

## TRANSCENDENT CENSORSHIP

Blaga propose a metaphysical centre he need for his philosophical system. He names it *The Great Anonimus*. There are many possible explanations for what he chooses such a centre. The trivial one, for a poet, is because it could be a nice metaphor.

Blaga find that we are limited in our knowledge exactly by what we may know, by our categories and by the apriori forms of our sensibility. It is exactly like in the physics of the little particles, we can't know at the same time the place and the speed of a particle, them we can't know it's place in evolution because the light we put to see change the situation of the particle.

An other aspect of the limit of our knowledge is the fact we can't know the truth. The truth is only in God, we may know only subjectively. Our knowledge is deforming the reality, the real truth, because the space, the time, and the categories we know and which are in our mind, for each of us is subjectively modulated, deformed, individualised. We may have only o relative truth, relative to our subjectivity.

We may no forget that in the tower of Babylon God muddled the human language, because the man became too haughty, would touch the sky and God. The same is with the Great Anonymous witch would stop the man, because he is dangerous by his creativity, he want to be God, to create like God, to take the place of the Great Anonymus. For that reason he introduced the transcendent censorship. That is the story. Blaga knew that story, myths, is beautiful. The reality is we have these brakes in us, in our unconscious, in the stylistical matrix, and I add the archetypes too because archetypes are close to the categories. The stylistical matrix, the archetypes, we don't know exactly their origin. We know there are very old; it is something from an other world in us. Which world? We don't know. What we know is only the fact that we have such categories, such archetypes.

I think it is not necessarily to now such a truth. It is necessarily to know what it's the fact, the relative fact with us, now. We are here and we have a relative, a no exact knowledge. And we may live very

well with such knowledge. Especially if we know that. If we don't know, we may think we are, or we may be, in the possession of the truth, of the big truth, the only one truth. That truth exist only in God and we have no access.

It is an Irish joke, " God invented the drink to stop the Irish to lead the world". The great Anonymous invented the stylistical matrix, the space, time, categories, and the archetypes to stop the human to be God.

The space, the time, the categories. The archetypes are something which is sure from an other world, there is the world of the *general*, of the *universal*, of the *being of the second instance* as said Constantin Noica, because the *being* we are but there is a *second instance*, a general, witch guarantee that.

There is something in the air Blaga said, something that stimulate that the same ideas rise up in two different minds. When Noica spoke of the *Element*, a *Concrete General*, a kind of medium with free determinations, attributes, of the general and of the individual. Such a medium is the energy, the light, the life, and the speech. Each of them could take presence in individual reality. The *element* is a reality no palpable; it is something we may feel, like the energy. Our inner, our stylistical matrix, our archetypes, are more than an individual because the general is part. For that Blaga said *we have in us the transcendent*.

For C.Noica the *element* is exterior, it is different from the stylistical category, the stylistical matrix, which is our intern medium. The archetypes are different from both of them, they are our ancestral memory, it is something internal, but there is not a cognitive structure. The archetypes may be formatted, filtered, deformed, transfigured, by the stylistical matrix. Even they may have changes, the archetypes are still a component of the memory of the species.

In absurd, if we may drink a magic potion of the absolute truth, of the absolute, because in the absolute could not be truth or false, all is the same, all is *absolute*. If we are in the *absolute*, the space, the time, the categories may disappear and there will be no need of archetypes. I don't know what it would be like. I am sure we may

lose all the beautiful parts of the world; we may lose the joy of the life.

These transcendent censorship we have it, it's our. We can't escape of it because there are the categories of the understanding and the categories of the unconscious.