The Search of the Absolute in Lucian Blaga's Poetry

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Abstract

The present paper aims at giving a brief insight into the poetry of one of the most important Romanian poet, Lucian Blaga, representative of modernism, focusing on the search of the Absolute from the linguistic point of view. Mention should be made of the fact that the metaphors of the Absolute are analysed both from a traditional point of view as well as from a more recent one – cognitivism. Reference is made only to those poems that are more suggestive in this respect. When analysing Lucian Blaga's metaphors, it is compulsory to take his philosophical construction as a starting point. Ample and complex, it aims at presenting Blaga's views on the creation of world, knowledge, history and culture. As everything is closely intertwined, it is essential to mention at least some of the main ideas of his philosophical work in connection to our subject.

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Introduction

1.1. Blaga's theory on the Great Anonymous

Blaga conceives a metaphysical centre- ``overwhelming but barely felt`` (Blaga, 2015: p. 24)- whom he calls the Great Anonymous, that is the creator of the world we live in. He is self-sufficient and capable of reproducing himself *ad infinitum*, thus, being able to create other equivalents for Him (he is a ``nature generating identities`` (Blaga, 2015: p. 30). But this might lead to anarchy, as the other selves of **the Great Anonymous** would try to usurp the centre, the initial Great Anonymous. In order to avoid this, His main concern is to limit human beings *in statu nascendi*, to prevent them from reaching their best possible alternatives, allowing them to manifest themselves only between certain limits, behaving more like a transcendental brake, like a ``transcendental censorship`` (Blaga, 2015: p. 130). It might be said that He is mainly concerned with what He must *not* do instead of on what He must do. It is not an effort of creating but of hindering perfection from taking place. These acts of the Great Anonymous have been put in relation with the creative acts of humans, generating works of art (Blaga, 2015: p. 27), because both these two types of acts are incomplete. Egocentrically, the Great Anonymous keeps humans towards periphery. Unlike Neo-Platonists, who believed that the purpose of man is to regain the lost divine condition, Blaga considers the purpose of human beings to be different. They are ``divine differentials`` (Blaga, 2015: p. 30), the result of an ``*à rebours* genesis`` (Blaga, 2015: p. 30), that is absolute simple segments of the divine structure, the bearers of a virtual structure (Blaga, 2015: p. 31; p. 49)[1]. As divine differentials, human beings have their cognitive capacity censored, and their revelatory capacity hindered (Blaga, 2015: p. 130). For cognitive human capacity to have access to Absolute, humans should have had some *nuclear* divine differentials integrated inside themselves, which had been considered a major danger and had been stopped premeditatedly even before genesis, as a deterring act. However, the Great Anonymous allowed certain divine differentials to be part of human beings, namely those responsible with the humans` awareness of the *presence, existence* of the Great Anonymous, but not of His structure and His real nature. Thus, according to Blaga, human beings can not either understand or reveal the ultimate truth because they have been conceived like this from the very beginning. They are structurally unable to achieve the Absolute, even if they struggle to do it: ``The Great Anonymous has put in us the irrevocable urge towards ``truth`` (…). We are definitely lead to it but, at the same time, stopped to reach it. What is the purpose of this (…) is hard to say`` (Blaga, 2013: 464). This antinomy generates the supreme stress under which the cognitive individual lives. Mentioning Blaga`s definition of a genius

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[1] According to Blaga, a mystery is never completely revealed because the Great Anonymous prevents human beings to have access to the ultimate truth.

is suggestive: ``a slave, a toiler in an existence unfolding between mystery and revelation`` (Blaga, 2015: p. 283). Human beings can only feel the Absolute, ``sniff at it``.

1.2. Blaga's theory on the duality of knowledge, on the concept of mystery and the means of approaching mystery

There is established a clear cut distinction between 2 types of knowledge which intertwine in any product of a human mind: the **paradisiacal knowledge** - has only ``degrees of abstractions`` – (Blaga, 2013: p. 359) and the **luciferic knowledge** - ``original``, ``intense`` (Blaga, 2013: p. 359). The paradisiacal knowledge is self-sufficient, its object is complete, whereas the luciferic knowledge causes a crisis in the case of the object, bringing on the idea of mystery: the object is split into two, a part revealing itself, called the fanic, the other hiding itself, called the cryptic (Blaga, 2013: p. 257; 268). A theoretical idea (an attempt, risk) lies at the basis of the luciferic knowledge. If such an idea fails, one can try to reveal the mystery using another idea. By revealing the cryptic part of a mystery, the respective mystery has passed into a second latency, a quite unstable state pointing towards a luciferic crisis. A mystery in its ``second latency``[1] is qualitatively attenuated as compared to the opened mystery because the opened mystery was initially represented by its complex and diverse fanic and now it is represented by its revealed cryptic, which is simpler and more elementary (Blaga, 2013: p. 271).

Thus, the object is only a ``sign`` (Blaga, 2013: p. 257) of a hidden mystery, the luciferic knowledge being an attempt to decipher it. Thus, the objects of the paradisiacal knowledge are ``latent mysteries`` (Blaga, 2013: p. 258): the objects have not been split in two, the fanic and the cryptic, but someone could do that anytime.

The **concept of mystery** is central in Blaga's theory of knowledge. According to Blaga, there are **five types of mysteries**: ``latent, opened, attenuated, perpetuated and intensified`` (Blaga, 2013: p. 267) and the revelation of the cryptic part of an opened mystery takes place on **three levels**:

the level α, that of understanding sensibility;

the level β, that of understanding imagination;

the level γ, that of conceptual understanding. (Blaga, 2013: p. 309).

Blaga also mentions the fact that the attempt of the luciferic knowledge to reveal the cryptic part of an opened mystery can also lead to **three means of approaching an opened mystery**:

-qualitative attenuation –the most frequent, dealing with the enstatic[2] intellect,;

-perpetuation – defined as ``the impossibility of revealing the cryptic part of an opened mystery ``, ``zero revelation``, dealing with the enstatic intellect (Blaga, 2013: p. 317);

-intensification – minus knowledge, dealing with the ecstatic intellect[3], the least used of all, proper for metaphysical matters (Blaga, 2013: p. 316).

The above mentioned notions, the triple character of the luciferic knowledge (plus, zero, minus) can be represented as follows:

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[1] The *enstatic* intellect is defiened by Blaga as the intellect remaining within itself (Blaga, 2013: p. 321).
[2] The *ecstatic* intellect is defiened by Blaga as the intellect getting out of itself (Blaga, 2013: p. 321).
[3] ``The genesis of metaphor coincides with the genesis of man`` (Blaga, 2011: 357).
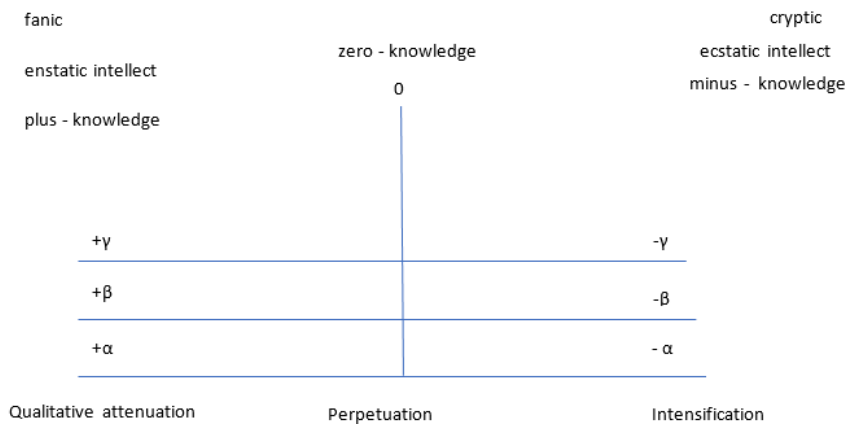
(adapted, based on Blaga, 2013: p. 317).

Thus, Blaga's minus-knowledge theory implies the idea that there are mysteries requiring precisely this type of knowledge.

1.3. Blaga's theory on style

Style, originating in unconscious, acts as a group of forces pointing to mystery. These forces are meant to shape and lead the attempts of the human mind in revelating mysteries by theory or directed observation (Blaga, 2014: 117). The human mind has to create in this force field called by Blaga stylistic field (Blaga, 2014: 118). Human beings live in two horizons: in the concrete horizon of the sensitive world and in the horizon of mystery in order to reveal it. A human being becomes whole and complete only by means of the latter one. The horizon of mystery characterizes human nature, it is a fundamental, intrinsic and immanent part of it. It is very interesting to underline the fact that this horizon of mystery has as correspondent a ```region of transcendences`` which can never be converted into human knowledge (Blaga, 2014: p. 133). Thus, the horizon of mystery is defined as ``the only open gate to transcendence``, as an `` a priori principle of existence`` (Blaga, 2014: p. 133). This is the explanation of the human being's tendency to attempt to reveal mysteries, the horizon of mysteries acting as a stimulus in this respect. (Blaga, 2014: p. 133).

The stylistic categories, also called abyssal categories, form a **stylistic matrix**. The attitude of human beings towards anything, transcendence included, is essentially influenced by it. The stylistic matrix is very much alive, but latent and expresses itself involuntarily in all human creations, in very diverse domains (Blaga, 2011: 202). Blaga also equates the stylistic matrix with the ``transcendental brakes``, by means of which the Great Anonymous prevents the human mind from actually reaching the absolute truth (Blaga, 2014: 117).

There are two main types of knowledge, corresponding to the two ways of existence characterizing human beings. Type I refers to the sensible, concrete world, as it can be perceived by senses. Type II, much more complex than type I, refers to the existence of human beings in the horizon of mystery, aiming at revealing the mystery (Blaga, 2014: 139).

1.4. Blaga's theory on metaphors: plasticizing metaphors and revelatory (lucipheric) metaphors

Blaga speaks about the style which wraps the substance of an work of art. This substance, unlike the substance of things in the real world, stands for something else, points to something else, involving ``a transfer and a conjugation of terms belonging to different domains`` (Blaga, 2011: 348). Thus, the respective substance acquires a ``metaphoric`` character. In this way, Blaga enlarges the significance of metaphor, making a clear-cut distinction between the metaphor as figure of speech and the metaphoric character, as an inner trait of an work of art. Therefore, we can say that Blaga somehow anticipates[1] the cognitive linguistic theory according which metaphors are no longer seen only as stylistic figures of speech, but as a part of a " conceptual system"(Lakoff and Johnson, 1980: 3).

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[1] I will not crush the world's corolla of wonders/ and I will not kill/ with reason/ the mysteries I meet along my way/ in flowers, eyes, lips, and graves./ The light of others/ Drowns the deep magic hidden/ in the profound darkness./ I increase the world's enigma/ with my light/

A human being is in a situation which is twice precarious. On the one hand, he/she lives in the concrete world which he/she can not express with the available structural means and, on the other hand, he/she lives in the horizon of mystery which he/she is unable to reveal. Metaphor becomes an ontological moment which aims at correcting this twofold precarious situation. It has an ``ontological purpose``(Blaga, 2011: 366), being a ``special trait of human destiny``(Blaga, 2011: 351), requiring all the contemplative efforts of anthropology and metaphysics. It originates in the depth of the unconscious.

Blaga divides metaphors into two types: plasticizing metaphors and revelatory (lucipheric) metaphors.

Plasticizing metaphors are formed by uniting two facts which are more or less similar. This type of metaphors do not enrich the content of the respective facts. They are meant to render a certain fact as good as possible, which can not be done by using mere words, which are so ``anaemic`` (Blaga, 2011: 350). A plasticising metaphor is a ``compensatory technique`` (in the sense that it compensates and completes the inability of a direct expression), ``an organ of rendering the concrete indirectly, instantaneously`` (Blaga, 2011: 351), correcting the fatal disagreement between concrete and abstract. As an organ it appeared inevitably as a natural reaction of a human being against its own imperfection/inability to express the concrete in the best possible way. The genesis of the plasticizing metaphor is a non-historical moment, being in connection with the genesis of the spirituality of the human being. Therefore, the genesis of the plasticising metaphor is a matter of anthropology.

Revelatory metaphors enrich the significance of the facts to which they refer. They are meant to reveal something hidden in connection to the respective facts, a ``mystery`` making use of the tools given to us by the concrete world, by the sensible experience and by the imaginary world. They cancel the common meaning of facts, proposing a new vision. They suspend meanings and proclaim others. They originate in the existence of human beings in the horizon of mystery and revelation, being ``the first symptoms of this specific way of existence`` (Blaga, 2011: 358). When man becomes aware of the horizon of mystery, he starts using revelatory metaphors. Blaga is against those metaphors which replace a given object, behaving like a mere riddle, making the respective object or fact taboo because, in this way, they are sterile, a mere intellectual game. They do not try to reveal their hidden mystery or to add something to it. Such metaphors are a duplicate, a double of the respective object or fact. They are an ``algebra of images`` (Blaga, 2011: 362), a game with certain rules that can easily be leant by anyone. Blaga illustrates these ``sterile``/ ``abusive`` metaphors/ ``metaphors with no message`` (Blaga, 2011: 356) by giving us example the hermetic poetry.

It is very interesting to underline the fact that this theory on metaphors is poetically expressed in a poem, considered to be Blaga`s ars poetica[1].

2. Analysing some of Blaga's metaphors

a)``For ages, all creatures,

Carry a signature with them, as runes`` (Blaga, *Runes*, 2012, p.179).[2]

In the above example, *signature* is a conceptual metaphor[3]. Thus, the following elements can be identified:

the Absolute – target, vehicle, focus space. It is in attribute relation with the base domain.

signature – source, tenor, base space.

Common features / generic space / ground – uniqueness.

The blended space (the new emergent understanding) – Blaga creates a world with deep hidden meanings. Everything has a deep essence which is concealed. This essence is the divine element, the matrix existing in everything and carrying a mystery.

The source is missing from the text and the readers have to make an effort of understanding, only the target is present.

The above example can also be seen from the point of view of the discourse world theory, which considers the cognitive tracking of entities, relations and processes to be a mental space. In order to understand and represent reality, Blaga builds a mental space which contains mental representations of everything that can be perceived in real space (also called *base space*). Blaga's poem is a blended space, a space that combines the other spaces and which has specific features emerging from the mapping. The stages that can be referred to are: cross-space mapping, generic space and blend.

a = signature indicating the uniqueness of somebody   a'= signature that is coded

b = birds   b'= birds

c = Moon   c'= Moon

d = mother   d'= mother etc.
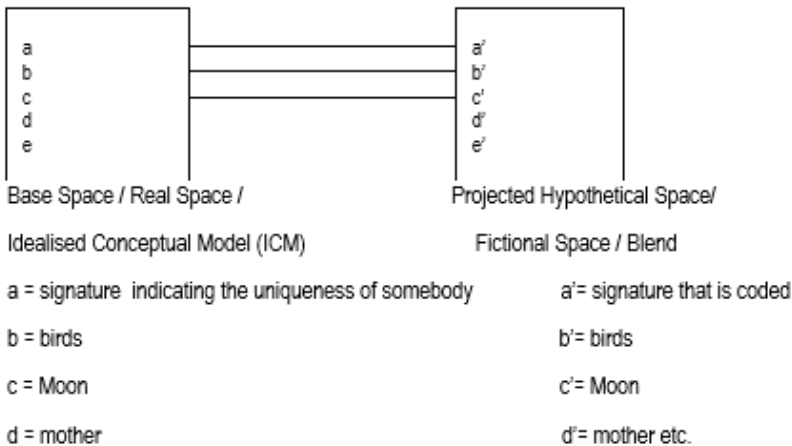
In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are people, birds, animals, celestial bodies, runes, signatures, etc..In this space, even if a signature is illegible, eventually it can be understood.

The generic space contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces.

In the projected hypothetical space/ Blend, Blaga creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, the Absolute has a matrix in everything, but it is impossible to decipher it because of the transcendental censorship (see above 2.2.). The Absolute is encoded (``runes``). In Blaga`s poem, birds carry it, the Moon also has it, but hidden on its invisible side, animals have it but its cipher is lost, can`t be decoded, mothers carry it on their foreheads, etc. **a', b', c'** are counterparts of **a, b, c** in the base space.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism[1]:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two : D→(I)→A.

The Absolute→ (I) → ``signature``

The comon seme of the two terms is (I), namely the seme [perpetuation capacity (as matrix)]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

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[1] ``Suflete, prund de păcate,/ eşti nimic şi eşti de toate./ Roata stelelor e-n tine/ şi o lume de jivine`` (Blaga, 2012, *Suflete, prund de păcate*, p. 310).

is a generalization synecdoche (Sg) of D and A is a particularized synecdohe (Sp) of (I):

D ...Sg... (I) ...Sp... A

D (``The Absolute``) → [perpetuation capacity (as matrix)] + [divine] + [comprehensible only by revelation] + etc.

Sg is obtained by omitting the semes [divine] and [comprehensible only by revelation].

Sp is obtained by adding semes to [perpetuation capacity (as matrix)]:

A (``signature``) = [perpetuation capacity (as matrix)] + [human]+ [(il)legible] + etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

b) ``Soul, gravel of sins, you are nothing at all and you are everything.

The wheel of stars is inside you`` (Blaga, 2012, *Soul, Gravel of Sins*, p.310).[1] In the above example, *wheel* is a conceptual metaphor. Thus, the following elements can be identified:

the Absolute – target, vehicle, focus space. It is in attribute relation with the base domain.

wheel of stars– source, tenor, base space.

Common features / generic space / ground – the light and the idea of eternity (the round form, the circle being the symbol of eternity)

The blended space (the new emergent understanding) – Blaga creates a world in which the soul of human beings has the divine light in it, alongside with other impurities (sins). The struggle of every human being is to clean these impurities and let the light within prevail.

The source is missing from the text and the readers have to make an effort of understanding, only the target is present.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two : D→(I)→A.

The Absolute→ (I) → ``wheel of stars``

The comon seme of the two terms is (I), namely the seme [perpetuation capacity (as matrix)]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

(I)is a generalization synecdoche (Sg) of D and A is a particularized synecdohe (Sp) of (I):

D ...Sg... (I) ...Sp... A

D (``The Absolute``) → [having as symbol the circle] + [illuminating] + [divine] + etc.

Sg is obtained by omitting the semes and [illuminating-figuratively] and [divine].

Sp is obtained by adding semes to [having as symbol the circle]:

A (``wheel of stars``) = [having as symbol the circle] + [light]+ etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

c) ``We have multiple pains, but the greatest of all

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[1] ``Durerile noastre sunt multe, dar cea mai mare/ este – să vezi. Să vezi că (…) sfântul, preexistentul tipar/(…)/ în mâini ţi se sparge`` (Blaga, 2012, *Norul*, p. 274).

is – to see. To see (…) that the holy, pre-existing model

(…) breaks.`` (Blaga, 2012, *The Cloud*, p. 274).[1]

In the above example, *the holy, pre-existing model* is a conceptual metaphor. Thus, the following elements can be identified:

the Absolute – target, vehicle, focus space. It is in attribute relation with the base domain.

the holy, pre-existing model– source, tenor, base space.

Common features / generic space / ground – modelling capacity.

The blended space (the new emergent understanding) – Blaga creates a world in which people realize their incapacity of being the best possible variant. The worst failure of people is the failure to accomplish the divine model.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two : D→(I)→A.

The Absolute→ (I) → ``model``

The comon seme of the two terms is (I), namely the seme [pattern (as matrix)]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

is a generalization synecdoche (Sg) of D and A is a particularized synecdohe (Sp) of (I):

D …Sg… (I) …Sp… A

D (``The Absolute``) → [pattern] + [divine] + [illuminating] + etc.

Sg is obtained by omitting the semes [divine] and [illuminating].

Sp is obtained by adding semes to [pattern]:

A (``model``) = [pattern] + [human]+ etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

d) ``The sky sweats light`` (Blaga, 2012, *The Tables of the Law*, p.313).[2]

In the above example, *light* is a conceptual metaphor. Thus, the following elements can be identified:

the Absolute – target, vehicle, focus space. It is in attribute relation with the base domain.

light– source, tenor, base space.

Common features / generic space / ground – illumination

The blended space (the new emergent understanding) – Blaga creates a world in which human beings have the divine guiding from birth under the form of conscience. No one is lost because all roads lead to God.
The source is missing from the text and the readers have to make an effort of understanding, only the target is present.
The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:
The reader can notice a violation of discourse logic
The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two : D→(I)→A.

The Absolute→ (I) → ``light``

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[1] ``Cerul asudă lumină`` (Blaga, 2012, *The Tables of the Law*, p. 313).
[2] ``Ceas de cumpănă. Amurg./ Vai, toate către soare curg-`` (Blaga, 2012, *Götterdämmerung*, p. 276).

The comon seme of the two terms is (I), namely the seme [illuminating]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

(I)is a generalization synecdoche (Sg) of D and A is a particularized synecdohe (Sp) of (I):

D …Sg… (I) …Sp… A

D (``The Absolute``) → [illuminating] + [divine] + [comprehensible only by revelation] + etc.

Sg is obtained by omitting the semes [divine] and [comprehensible only by revelation].

Sp is obtained by adding semes to [illuminating]:

A (``light``) = [illuminating] + [radiation]+ [electromagnetic character] etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

e)``Deadlock time. Twilight./ Alas, everything is flowing towards the Sun`` (Blaga, 2012, *Götterdämmerung*, p. 276)[1]

In the above example, *the Sun* is a conceptual metaphor. Thus, the following elements can be identified:
the Absolute – target, vehicle, focus space. It is in attribute relation with the base domain.
the Sun – source, tenor, base space.
Common features / generic space / ground – light

The blended space (the new emergent understanding) – Blaga creates a world in which life flows towards the Absolute, no matter what. Time, people, ages, everything visible and invisible is passing and the final destination is the immersion in the divine nature.

The source is missing from the text and the readers have to make an effort of understanding, only the target is present. The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two : D→(I)→A.

The Absolute→ (I) → ``the Sun``.

The comon seme of the two terms is (I), namely the seme [illuminating]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

(I)is a generalization synecdoche (Sg) of D and A is a particularized synecdohe (Sp) of (I):

D …Sg… (I) …Sp… A

D (``The Absolute``) → [illuminating] + [divine] + [comprehensible only by revelation] + etc.

Sg is obtained by omitting the semes [divine] and [comprehensible only by revelation]. Sp is obtained by adding semes to [illuminating]:

A (``the Sun``) = [illuminating] + [celestial body]+ etc.

It is a metaphor *in absentia*, the context helps the reader identify the term D.

f)``The springs-origins/ are the only things that connect us. I am not alone.`` (Blaga, 2012, *I Am not Alone*, p.280)[2]

In the above example, *the springs-origins* is a conceptual metaphor. Thus, the following elements can be identified:

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[1] ``Obârşiile-izvoare/ mă mai leagă. Nu sunt singur.`` (Blaga, 2012, *I Am not Alone*, p.280)
[2]Referring to the Universal Declaration of Human Rights (1948), page 7, http://www.un.org/en/universal-declaration-human-rights/.

the Absolute – target, vehicle, focus space. It is in attribute relation with the base domain, *the springs-origins* – source, tenor, base space, common features / generic space / ground – modelling capacity.

The blended space (the new emergent understanding) – Blaga creates a world in which each human being has to become aware of the fact that he/she is never alone. Divinity is everywhere all the time. The Absolute has many faces, appearing in various disguises: flowers, clouds, hearts, eagles, water, etc.

The same example can be analysed from a traditional point of view, trying to explain the metaphoric mechanism:

The reader can notice a violation of discourse logic

The reader resorts to omission; he/she looks for the third term (I), the bridge between the other two : D→(I)→A.

The Absolute→ (I) → ``the spings-origins``

The comon seme of the two terms is (I), namely the seme [source]:

It is the case of conceptual metaphor (Sg+Sp)Σ.

(I)is a generalization synecdoche (Sg) of D and A is a particularized synecdohe (Sp) of (I):

D …Sg… (I) …Sp… A

D (``The Absolute``) → [source (of everything)] + [illuminating] + [divine] + [comprehensible only by revelation] + etc.

Sg is obtained by omitting the semes [illuminating], [divine] and [comprehensible only by revelation]. Sp is obtained by adding semes to [source (of everything)]: A (``the springs-origins``) = [source (of water)] + [earthly]+ etc, it is a metaphor *in absentia*, the context helps the reader identify the term D.

Conclusions

Blaga`s metaphors of the Absolute, which have been analysed in the present work, refer mainly to water, light and a certain model. The metaphors of the Absolute rendered by means of a certain model (*signature*, *the wheel of stars, the holy, pre-existing pattern*) are the ones that prevail by far. In fact, they are an illustration of his philosophical idea that people bear a virtual structure (see above 1.1.).

With the help of these metaphors, Blaga succeeds in creating a poetic universe in which his philosophical system can easily be recognized and which traces the coordinating lines. Thus, the Absolute is present but it can not be completely understood by humans because it uses the so-called transcendental censorship (see above 1.1.). Although it refuses its revelation to people, it has its divine matrix well established in everything. Human beings, being ``divine differentials`` (see above 1.1.), also suffer enormously because of the impossibility of achieving individual perfection. At the same time, they suffer because of their inability to obtain perfect creations.

As regards the method used to analyse metaphors, we can conclude that the traditional method of analysis, based on the rhetoric of Group µ, is not appropriate because the Absolute is an abstract notion that can very hard be divided into semes. Therefore, at the end of our brief research, we can conclude that cognitive linguistics is more prone to analysing the metaphors of the Absolute.

Mention should also be made about the fact that, in all examples, the term Absolute is missing from the text.

Blaga used to say once about the Romanian people that ``it is still sleeping its metaphysical sleep`` and that there is another question that has to be put, namely whether it has to be awakened or not (2015: 431). We can expand this by saying that, nowadays, increasingly more individuals are sleeping, namely they are not aware, on alert and they should be awakened only to be made aware of the metaphysical side of existence, of the cryptic part in everything.

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