RESEARCH ARTICLE

THE HIMALAYAS ARE LOSING 5 MM OF AIR PER YEAR

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Abstract
    The present study is an application of communication science to a corpus of literary communication. It aims to highlight the hypothesis that all types of communication are organized as transactions of meanings.

Keywords: communication, types of communication, poetic communication

I. The previous garment

The metaphor of the previous garment is prominent in Gabriel Chifu's work. Here, that garment that made you who you were in the past has worn out: it is now to be changed along with its meaning, values and feelings. The vibration in "On Partying Yourself and Other Poems" (Editura Şcoala Ardeleană, Cluj-Napoca, 2024) comes indirectly from the poetry volume "Elegia timpului" (2018) and somehow capitalizes on the garment tailored by the novel "Marea carte a uitării" (2022).

In a way, the current book would continue the novel on a new territory. The major theme in the novel crosses the border and becomes lyrical. The desire that radiates the aesthetic matter is the same: to retrace the path through volatile steps so that "nothing from (…) lived is lost,/ events, feelings" ("O ultimă dorinţă", p. 52), so that forgetting does not intervene. Gabriel Chifu's work aims at "the essence of humanity". That is why forgetting is harmful, because through it the essence of the human is lost. "Today, Gabriel Chifu shows ("O lume pierdută", România literară, no. 39-40, 2024), we lose not only different objects to which we were attached, but we lose a world in its entirety, the change is of an unprecedented depth, because it affects the very essence of humanity."

The novel and this volume of poetry are written in the same clothes. Both are inscribed with tenacity and dedication, with serenity and serious reflexivity. We find an argument for the reality of this connection in a confession by Gabriel Chifu from 2018: then, for another prose-poetry rotation, he spoke about the role of the "alternation that" "recharges him, after finishing the prose book" comes the return "to poetry" ("Puzzle: 2017, 2018...- response to the survey, România literară, 1-2, 2018).

II. Communication and impression

In an impressionistic key, the poetic discourse of the poetry book unfolds as a helpless resilience to the offensive of non-being. The lyrical self is "in distress" ("My bodies lined up on the roadside", p. 7). It spends "most of its time" "above the abyss" ("Multiple End", p. 19). The moment seen by the volume is when the self "collapsed into nothingness" ("Multiple End", p. 19) and instantiates its future without the present of the past: "I collapsed into nothingness/(…) The wind was blowing. (…)/ it took me up/ (…)/ it took me/ (…) / to the realm of nothingness" ("Multiple End", p. 19). He is sad, disappointed and alone: already late ("it's too late for me", ["State (Desolation at the Aegean Sea, on the arm of Athos"]), "It's too late. I am exhausted,/ exhausted by events and saddened by the world" ("Multiple End", p. 20), "exhausted by life and saddened by the world" ("Exhausted by life, saddened by the world", p. 48), "Alone, alone." ("Loneliness as a tombstone", p. 64) and losing everything ("one by one I lose everything", "Completely blank sheet", p. 41).

The discursive self defends itself with words, but without "no chance" ("Heavy Elephant", p. 17), that is, without hope, with despair. These elements constitute the poetic situation; in relation to it the states occur. The ordering feelings are sadness, despair, desolation. They figure the situation and the states. The image The dominant one is that of the actual fall into the void and its emotional equivalent, the prior experience of the danger of collapse. The fall into the void is the self-entertainment: the lyrical self takes part in its own collapse.

This is how it experiences itself in falling towards non-being, towards nothingness. The self-entertainment encompasses that sensation of a fatal accident when, before the fatal impact, you experience the death that occurs. Regarding the meaning of the book's title, to the "self-entertainment" in particular, relevant hermeneutic nuances are also brought by Răzvan Voncu ("Poemele mutării tipite din sine", România literară, no. 18, 2024), and Angelo Mitchievici ("În marea trecere", România literară, no. 23-24, 2024), and Viorel Mureşan ("Urlu şi strigătul meu este mut", Arca, no. 2, 2024).

The ongoing fall arouses the desire to preserve, to recover the past. A dark present and a tragic future are responded to not by denial, but by recovering the past. The soul's exit from the body is a remembrance. A figuration of the fall is ruin. Forms of ruin are "errors, illnesses, infirmities (...), guilt, failure" (p. 17). The discourse comes as a pledge for salvation. A small salvation is stopping the collapse: "I try desperately/ to stop the self-festival, the ruination./ I invent more arms, more legs/ in this fight,/ and necessarily two-three hearts, one is too little". A subsequent form of the self-festival is the flight from oneself, the exit from the body, the exit from the minds: "I flee from myself/ and I take it in all directions at once" ("Psalm", p. 47).

As a luminous poet, Gabriel Chifu seeks salvation, resorts to substitutes for salvation. The fundamental attempt at salvation results from the figuration of the fact that the lyrical self has two lives and lives two realities: one natural and the other verbal, of words, being able to save itself from one by escaping into the other: "The first time my mother gave birth to me,/ with a human body, with a body of earth./ But who/ gave birth to me the second time,/ with a body of words?/ (…) Who gave me this second life, verbal?/ which slowly and irrevocably replaces in me/ the first, natural life?" ("The First Life and the Second Life", p. 33). "Am I just a verbal creature/ in a verbal universe?" ("The sky is made of words", p. 71). As rescue adjuvants we register the series of forms of the self-entertainment: the multiple body, the figuration of the external hand that draws you, writes you, leads you, the multiple identity, the multiple end, the multiple voices, the exit from oneself, forgetting, ignorance (loss of self-consciousness), reverie, nightmare, contemplation.

III. The past

The preservation of the past and the minimal security of the present state constitute a gesture of bringing back. The struggle for recovery and the contradictory awareness of its impossibility are a struggle in lamentation. The tone of the book is lamentation, a repressed and helpless wail: "I keep on agitating, I keep on lamenting/ I want to bring you back" ("The Other", p. 13).

The "elegiac tone" and an "elegiac horizon of reflection" are highlighted by Angelo Mitchievici ("In the great party", Romania literară, no. 23-24, 2024). Viorel Mureşan highlights the "seriously elegiac tonality" ("Urlu şi strigătul meu este mut", Arca, no. 2, 2024). Răzvan Voncu ("Poemele mutării titipte din sine", Romania literară, no. 18, 2024) emphasizes: "From elegy we pass to ode and from there to psalm, in a complete fundamental unity of vision". We would say that in a way lamentation is also an elegiac tone and that lamentation, specifically in Gabriel Chifu, animates both elegies, psalms, and odes. The lamentation takes on Bacovian inflections (generated by loneliness and rain) and Blagaian (stimulated by the halo of great passage, by the wonder of wonders and by the contradiction of darkness and light).

IV. The poetic technique

In the order of poetic technique, several admirable procedures are accredited that will undoubtedly mark the way in which the poetic self relates to the material to be processed from now on, in Romanian poetry at least. It is about the multiplication of the body, the heart, the mind, the soul and everything that seems strictly linked by the uniqueness of being and being. It is a procedure that has as its core a metonymy or, more broadly, a process of metonymic generation. Professor Eugen Negrici (in "Sistematica poeziei", Cartea Românească, 1988, p.105) highlighted, in a general way, the functioning in poetry of a "metonymic production process" that selects circumstances or consequences of the "state of the self". Extending the critical view axiologically, we would say that Gabriel Chifu is the greatest poet of metonyms in current Romanian literature. Here is a delightful metonymic process: "everything that had been outside, suddenly/ had become inside./ It was raining inside me,/ the grass was growing inside me./ And in the sky, in the evening,/ clouds were passing or stars were twinkling/ all inside me" ("Apoi viața mea", p. 8). Several poems from this volume are called "State".

V. The vision

I used to say that Gabriel Chifu is a poet of vision. And this volume shows it to us like this. The visionary impulse subsists in the majority of the poems. A visionary line encompasses and crosses the volume. Thus, the book is articulated as a unifying vision over an accumulation of visions. On this idea, in his review, Răzvan Voncu shows that the volume has "a complete fundamental unity of vision" and that we are dealing with "the tragicism of an

expressionist vision" ("Poems of gradual change within oneself", România literară, no. 18, 2024). The movement begun with "Notes from the Mysterious Land" (2011) and now finalized consists in the fact that the lyrical self has definitively left "Sălaș în inimă" (the debut book, 1976). The residence no longer exists now; is in a cruel struggle of many hearts, of many bodies, a struggle of many and all. It is a struggle of all that Gabriel Chifu salutarily formulates: the reflexive struggle to be, to no longer be. This poem is a struggle to avoid the inevitable. A mournful struggle… It is "a poetry of the end" (Răzvan Voncu), and the reflection "on finitude now defines Gabriel Chifu's poetry" (Angelo Mitchievici).

VI. Conclusion

Written at 70 years old, the plaque has 70 poems. Many are excellent, I choose a few: "My bodies lined up on the roadside", "Then my life", "Rabbit surrounded by hunters", "Heavy elephant", "Multiple endings", "First life and second life", "This city has strange inhabitants", "A big heart". The poem that could be included in a textbook is "My Bodies Stringed Along the Roadside".

This book takes lyricism to a dizzying height that few contemporary poets have access to. Gabriel Chifu's best volume of verses to date seemed to me to be "Notes from the Mysterious Land" (2011). "On Self-Entertainment…" shakes my seeming conviction. Răzvan Voncu and Paul Aretzu have already moved on to "On Self-Entertainment and Other Poems": "this volume seems to me to be the author's best so far" (Răzvan Voncu); "I consider it the most representative of what the author has written so far" (Paul Aretzu, Știința de a trăi, Viața Românească, no. 9, 2024). All the better, because these two volumes are in any case at such an altitude that it doesn't even matter which one is above; It doesn't matter for now that the Himalayas are still taking in 5 mm of air per year.

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