

## CONSP ECT

Starting with the psychological elements, the sociological and historical ones, is necessary to observe the way they appear and develop in the early religious glimpses in the human conscience and how it influences the forms of behavior, emotional and cognitive, and its bearings on the religious literature.

All the manifestations of the sacred are important because each rite, each myth, each religious representation or divine figure reflect the experience of the sacred and implies notions like being and truth, as well as the fundamental concepts that are drawn from it.

So, the concept of psalm cannot be subjected to a limitative theory, since there are multiple meanings of the term and the complexity of its development.

The analysis of the state of sacred determines a system of rules and definitions with the role of explaining the manifestations of the sacred and to establish a possible taxonomy of style approach. The religious development is a native phenomenon because the man does not become religious but has this trait built within him since birth, the aspiration of the divine is a inherent characteristic of the human being.

The complexity of the transcended supposes a pretty vast exploration of the term religion who is the basis of the human with himself and the Noumenum, motivating thus the attempts of the human being to report itself according to the divine pattern by imitating the original creation in the mystical- ritualistically contexts and ethical of its development.

The offer and the progress of each religion is, in a final analysis a molding of the human in conformity with it's own perspectives of the divine, so that he may reach his ontological best and to find itself entirely in the Being.

The definition of the sacred in report to the divine starts from the well known difference between the two concepts and for and religion historic, the comparative analysis of the two notions is necessary and it represents one of the themes of the present study.

As it seems fitting to us, we approached first of all, as a pertinent start of, the Hebrew lyric “the biblical psalms”. Foreseeing hymnal elements in the Egyptian culture, we chose to do a comparative analysis between two texts that belong to both the Bible and to also to the Egyptian culture, as follows: Psalm 104 and “Anthon’s Hymn”.

This clearly proves the impact that Egypt had over the Levites through titles, traditions and similar organizational forms. For example, for the Hebrews the cult and the symbolism of Yahweh, finds its correspondent in the tutelary model of the Sun: the master of Love, the loving creator of man, the one who fill with love the two lands of Egypt- these are only a few common attributes of the two forms of the Absolute.

Therefore the sacred sentiment, the noumenom is present at all the people in antiquity and continues to be studied and assimilated by poets and writers all the way to the contemporary age.

The Biblical Psalms, cover a time frame from the life of Moses and all the way to the Babylonian captivity in the days of Nehemiah. As it is impossible for this genre to the fruit of amateurs, the historian Iosif Flaviu states that Moses was initiated in the secrets of prose while he lived in Egypt. We acknowledge the similarities between Gilgamesh lamentation over death and the hymn that was dedicated to his friend Jonathan by psalmist David.

If for Gilgamesh, the meditation is done on the theme of death, for David his lyrical lamentation is transformed in a hymn to friendship.

We recon that our intention has a sustainable finality by the approach of the religious issues known being the fact that this genre has not been submitted to a sufficient critical exploration. Put together with a pertinent documentation, the preset work proposes to walk the path that is so sensitive of the existentialism issue and in the second chapter we catch the first attempts of formulas in the religious lyrical genre, where the self starts a conversation with the Noumenum, we underline in critical association the doctrine differences between the first texts of Niceta de Remisiana and those of the monarch Filotei, the second one being the first to introduce the prayer to the saints.

While the consecrated hymn, “Te laudum” give us a sure indication of the influence of the biblical psalms, The Refrains of Filotei clearly demonstrate their up springing from the byzantine culture.

The presence of the saints is certainly a substitute to the antiquity gods, the monarch texts from Cozia being constituted on two doctrines : the Christian one and the Pagan one.

Yet, the one that is to be known as the first religious creator, is Dosoftei, through the translation of the Psalms, by perfecting the critical method and by the new elements he uses.

The original interpretation is the equivalent of the creation act, and that was what determined his inclusion in the ranks of the first poets of our literature.

The exploration of the “Versified Psalms” starts from the study of two categories of the sacred: the mythical and the magical, the blessing and the curse being forms of magic, of a pre established structure.

Of the myth tells the story of an event that took place in the beginning, the magic is still present in the human thinking through exterior forms (the word) of some religious rites, the poetry springing into the myth and materializing through representation turned into ritual so that the initial magic practices are concretized by the poetical saying.

Dosoftei folds into the peoples mentality by bringing the message of the sacred though means that were there from the beginning of the process of forming our language and of literature on the territory of our country.

To be able to understand correctly the signification of the texts, the poet studies several translations in prose and tries to fit them into the rural verse, his purpose being that of creating a language that belongs to the Romanians,

His originality is in the variety of the language in creating a new poetry at the level of significant, being thought of as a true pioneer in the Romanian literature.

Eminescu’s views on the sacred were, perhaps the least analyzed, and therefore in the present study we have followed the process of the deepening of the religious phenomenon, because the poet is amongst the religious philosophers of the XIX-th century. To identify the religious substance of his works we (reexamined ) brought back to the day the concept of Noumenum, since his lyrical universe is built by many particles (Christianity, Buddhism, Brahmanism, the old national religions, Judaism ).

The genesis of his religious poetry has multiple ramifications, the logos getting different connotations and inversions until the sacred function is upside down.

The metaphysical –religious system as well as the spiritual eminscian ideal are pretty complex – the predominant lexical field from where the he chooses his lyrical logos is Christianity, but through the giving of on original connotation to the connotative function, transforms this repertoire, at the idealistic level in a hymn sung to the freeing Nirvana.

The creation of the phenomenal life represents one of the religious problems that have eaten up at the Romanian genius – to start with, the artistic, eminescian credo is revealed as being no Christian. Most certainly the poet had a good knowledge of many religions, and this fact makes it hard to identify the hypo textual themes and religious motifs, taking in consideration the cosmological synchronism of traditions and beliefs.

Christianity is based on the supreme role of the Logos, the Messiah Who took on flesh, salvation through faith in Christ, or Eminescu does not accept under no circumstances the retrieving of the lost paradise through denial of self and adoration of the ancestral Force who has intertwined in itself all the knowledge that was denied to the eminescian luciferic self.

Eminescu places man between the aesthetic view of the world and the great adventure of truth, who cannot be named just be intuit. It's the truth of the mystery, of the extramundane God, creator of cosmic harmony, who motivates time and space, as follows the divine nature of man.

In his vision, the poet, sees the universe as the development of absolute reason, of divine meditation in which man, who through the experience and adaptability to time and space, glimpses, lives, opts and decides through his attitude. Eminescu sees the sacred as an absolute transcendent reality – God- who manifests himself in the world.

The eminescian meditation prefigures a pure theology, constituted on the pure religious: the relationship between divine and human. It is the metaphorical expression of the interior revelation of the divine, who is at the base of the personal religion. The identification of self with God does not appear as an existentially pure concept, but it appears to chain together the religious and the aesthetics.

The comfort to the creation, comes from the fact that it borrows something from the brightness of its Creator, and especially through the experience of dignity and freedom obtained through the knowledge of truth in the form of law.

The ataraxy is the final state that man reaches after meditating on the theme of the nothingness of life, the role of the individual human being in the ordinary life.

The tragic fall to which self with get to, is own to Lucifer's revolt against the divine Creator who proclaims salvation, though Himself, though the belief in the embodied and sacrificed logos for the wellbeing of humanity.

The substitution of sacred with the profane gives birth to the validation of evil, the conversion of good into evil, placing Lucifer on the spot that he had dreamt of from before the world began.

For Eminescu, the intuition of the sacred comes to poetical being first in “Mortua est!”. The poet prefigures the construction of an philosophical aesthetics with the implication of the terms: divinity, nature, man and void.

The turmoil of the reports between sense and sensibility is a constant of his thinking. The transfer of Truth in intellect does not lead to the expelling of uncertainty.

The message of the poem is not agnosticism, nor negativism, but the affirmation of a transcendent Reality, of Absolute.

Eminescu is religious, constantly fighting between the admission of the existence of divinity and the rebellion against it's free will, who destined him to be finite.

It's a metaphysical poem, dense, about knowledge, with maximum intensity and tension, about a moving vision of existence.

In the chapter dedicated to Macedonski we have studies his stances of “homo religiosus” who suffers a process of dissolution at the formal level of understanding of the idea of sacred.

The cosmopolitism of the macedonskian aesthetical forms are in consequence, a posteriori to his divided spirit in the plan of formalism, before it gets to a unitary relationship with the Noumenum. What's more, this relationship will not be consummated because the state of sacred is represented in the works of the poet under the shape of clichés and syntagms cut down to the religious terminology which does not conceptualize a state of being in sacred, on authentic feeling, a interiorized relationship with the divine. The proliferation of literary forms (romanticism, symbolism, parnassianism, modernism) is the result of a instable soul constitution, conflict filled, but in middle terms. Who does not reach the profoundness of a authentic antagonism. This redundant pattern of formulas is a consequence a structural development in between the boundaries of the contingent whose references are the profane elements: the hostile environment, the noise effects, the marginal confessions, who are tied between lamentation and imprecation in the poetry of psalms.

The religious inter textual formality is represented only by a poetical technique of transposing the ego on the axis of “empiric divine” with the intention of focusing the maximum attention on the noisy avatars of self, situated outside of substantial religious feeling.

The religious streak that runs at the basis of the voiculescian poetry as a unifying theme, demonstrates directions of synchronization with moments of tension of the traditionalism and modernism, even if on an immediate analysis, the essential poetical

attitude is that of traditionalism. The exegetical view of Voiculescu as a poet of traditionalist facture by Nichifor Crainic, especially, has to be completed with the reevaluation of the moderns side of the voiculescian poetical spirit.

Placing the works of the poet between “tradition and modernism” derives from keeping the techniques and themes consecrated by the traditional literature but also from spiritual searching of the idea of absolute, specific to the modern man. Both attitudes that reconvert the religious poetical experiences are developed in exegetical modules with suggestive titles: the traditional dimension or the anagogical level of analysis and the modern dimension or the transformation of the traditional religious in the existential constant.

The artistic traditional dimension is the consecrated one since the poet is integrated by the exegetical reception in the traditionalist current, through the cultivation of essential element of the native spirit: religious direction guided by the orthodox principles, references to myths, validation of customs. Being considered the poet of “The Angel Poems”, Voiculescu, is detached in his themes and ideas from the religious dogmatism put in theory by the ideologue of the “Gandirea” magazine, this detachment from the dogma represented the idea from where we started in the study we have dedicated to this poet.

We demonstrated that the voiculescian poetry cultivates mysticism only in a surface structure, because the religious directions become the projection of a profound structure, in turmoil, in a continual choosing on a spiritual model.

Differently then Arghezi, ( the poet being in the restless search of a palpable Noumenum), Voiculescu is not troubled by the sense of a lack of manifestation from the divine, but by the knowledge of human nothingness that seeks reunification with the All-Divine One, the Eden lost.

This moment of soul turmoil, opens the voiculescian poetic spirit to a modern dimension in which the power of divine love, Christ transforming love, becomes the expression of communication with the transcendent.

Even though he is perceived as being a orthodox poet, Voiculescu shows a structural inclination towards an interior communication with the Noumenum, beyond the constraints of dogma through translating the traditional religiousness to a modern constant of existence.

The original vision about the sacred brings him very near the spirit that Blaga displayed, to whom he has in common the intuition of the sacred in the shapes of the profane.

The closeness to traditionalism, the devaluing of archetypes, of the mystical spirit, is realized through means of artistic expression that correspond to the modern man. The traditional elements (sacred places, animals, the home, the woods) are valued by the poet with the availability of the modern ego drawn by origins, the rediscovering of myths and of archetypes.

Voiculescu's modernism is proved especially through by the poetical collection "The last imagined sonnets of Shakespeare, in an imaginary translation" where the poet aims at the spiritual heights, motivation the reflex for nostalgia of the lost Eden.

The critical approach of the blagian religious lyric was sustained by a methodical system of analysis of the artistic contiguity with which the poet has developed the inherent affinities of the poets that are thirsty for the luceferical knowledge, of the descending from myth and the restoration of the mystery.

We conceptualized hermeneutically and taxonomically the definition elements of the poets lyric: the organic limitation, The Great Anonym, the mystery, the reason of the light, the lost paradisiacal state through curse, the report between the immanent and transcendent, the comfort that comes through destruction. Analogically, we reviewed the specific elements to the modern spirit that was developed in the arghezian lyric too, and who, on the path of deciphering Noumenun reported himself the the nietscian courage of proclaiming God dead through the installation of the obsessive idea of estrangement from origins. Therefore, the blagian ego does not lament the death of scarcity, does not revolt as Arghezi would because of the absence of the divine sign, but expresses the metaphysical bitterness of the casting out of paradise of Adam, in a world that is measured unforgiving by the profane time, the annulment of the archetype and eternity.

The abyssal complexity of Blaga's soul was demonstrated by the analysis of the structural- emotional and literal stages that his works go through. To the stance of the dissolving of the paradise, the poet lives with the nostalgia of the mystery of the original silence, that started after the commission of sin, as a existential zone, complementary to the word.

Starting with a nuanced description of a number of concentric systematic concepts – myth and magic – we proved their presence and interaction in Blaga's works. In the vision of the poet, myth and magic are two ideas that coexist, the first implying the other, and the glue of those two stances is represented by an ineffable state, the longing for a way to re call the Noumenum.

Blaga's religious sentiment, needs to be analyzed through reporting it to the ontological mysterious concept, criss-crossed with magical powers through which the profane space gets the sacred valences and is charged with the power of the magical time, redeemed from finitude. Through magic, the finite being, bearing the burden of the contingent censorship, can penetrate on the territory of mystery, under the watch of the Great Anonym, in the intangible space but provocative, capable to extract man's valences of opening toward divinity and the edenical state.

In the modern nitzchesian context of God is dead, from where we began our analysis of the works of Arghezi, we analyzed methodically the metaphysical ways and the transcendent solutions from where the poet tries to approach the search of the interiorized sacred. And, so the orphean dimension is capable, through complimenting the silence, to develop a dent in the transcendent, and the poetical ego can take refuge in magic in creation, meaning in the area of the preexistent God in our creative conscience.

The loss of truth, the censorship imposed by the Great Anonymous make the poet approach the only way possible in accepting the cosmic laws and regaining the sacred mood : the creative gesture which has the capacity to metamorphose the existence following the pattern of some archetypes.

The exegetic section form this survey, dedicated to Blaga's works, fights against formal religiosity, redundant dogmatism and reveals the poet's conception towards the descending transcendence and the belief that the sacred is within the profane, in every human entity which ponders over the ontological.

The critical analyses of Arghezi's religious poetry demanded examining the comparative model of the modern aesthetic ideas and the traditional principles, as the two cultural- aesthetic attitudes also include the ontological aspect of religion: to be or not to be religious. Therefore, we separated, in the critical approach of Arghezi's work , a context in which these thematic ideas circulate, a context which extends itself between the faustic wish of knowledge which characterizes the westerners and getting rid from the moral crisis by turning their faces towards God, suggested by the easterners. We have started from the frame idea that the religiosity of the period between the wars is represented either according to the orthodox principles or, symbolically through an apophatic discourse, or swinging between faith and denial. In the exegetic classification, Tudor Argexi blends the traditionalism and the modern ideatically and expressively in his work, yet showing a neoromantical lyrical structure. The feeling of decline which haunts the modern spirituality and the nitzchenian idea of „the dead God” shaped the modern-existential aspect of



Arghezi's work in which the assimilation of the two artistic veins (modernism and traditionalism) is a transposition of a collapse felt especially by the existential hiatus. In the hermeneutic approach of Arghezi's work we started from the fundamental idea that the interior dramatism of the poetic spirit, generated by a profound tension of contrasts has laid its mark on the whole literary work.

After a description of the antagonistic moods and the opposing concepts that Arghezi's lyrical discourse operates with, we have demonstrated that these do not place the poet among the romanticism representatives, but also in a previous of an archetypal type, appropriate for incipient psalmic manifestations.

By deeply studying Arghezi's poetry it has been revealed to us that biblical psalms are full of contradictory feelings, of scriptural clarifications which are extended on an antagonistic theme from the idea of a „deus absconditus”. Analogous to Arghezi's religious poetry, the book of biblical psalms starts from a phenomenal transmitter, which addresses to a specialised reader- Numenul. Even the psalmic attitudes are sometimes similar: the transmitter sometimes asks for revenge, other times even the limits of luciferic pride are touched. Like any other poem, respecting the purpose of creation in the creative process, the psalms do not want to explain a message but to present images that arise in the reader's conscience cataphatic representations of the meeting with the Numenul and the purpose of biblical poetry is to offer the receiver a transforming and transformed vision.

In Arghezi's work we have discovered the analogies of the psalmic attitudes and we have emphasised the idea that the religious poems, whether written in full connection to the Numenul, in a cataphatic way, or apotaphatic arise questions to which the human being does not find answers. We have also emphasised the perenity of the religious feeling in Arghezi's poetry seen as a pondering over the eternal poet of yesterday and today who wants a relationship with the Numenul, be it a relationship of subordination. The lyrical ego- in the hypostasis of religiosus homo- has the existential certainty although he keeps asking about the existence of God at a formal level and the denial rather starts from a luciferic pride, from the thirst to know the truth and is sustained by the wish to be heightened among „creatures”, by personally discovering the sacred.

In the background of the contemporary religious lyrics, we have emphasised the metamorphosis of numinous feeling in Sorescu's poetry and Doinas' lyrics.

The aesthetic attributes of Doinas' poetry are post-factum accomplishments of some deep researches, results of existential situations in which the poet has experimented

„the limit's thrill” the ascending flight and the rush after the tyrannical ideal , but also the thrill of the fall.

Fully- convinced, the same as Voiculescu, , about the fact that, genetically the human being preserves bits of the sacred, Doinaş does not experiment Voiculescu's modern nostalgia of regaining the paradise , but a reduction of the distance human being-God by alleging the divine tolerance towards the duality of the being born from virtue and sin.establishing connections between the two transcendences (knowledge and existence), Doinaş is not a poet of the knowledge drama, but also of the existential tragic derived from the contact with the phenomenal.The tragic that comes out from his lyrics is emphasised apolitically after the poetic spirit, which is ontologically in a continuous human challenge , has experimented all the avatars and the voluptuous lusts of the dionisiac.

The defining dualism of the humour is understood and justified by the poet by acknowledging the hybris which becomes a protecting cavity.The abyssal ego's detaching is made after experimenting and the restless movements of the soul become masks of the ego, connected to reality , but projected towards God.

The avatars of the abyssal ego are highlighted by the poet of the constructing word which does not express only peripheral, personal experiences , but also inner depths which define humanity in general recognised after Hyper-spacial and metahistorical adventure. The prophic dimension becomes in the relating process with the Numenum a repetition of the divine act and synthesises both the tribulations of the ego limited in the contingent and the truths of the world and life.The word, bears, in Doinaş' perception an interior, confessing dimension , becoming a partner of the ego and an exterior one, through which the universal essences are conceptualised.

The antagonisms of a bipolar being are expressed by blending some different poetical attitudes: romantic- resulted from the effervency of the spirit, classical-as a result of modern expressional levelling „derived from the register of the modernity of the dilemmatic soul”. In the religious poetry the effect of this plurality can be found in the fluctuation of the many masks of the ego– calm, solemn, paroxistic, anxious, sad, sceptical, overjoyed, passionate, depressed, classicizant, dionisiac.

In Psalms, Doinaş demonstrates a modern-reflexive inner structure showing a permanent spiritual mobility between the dionisiac melancholy and aholic and patternising dictated by the consciousness of the existing hybris as an experiment but also as an exercise.The lust that is born when meeting the limit becomes a sign of romantic attitude, of classical thinking and of the modern person.

In analysing Doinaş' poetry , we have identified two deconstructive principles of the lyric discourse: the lust of the limit and the lust of freedom. The poet understands that installing the pure transcendentality is not possible in the material world. The poet is not scared by the dissolution of the ego but by the absolute of perfection, the impossibility to rise; the poet is waiting to be set free in order to leave the limit of the contingent.

In the analyses of the religious poetry we have stopped at a new formula of lyrical expression presented in „Psalms on television”. These represent a reply to the classical order expressed in Doinaş' psalmic poetry, by setting the lyrism in a stylistic post- modern matrix.