's Perspectives in the 80'century Poetic Discourse

Summary

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We could start, in the following pages, with some previous questions: Where does this need to discover and understand the meanings of a text come from? After all, where does this need to put under the sign of plurality what the author wanted to say, transmit or hide through the text, come from?

Before attempting to answer these questions, we consider it is necessary to return to the origins of hermeneutics, origins that link hermeneutics to Husserl's phenomenology. We know that the object of hermeneutics represents the text: from the complexity of its language, to what is beyond this language, the dimension of the textual meanings. Thus, from the very beginning, the privileged status of hermeneutics consisted in the fact that this science presumed the interpretation of the sacred text and, according to Dorin Ștefănescu, the main aim "was constituted at first precisely as an exegesis of biblical texts, then profane."

Another important hermeneut of the nineteenth century, Wilhelm Dilthey calls interpretation "the art of understanding the written manifestations of life." Thus, the scriptural represents that dimension through which a hermeneutic approach can communicate, can approach the understanding of the textual anatomy.

Also, in his book, *Romanian Postmodernism*, Mircea Cărtărescu makes a very complex radiography of the daily world, which the '80 poets tried to capture in its most diverse and contradictory aspects, which related both to the surface of the facts and to the significant depth of the manifestation. Thus, Cărtărescu stated that "the postmodern, on the other hand, seems to have found his most comfortable refuge even in the heart of nothingness", because, "freed from the obsession of meanings and the torture of the search for absolute truths, he starts from accepting the world as a story, as a weak, unfounded reality, which an equally illusory self can explore in all directions, with sensory voluptuousness, like an endless epidermis".

Based on the ground of what I have mentioned before, we wondered if the perception and understanding of the world as a text, which includes, mostly, the progress of facts and events,

could present, due to an inapparent perspective, those ways that lead to an inner immersion in the poetic world`s *undergrounds*. Thus, *a hermeneutics of uncertainty* may be possible since the interpretive approach self-generates its object, by knowing and sinking into the depths of the text, where the areas full of meaning are found. Through *the hermeneutics of uncertainty* I will explore the significant mechanism that follows this endless epidermis of reality.

The choice, within the hermeneutic analysis, of a number of four poets: Matei Vişniec, Nichita Danilov, Ion Mureşan and Aurel Pantea, doesn't have, within the eighties Romanian poetry, a restricted or restrictive significance. In the poems of these authors, as we will see, the relationship between the transitive dimension of the narrative is combined, in a significant way, with the *depth* of the outlined realities.

In Matei Vişniec's literature, there is a gap between poetry and theater, which consists primarily on the ability of creating, in both species mentioned, areas or dramatic situations by using a parabolic or symbolic dimension of images. Matei Vişniec wrote poems that follow closely to the plays he wrote, both his poems and plays include the same ingredients: the presence of characters, narrative situations, symbols, irony, and life seen as a complex spectacle. By using fantasy, the poet tends to transfer reality in a symbolic gap between the *image of surface* and the *image of depth*. Therefore, we will discuss two crucial aspects that involve the signification of the theatrical dimension of *look,* by analyzing a couple of important example of poems from his books and by consulting some critical point of views. In his poetry, we will find an interesting perspective of the so called *the overturned look*, which involves the relation of *approaching and distancing* between the *image of surface* and the *image of depth*. The first meaning of this dimension is to reveal a daily spectacle of life by presenting his, apparently, ordinary situations and people. In this case, the concept of mask will be discussed and its relation between essence and appearance. The second meaning involves the aspects that underline the loneliness and anxiety in the modern times. Romanian critics, Bogdan Creţu for example, claim that one of the important characteristics of his poetry is fantasy. By using fantasy, the poet tends to transfer reality in a symbolic way. Therefore, we will discuss two crucial aspects that involve the signification of the theatrical dimension by analyzing a couple of important example of poems from his six books and by consulting some critical point of views. The first meaning of this dimension is to reveal a daily spectacle of life by presenting his, apparently, ordinary situations and people. In this case, the concept of mask will be

discussed and its relation between essence and appearance. The second meaning involves the aspects that underline the loneliness and anxiety in the modern times.

In the second chapter, we will discuss Nichita Danilov's poetry, in which there is a gap between the surface image of reality, which reflects primarily all kinds of daily situations and the *hyper-image* of parabolic or symbolic dimension of reality, which can be found under the surface of linear facts. Beginning with the theories of the existence of a 'depth image', according to Corneliu Mircea, Jean Burgos, Dorin Ştefănescu, C. G. Jung, we will see the way in which the poet is using fantasy in order to transfer reality in this symbolic relation between the surface image and the depth image. Therefore, we will discuss two crucial aspects that involve the signification of the theatrical dimension of look, by analyzing a couple of important example of poems from his books and by consulting some critical point of views. In his poetry, we will find an interesting perspective of the, so called overturned look, which involves the relation of approaching and distancing between the surface image and the depth image. The idea of derision, in his poetry, can also come from the state of artificiality given by the world of harlequinade. The last term proposes a very interesting parody of life. According to this perspective, we will try to analyze the gap between essence and appearance in a world where characters are looking for a meaning of their own identities, hiding beyond symbolic masks. Harlequinade is the name given to a fantastic world, animated by characters or states, viewed from the perspective of a comic atmosphere. In another poem, we will deal again with the gap between *essence* and *appearance*, generated by the writing of a *profane scripture*, in which the reality it is *deciphered* in two parts: *the reality of surface* and *the reality of depth*. Those two parts consist primarily on the ability of creating, in both dimensions mentioned, areas or dramatic situations by using a parabolic vision of existence. Characters like Ferapont, Kiril, Lazăr, Daniel, the Other Kiril or the Other Lazarus are involved, each of them, in the writing process of the same *Psalter*. This kind of activity tends to integrate them into an universe of a *deep symbols*, which give *meaning* and *significance* to everyone's existence. The *concrete reality* of the fountain tends to be replaced by the *reality of depth*, which is *inside* the fountain and becomes a space of the inaccessible parts of the reality. Therefore, the characters have no choice but to continue the act of writing in this psalter of nothingness that, nevertheless, will engage them in a *sisyphean effort*, in which their own identities tend to be denied.

În the third chapter, the idea of expression (which tends to become an expressional dimension of everything which is written or said in Mureșan's poetry) can also come from the state

of (re)creating world from the perspective of the -so called- <transfigured> image of the reality. According to this perspective, we will try to analyze the onto-poetic dimension of a world în which the gap between essence and appearance reveals the fact that characters or situations are looking for a meaning of their own lifes hidden beyond symbolic masks of signs or in-signs.

The relationship between surface and depth manifested itself, in the penultimate chapter dedicated to Aurel Pantea, as an intensely obsessive relationship between the indefinite exterior of the surrounding world, often marked by events between the hilarious or grotesque and the dark interior of the subconscious, turned into a prison universe in which the poetic self went through traumatic experiences of self-loss. The penetration into an amorphous viscerality meant, in fact, the immersion in the viscera of the text, the one that became the spasmodic projection of a whole dark realism. The thanatomorphic represented the basic dimension of this mortified universe and could be "visualized" through the immersive image. In other words, the immersion manifested itself below the being, at the boundary between an *unconscious* consciousness and an abyss that tentatively covered any spiritual trembling. The meta-histrionic tendency is also a part of the thanatomorphic category, as revelations of some actions of personification of the non-ancient presence definitively established in the middle of this thanatomorphic adventure. By eviscerating the image, it became possible to enter the prison body, where the body of flesh or incarnate was revealed to us, the one that was de-modeled or devitalized according to the movements or atrophies of the sepulchral darkness. Unlike the gaze that manifested only in the contingent reality, in the embodied universe, the embodied gaze made possible the visualization of an entire experience of stagnation, of closing the life in its own nothingness, by mortifying the flesh emptied of the spiritual sap.

In the last chapter, we considered some volumes that appeared after the eighties and we found an even stronger sharpening of this discourse of significant depths. And in the case of these volumes, everyday reality has lost its intensity of representation, it has almost been blurred. Which allowed that phenomenological openness to universes unsuspected as allegorical depth.