

MINIMAL BEING AS IMPLOSION OF COMMUNICATION

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Abstract: This study examines the poetry specific of one of greatest contemporary Romanian poets, Ioan Es. Pop. It follows that the Ioan Es. Pop's senses lyrics becomes a lyric of sub-senses, of blunt senses. This lyric is one of the minimal being in continuous contraction, retreat, under an increasingly pressing fatigue. Its voice is modulated by the direct effects of phenomena that affect the senses: fatigue, drink, sleepiness, reverie, aging, anesthesia. In poetical and generating order the major Ioan Es. Pop's contribution is concept introducing of "eidos" minimal being.

Keywords: *minimal being, implosion, effects of communication, expressionism, Ioan Es. Pop*

1. Introduction

Ioan Es. Pop is poet by nature. The fact that we see him in poetry represents only performing of the statue on the pedestal. Self-centered poetic character, he lives ecstatic and speaks lyrically. Sometimes he even writes. He writes "hard" ("one letter a day"), because "writing is painful" (volume "Porcec"). Among the latest personal his volume, "Pedestrian Party" ("Petrecere de pietoni") (2003) and "Sleeping Tools" ("Unelte de dormit") (2011) have passed eight years. Considering that "Sleeping Tools" contains 52 poems, results that he wrote 52 divided by 8, i.e. about 7 poems per year.

2. Implosion as lyrical ego movement

Ioan Es. Pop is a visionary. However, state poet and atmosphere poet. Totally, retractable and dysphoric: if it could, he would choose to disappear. It only remains to be: in misfortune, in terror, in failure, in isolation, in closing and horror. Fundamental movement of lyrical sego is of self-shrinkage, limitation, compression. Inclusively the chamber decreases, the walls are approaching. There are no doors and windows. The basic energy mechanism is the implosion. The poet is not confounded with his poetry. He does not make it a diary about how, the same material, it is built the pedestal, and the statue, nor revolves in two separate worlds. What it is lived is not what it is said to us, without to be different trenchantly. The essential notes circumscribe to an existential portable. Generally, lyrical ego does not merge with the empirical ego. In Ioan Es. Pop's case, neither if he would like by all means, the second could

not compare natural in order of the things that actuates the light of the existence of the first: “It predicted no aura / it does not follow any comet tail”. In this case, a beneficial coherency makes an expectation, usually frustrated, to acquire a correlative of confirmation. Human articulation with the poet is non-conflict. Lyrical ego neither can say “I am another”, nor I am the same. Nor it can guarantee for me is me. First, categorical, in order of literary trends, lyrics goes around expressionism and returns to the poetry of the senses. Subsidiary, in Blagian gentle descendant, is magnetized by a specific zeal of 1960s poets of last century. It is one about which Eugen Negrici wrote in “Introduction to contemporary poetry”: “expressionists aspiration is to cross until to the unknown deep layer of things, always been below the visible one; going through (...) below the surface of things and then of happenings” (Negrici, 1985; also Pârvulescu, 1994; Papadima, 1999; Pop, 2001; Muşat, 2007; Moarcăş, 2011).

3. Thematic universe

In “The Escapeless Ieud” is designed a poetic universe, the lyrical ego is thematic and dispositional set (euphoric or dysphoric). It is chosen a fundamental lyrical attitude. He is situated in the light or dark, relying on neutral emotions and feelings, positive or negative. To poetry are attributed to territories and buoys neighborhoods between fixed stars. Almost always, the first escape is the capital one, because are updated and are customized some of the infinite possibilities. The start cancels the infinity and marks the concrete. Particularly, “The Escapeless Ieud” – “Ieudul fără ieşire” is the proximity genre of Ioan Es. Pop’s lyrics (Boldea, 2011, p. 266).

Like any great poet, Ioan Es. Pop writes not a book, but a work. Originality, aesthetic value and expressiveness retrospect to a fundamental poetic situation. This is the circumstance in which we recognize Ioan Es. Pop. It is the fundamental lyrical situation until to “Sleeping Tools”.

4. Minimal Being’s Ontology

Ontology of this poem has few elements: beings, states, connections, relationships, events. Although the road is from “us” (“The Escapeless Ieud”) on the collateral ego (“Pantelimon 113 bis”), between the existence categories has not yet appeared the idea of network. The Es. Pop’s being is the “minimal being”. As presence, behavior and aspiration, the human being is brought to the escape limit from human. A “minimal being” (“The Escapeless Ieud”) is struggling in a “boundless” and “escapeless” place: “In vain you will struggle /(...)/ is

boundless Ieud also escapeless” (“The Escapeless Ieud”). His time is measured “from birth onwards”: “thirty years of death from birth onwards” (“The Escapeless Ieud”). Aspirations of minimal ego are hamletian: “To be or not to be ... (...) To die, to sleep. To sleep and maybe to dream “(To be or not to be. (...) To die, to sleep / To sleep - perchance to dream”). “The rest is silence”. Note that, for “to sleep it off the drink or drug effect”, English has “to sleep it off” and for repose is “sleep” and also “Sleepwalker”. The dream of minimal being is also a dream of death, we should say an Eminescian dream (“dream of eternal death”), and a dream of sleep. In Romanian, “sleep” is a disordered and solitary word: it has not a relative verb also no plural. Sleeping is the action, sleep is the state: “and I sleep now because tomorrow follows/and tomorrow to sleep” (“The Escapeless Ieud”); “I after die I sleep sleeps” (“Porcec”). (Ioan Es. Pop accredits the plural “somnuri” in Romanian.) There is no ordering and constraint court. The conceptual-poetic characters, lyrical actors are: father, mother, priest, universal and protean drinker: “Across the street of pub where I sit and drink / is church. Me and the priest lurk us for many years “(Porcec”). The poetic environment “allows anything” because “father is absent”. Prayer is mistrustful and so powerless. It is a conditioned reflex pointless. Man is praying in the arch or basement: “I pray in the basement” (“Porcec”). Such a pulse occurs also when he is in the pub. In this cosmos with poetic laws, the lyrical ego craves material and requests to a God known as “absent”. Here if “transcendence is empty”, as says Hugo Friedrich (1967), does not matter. Specifically, transcendence is absent, and “faith is empty”. Over the world feeling “like a bitter, big seabird/ the misfortune floats” (“The Escapeless Ieud”). “Minimal being” is wrong, deceives, sins. “Faith” empty makes tragic the sin, because the sin has no control and “no one can be forgiven” (Pantelimon 113 bis “). Loneliness is imperial and negative emotions are sovereign: “hate”, “fear”, “angst”, “terror” (“The Escapeless Ieud”, “Porcec”, “Pantelimon 113 bis”) (Manolescu, 2008, p. 1410). “Minimal being” is sinful and without forgiveness, alone and frightened by a naked faith. In this lyrical there is no secure space. Happiness is equivalent to sin. The creative spirit relies on the senses; they can be easily sleeping. The language is rudimentary and has exhausted the potential of communication: it arrived to “dead end of speech” (“The Escapeless Ieud”) (Galaicu-Păun, 1994). In any literary writing is defined a discourse instance. It is about an imaginary construction that assumes generic textualization and that the reader perceives as being its delegate or the author's messaging representative text (Militaru, 2010; Budică & Dumitru-Traistaru, 2015). This instance is confused with the

author. In reality, the textual ego (lyrical, epic, dramatic) is not the same to authorial ego. Lyric ego configured in Ioan Es. Pop poetry has an existential formula easy perceptible and complex. Ego-instance that reveals in the lyrical text is a being endowed with perception organs and reflection capacity (Voinea, Busu, Opran & Vladutescu, 2015). “To be means to have being”, (“The City” - “Porcec”). Implosing being of Ioan Es. Pop's poetry is “minimal being” (“always mine had care of me that I do not have time” - “The Escapeless Ieud”). History is already written, thing which is expressed on paradoxist tone in literary line fundamented by F. Smarandache and Ș. Vlăduțescu (2014): “tomorrow there is no way ever be tomorrow” and “the future is almost spent.” Among the implosive processes range: “the great plan of failure and decrease” and “increase”, “in decrease”. To put in ongoing of implosion are required tools of die, of dreaming, of sleeping, of slowing down. The lyric instance (synthesis of personal lyrical and impersonal egos that manifest in poetic discourse) (Nedelea, 2013) is configured as a “minimal being”, in slow involution towards silence, sleep, death, debilitation. “Minimal being” is a presence centered and secondary (“collateral”) who refuses the speech and with senses in full evanescence. Thus, “everything is going slowly” (“the banquet” - “The Escapeless Ieud”). “In the beginning was the end” (ion.iova.iona.ion - “Porcec”), i.e. the initial implosion. It is a being of essences, of prayer, of hate. A minimal being who lives in two worlds: is alive (“behind being”) and, also “born right in the other world” (“Porcec”), i.e. a being who lives in the “two worlds at once.” The prayer constitutes an essential event in the existence of minimal being. Collateral appeared (in “Pantelimon 113 bis”) as manifesting “in the old, the sick and those who drink”. The basement is a place of prayer: “I pray in the basement” (“Porcec” - “I can only pray shuddered of horror”). The drinker, the sleepy Mircea, collateral, the sick, the old, the butcher are lyrical characters who find minimal being. As drinkers, so the priest, his spiritual father and confessor, also the drinker parishioner are shown to be minimal beings: “My confessor, who sits a few tables away,/ overcame of his own glass/ he is not anymore looking at me, / it's clear I disappointed him”. The confessor astonishes his parishioner that he drinks more than him. The prayer sleeps the spirit (Cistelecan, 2004; Enache, 2008; Voinea, 2013; Vlăduțescu, 2013). The human destiny, reveals in the poem “when you find out, almost from the cradle” is to pray for the forgiveness of sins, in conditions when “happiness is equal to sin”: “whenever you're about to become happy, / you know that is not good to happen you this”. The butcher is a negligible man, a petty being. As a symbolic figure, figurative of minimal being, he acquires

in “The Sleeping Tools” an aristocratic profile. The butcher draws its aura from that “getting away of murder” each of us. He is serving the guilt of us all, with the awareness that “in the end / all be fulfilled as is written / and the last shall be last” (“my friend is butcher from father to son”). In relation to the musician, the butcher will “survive”, will reach an artist. The butcher’s culture is “to conceive the own Mozart” (“although, he says, this is just the end”). The minimal being lives in a universal and perpetual loneliness: “loneliness in Paris is nice and ruthless”, / (...) “In Rome is atrocious and pious” / (...) / the Vienna’s somehow resembles / with Cluj one / (...) / the loneliness of Stockholm's put like the ice / (...) / home loneliness (...) / is also same that was once. “ For minimal being, the senses are in attenuation, in anesthesia, in blunting. These senses will lead to a new kind of book - “the cold book”: “so when you will blunt all senses you will write / the cold book”. It will be written by “a senseless being”. The first sense is deteriorating the sight: “with these eyes, that I saw / never more than a meter away / (...) / you do not see the light shining / wiry and short eye / (...) / heavy material ... / it is seen only by eyes that breaks / (...) / it is seen by my eye almost blind “(“ with these eyes, that I have not seen “). The “sweet” senses gone is the time of “smaller” senses, the sub-senses (“when you will blunt all senses”, “these are the small senses”). Ioan Es. Pop’s “sub-eye” has already produced a kind of haiku: “Staying on top and see nothing / that's all reward” (“Sleeping Tools”) (Gheorghişor, 2011).

5. Conclusion

The poetry of Ioan Es. Pop is distinguished, particularly, by the fact that the lyric instance configures as a “minimal being”. The poetic ego is a being reduced to its basic element being, is a being in slow involution to debility, to silence, sleep, death. The “minimal being” is a presence centered and secondary that refuses the speech and having the senses with full evanescence.

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