

THE CRISIS OF THE PROFANE AND THE CONSCIOUSNESS OF THE SACRED IN ROMANIAN INTERWAR LITERATURE

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Abstract

The fascination of the sacred is a feeling generated in the interwar Romanian literature, a picture of the world transfigured ground war after an Eden peace nostalgic era. A historical context perplexing for the human being has caused a return to the sacred, seeking balance and harmony, the metaphor, as a reflection of artistic cognition and that instead of reconfiguring the ruined world.

Poetry wars build a literary space and limit the no limited converge at the point where the tragic sense of human existence in the sacred refuge. End facets biblical symbols, oscillating between the sacred and the poetic canon and build a coveted mundane world, modeled on the original. Thus, people are nostalgic return to origins, to the archetypal culture, redefining their existence by reference to the divine pattern, the same type exercises integrated into European culture.

In the first decades of last century, social events have made way; in the European culture, to new research directions aimed at finding saving solutions for the spiritual and cultural components of the crisis. Consciousness is obsessively haunted by the feeling of decline; Nietzsche observed the twilight of Gods, while Spengler forecasts an apocalypse of culture, as a result of the adverse effects of industrial civilization. The latter's book, written in 1914, draws attention to the cause of all Western decadence – atrophy of spiritual creation, induced by the material one. With fury, Spengler notes the nefarious value of rationalism for the collapse of culture, embracing Nietzsche's conception on its faustic and apollinic aspects.

In Spengler's view, the faustic characterizes the West, while initially represented the relation between equilibrium and irrationality, which ousted itself when "the faustic man became a slave of his work", considered expressions of civilization. Therefore, the rebellion against

technique which, in the opinion of the philosopher, "enslaved the human soul" up to assimilation and desensitization.

In 1927, Keyserling proposes a solution for saving the cultural decline of the West, by establishing "ecumenical culture", possible only when "humanity will become religious"¹. The new art was meant to be the expression of the essence of human life, by imposing a new Renaissance type human ideal. The philosopher proposed a reevaluation of the oriental type of life, tributary to the archetype, and a reconciliation between the east and the west; Speaking of Romanians, which he considered rather of Byzantine origin spiritually, the philosopher believed that "their European mission will be to rise the Byzantine to new life"².

The Russian orthodox Nikolai Berdyaev has the same obsession with the destructive effect of technological life has which will reduce the size of spiritual civilization, its religious component. In his *A New Middle Ages*, the philosopher held that "the car destroyed the entire secular structure of human life, organically linked to the life of nature (...) the culture nourished with sacred symbols dies"³. There is but one solution proposed to rescue culture: returning to God.

The stigmatization of modern civilization receives a reply from the neothomists, to favored a restoration of the medieval thomistic era, and propose "a return to the originating source of wisdom, after several centuries of metaphysical error"⁴, without the model of eastern spirituality, but by itself. This theory is supported by Henri Massis in *Defense de l'Occident*, welcomed in Romanian cultural circles of the time, but rejected by Mircea Eliade who could not accept blaming the East.

By participating in the First World War,

Romanians have gained a sense of European integration, which will prove fertile ground for resizing the personality of the Romanian culture. The European crisis had assimilated us favorably and the fruits did not fail to show. The sense of fear and the image of a flimsy world, in dissolution and of a provisional nature, imply a moral crisis, favorable to meditation and examination of the spiritual abyss, always marked by "nostalgia for origins". Firmly anchored in this European atmosphere, the Romanian spiritual environment is conducive to shaping two cultural orientations; one toward preserving tradition, another to promoting modernity.

Under the auspices of philosophy, begin the searches of cultural rediscovery by means of reviving the archetype, in order to reassess the current size of that troubled history, not favorable for the evolution of human society. In 1926, Nae Ionescu publishes in *Cuvântul* the article *Mystical Soul*, declaring himself a staunch opponent of rationalism: "a poor and myopic desacralization of the sky ... and the humanization of God..."⁵. The need for a moral refuge in a sheltering space, away from the spasms of history, with a horizon devoid of the feeling of crash appears quite naturally. In the sphere of culture, this new universe takes on two dimensions, which, though antithetical, are complementary. They are tradition and modernity.

The originality of the renewal. Traditionalism and Modernity

In one of his studies, Z. Ornea notes that "modernity does not exclude, but presupposes tradition, and traditionalism - in poetry for example - is perfectly reconciled with the modernity of expression"⁶. The literary historian notes that traditionalistic poetry accents, by their aspects in consonance with the suggestions created by the works of Rilke, Francis Jammes, Trakl, are related to modernity. In discussing Lovinescu's terms of modernism and synchronicity, Dumitru Micu⁷ complains of lack of rigor in assimilating the poets with the

modernists or the traditionalists. It seems that only in the case of Arghezi did Lovinescu find satisfactory solution; the poetry of the quoted poet is interpreted as a "synthesis of traditional and modernist poetry."

In his *Istoria literaturii...*, Călinescu defines the interweaving of tradition and modernity by enhancing the essential features of some significant moments in the evolution of Romanian literature after 1900. The beginning of the century is placed under the sign of "new messianic" and "ethnic background", the ideas promoted in *Semănătorul*. In 1906, a new magazine, *Viața românească*, puts forward the idea of the national specific.

Ibrăileanu suggests that Eminescu could be model support for the idea of assimilating cultural universal values. Concomitantly, *Viața nouă* proposes a modern variant in orientating the literary creation by the "French influence" and practicing symbolism. In Călinescu's opinion, "traditionalists are almost all former symbolists and, therefore indirectly, Baudelaireans, preserving the habit of embracing the universe"⁸. By *Sburătorul*, and the theory of the synchronism, promoted by Lovinescu the critic, modernism becomes a robust presence and an alternative to traditionalism in Romanian Literature, but only after 1919. In reaction to the excess of Europeanization that risked an atrophy of the autochthonous spirit, there appears, rather feebly, moment of 1920, when poetry of paternity was written. Revigorated traditionalism will manifest itself first in 1923, by nationalizing the symbol; in 1926, distinct lyrical voices cultivate a side of traditionalism, through mystical iconography and the doctrine of miracle.

There follows the 1928 moment with unprecedented schools of poetry, which offer not only a thematic renewal, but also one of expression: Dadaism, Surrealism, Hermetism, which have not reached the high value of Arghezi, Blaga, Barbu, Pillat and others who have confirmed what Călinescu consider crucial in our national specifics: "Romanians, being, first of all humans so generic, they are nationalist, fatalistic, mystical, rationalist and all others"⁹. More reticent Pămpiliu Constantinescu thinks

that "alongside what was called modernism has developed an indigenous lyricsm."¹⁰

Therefore an explanation of the terms is necessary, which Z. Ornea accomplishes, we believe, quite convincingly and well-grounded. The author distinguishes between modernity and modernism, considering the use of the former more adequate for the literature of the period in question. He defines modernity as "a state of affairs signifying the necessary effort of an ideatic and expressive renewal", "while modernism is artificial and betrays the intention of founding a trend or an orientation".¹¹

Traditionalists offer the thematic universe a privileged place, cultivating "unaltered aboriginalization circumscribed to homeland landscape, ancestral solidarity with the village of childhood, idealized in terms of time turned into an ideal frame and norm of life, worshipping ancestors history religious feelings, folklore and ethnicity, repudiation of urban civilization."¹²

The same literary historian discovers in our poetry themes consonant with the great European poetry, testimony of traditionalistic modernity. A clear line in the profile of this type of poetry remains the religious sentiment whether manifested in the symbolic, orthodox canon, or creating own value system with an irrational tendency, shifting the emphasis of the symbol from dogma to open metaphor. G. Călinescu includes Nechifor Crainic, Lucian Blaga, Vasile Voiculescu, Paul Sterian, Sandu Tudor, Stephen I. Nenițescu and Const. Goran among the orthodox. Constantin Ciopraga clarifies the status of these poets and suggests a reassessment of their works in relation to sacred poetry and sacred institutes. In *Amfiteatrul cu poeți*, the literary critic from Iași grasps the "balancing between a sacred of Byzantine fresco, anecdotal, mythological and staunchness that borders on inflexibility, a dynamic, passionate, intensely - claiming"¹³ flow, that rearranges Calinescu's hierarchy. Of course Crainic does not rise up, as a poet to Blaga or Voiculescu. His theological theories do not serve the proposed poetic text and do not give brilliant dimensions to the level of the institutionalized sacred.

Another hierarchy is required. In this respect,

the necessary corrections, speaking first about the "divine reason which goes down", with "peasant altar characters, desecrated and anthropomorphic" found in the poetry of Arghezi, Blaga, Voiculescu, Pillat and Crainic.

With other poets appear such as naming Aron Cotrus, Stfean Baci, Ovid Caledoni, Const. Tonegaru and others the "monumental figurative in the spirit of folk arguments"¹⁴. Ov. Crohmaliceanu suggests a genuine integration of poets in the creative hands of the time, considering the dominant feature in each work essential and accepting interferences.

According to Lovinescu, Crohmaliceanu assigns a privileged space to Arghezi, integrating his poetic creation in the sphere of the miracle, as original synthesis between traditionalism and modernity. Next, there come the chthonic poets Ion Pillat, Adrain Maniu, Dimitrie Ciurezu than the **Blaga phenomenon**, as an expression of the "cosmic feeling and of the metaphysical thrill" the "lyric of religious sensitivity brings together Voiculescu, Crainic, Stefan Nenitescu, Sandu Tudor, Paul Sterian and A. Dominic.

In the full dimension of modernity there appear the avangardists poets Vinea, Fundoianu and the "pure poetry" of Barbu¹⁵ included. In order to clarify the position of the poets in question it is necessary to study the periodicals of the time and the relationships with their ideology. Being in a continuous confrontation of opinions, they make different contradictory suggestions lay out original directions, all with the same goal: that redimensioning the personality of Romanian post-Eminescian literature. Following the chronology of the publications, we find out that the departure from the Eminescian model is progressive and visibly marked by the historical events at the beginning of that century.

On 2nd December 1901, the publication of *Semănătorul*, under Eminescian effigy, suggests the revival of the „national spirit”, by revaluating tradition and rural world, în respons to the „sick city”¹⁶ of the beginning century. The illuminist inclination of the journal emphasizes also "the national problem"; writers are urged to

create an active literature, in resonance with “the most profound devoutness to our glorious past”, “enthusiast love for the homeland”, for the “beauties of this country”, for “the good and the elevation of the Romanian nation”. The “virtues of the ancestors”, “the ancestral traditions”, are also mentioned.¹⁷ when Iorga became chief-editor of the journal in 1905, he makes it a more incisive concerning the symbolist renewals. Iorga prefers a literature which “affirms the soul of a nation in forms corresponding to the culture of the time”.¹⁸

“Lyrical neoromantism, past-ridden and sentimental, the sămănătorism is less of a doctrine but rather a state of mind, materialized in some tendencies, making the apology of the peasant, of nature and of the past, its main directions of action”¹⁹ concludes Constantin Ciopraga. The effects of the retrograde traditionalism, but also those of the progressive minded traditionalism will be felt later in the ideology of *Gândire*, which has promoted the confinement in conventions, the rejection of and has tried a thematic limitation of creation.

Respecting the tradition, but adopting a more conciliatory attitude towards renewal, *Viața românească* is according to Sadoveanu, “the first European magazine in our country”²⁰. Even if the campaigns of Ibrăileanu against symbolism are memorable. The moderate spirit of the critic in taking attitude is remarkable. This is why, in the magazine, translations from Schiller, Gogol, Zola, Anatole France can be found alongside original works of great Romanian writers who proved to be in possession of authentic talent – the only criterion of recruiting members for *Viața românească*. The fascination of the voyage into the abyss of consciousness is a constant trait of the moderns who understand the broadening of horizons by keeping in touch with philosophical trends of the time. On the literary stage there appear now poets like Tudor Arghezi, Ștefan Petică, Ion Minulescu, George Bacovia.

Several magazines of the time loudly plead in favor of the renewal of expression and of themes; the significance of literature seems to find its place. *Viața socială* cites the well-known *Rugă de seară*, written by Arghezi, as a programmatic

text:

*O! Dă-mi putere să scufund
O lume vagă, lăncezândă,
Și să țâșnească-apoi, din fund,
O alta, limpede și blândă.*

*Oh! Give me force to sink
A vague world lying lazily around,
And then, from beneath at there spring
Another one, clear and gentle*

In 1911 the pro-symbolist magazine *Versuri* will be published. In its pages their works Arghezi, Pillat, Maniu, Fundoianu and Bacovia will publish. A mentor of the magazine declared that symbolism is “the religions of the beautiful spread over the freedom seek emotion wherever the human soul can penetrate”.²¹ In the same direction the *Simbolul* magazine directed by Tristan Tzara and Ion Vinea comes to life; the reaction of rejection from the journal *Viața românească* is radical, while other journals eulogize it.

The *Viața nouă* magazine founded by Ov. Densusianu, promotes an intellectual, urban poetry, with modern tendencies in answer to “the peasant like exclusivism of those from *Sămănătorul*”.²² The sterile character of the limited traditionalistic themes is evident; younger generations, stimulated by contact with the European symbolism, propose the “transformation of poetry”, aspiring to “a more fluid language, of a more pregnant mobility, able to translate by metaphor and symbol, the subtle relations to the universe.”²³

Ov. Densusianu resorts to examples from the literature of other countries be more persuasive about the necessity of renewal. In *Viața nouă* translations from George Rainer, Maria Rilke and critical reflections about Claudel or Mallarmé, Valéry or Appolinaire will be published. Actually, the magazine will continue along the path opened by Macedonski’s *Literatorul*, but, with all the efforts of its mentor, it did not impose itself as expected. Regardless of this pale allure of the doctrine, symbolism imposed itself through its important poets Bacovia and Minulescu.

The symbolistic poets felt “damned” by the impossibility to adapt themselves to reality, an their poetry was a confession of contradictory states. The symbol becomes a vehicle of transcending the pure space and nature itself, with woods of symbols, is converted into spiritual states. In the Romanian spiritual space European symbolism is perfectly adapted. Shifting environment induces an adaptation crisis which fails in misery, phthisis and death. Taking refuge in reverie is immediately forbidden by Bacovian lead wings. While traditionalists get submerged in rural community, in archetype, the symbolistic poets are tempted by urban diseased spaces: devastated parks, rooms smelling of phthisis air and a played requiem on the piano. Our poets cultivated either a conventional symbolism, strictly decorative or a profound one, of initiation in the spiritual abyss.

In the profane, the scared manifests itself through the meditation of symbols – as open realities – or by activating certain mundane realities. In the act of interpretation symbols are inexhaustible in connotation and admit of but a relative schematizing deciphering of meanings must be the result of a particular state of the human comparable to that of revelation. This way the sphere of the transconsciousness, where every religious experience is produced is activated.

Eluding the dogmatic sense of religion, Eliade ascertains that the human can be but religious, meaning of state piety towards unrevealed mystery. His religious experience is one that allows for entering the dialectics of the hierophany converted into kratophany and it designates the symbolic dimension of human rationality. Perceiving reality, the human resorts unwittingly or consciously to metaphor, some morpho-functional support of the symbol.

In classical rhetoric, metaphor was manifested by substitution of terms, leading to the theory of correspondence. The world itself – in Eliade’s opinion - is the product of some magical law of correspondence, based on the “similitude between Sky and Earth”²⁴. A magical force from the sidereal sphere imposes its action

on the levels of reality creating some symbolic correspondence between macrocosmos (the universe) and microcosmos (the human body). Taking Indian cosmologic theories as guide mark Mircea Eliade finds that the human has taken shape constituted as a mystical map with certain centers, and ascertains that “objects do not have a pragmatic value anymore, but a meaning of magical origin”.²⁵ Thus the human appears to be guided by sacred laws, which have been turned into rituals, due to the endeavor not to alter them. Among the defining elements of the Romanian ethos, Ovidiu Papadima distinguishes the explanation of cosmic life through the human, center for universal harmony, image of the Creator, for which the law²⁶ represents the organic mechanism of the cosmos. We witness the conversion of the profane into the sacred, by mediation of the metaphor.

In the conception of Group μ , this is a figure of the content included among meta-semmes, because between the terms of the metaphor there is an interaction *in praesentia*, based on semantic similarities. Starting from this modern vision, we find that the symbolism of the text has a paradoxical behavior; it veils secrecy, while revealing it. For this reason, hermeneutical approaches give different and infinite solutions, supported by the angle that the incidence of the subject to be analyzed falls under and no interpretation can be exhaustive, confirming the open character of the symbol. Any analytical approach acts as initiation activity in the infrastructure of the text, where morphological and functional analogies are created between the sacred and the profane.

Religious texts are characterized by dogmatic symbolism, imposed by the conservative rigors of tradition. A systematization of symbols that express analogies appertaining institutionalized sacred had been proposed.²⁷ Due to their cultic function, complementary to the artistic one, the symbolistic cannot be freed from the dogma. We will encounter these symbols not only in biblical texts, but also in orthodox poetry, in an attempt to reveal the sacred side of the transcendent, the artistic fulfillment of the Creator as an archetype

of goodness, of wisdom and of beauty. Deviation from the rules that define the status of institutionalized sacred inevitably leads to falsification of meaning; therefore the paradigm of such symbols is finite.

Things are not the same regarding sacred symbols cultivated by poets that do not serve dogma because, by creating unusual correspondences and by defying the norm, originally, as a defying dimension for a creative personality, is obtained. The power of the metaphor transforms reality into *kratofanie*, leading referents from similitude to semic similarity. The strength of the metaphor derives from "our inner experience of the world" subjected to intensification by "emotional processes"; the open character of metaphor is given by "textual strategy" in which the metaphorical text is subject to a metaphorical interpretation, function of who performs it.

The reader discerns the connotation of the metaphors regarding one's own system of reference, whose fundamental co-ordinates are culture and sensibility; decoding the message, the literary value and the connotative value if the metaphor established is set up at first and only after elucidating the meanings is the reference context explored, till it reaches intertextuality. Exploring the intertext results in opening metaphors by interfaces that "determine two systems of ideas to interact"; what Umberto Eco calls "The metaphor of other metaphors"²⁸ is secured.

With a system of the symbolistics of institutionalized sacred as reference, by studying intertextuality, interpreters suggest a relative and open schematism of metaphor in fiction; the poetical discourse, as Roman Jakobson ascertains, is marked by ambiguity and selfreflexivness. At the level of symbol, the connotations proliferate moving step by step away from the initial meaning, slipping willfully to a labyrinthic journey that maintains the force of the language *ad infinitum*.

To specify the values of the significant, Călinescu suggests, in his work *Universul poeziei*, investing the significant with an I that suggests the universal spirit, the cosmical soul.

He observes that in traditional societies, "for the man, water, fire and air were the primordial things, true noumenal forces"²⁹ Issued from old interference with biblical meanings, other symbols are born, distributed by correspondence in all reigns, "the Lilly swings between the angelic and the demonic" and the angel is "a creature that belongs to the superior kingdom of celestial spirits", its connotations within human sphere leads towards the seraphic serenity of Living Being.

The sacralization of the natural in symbols is attained only when the symbol stands for something else, gets out of itself, exceeds the natural and reveals itself as *hierophany*. Between symbol and *hierophany*, Eliade finds a close relationship leading to the identification of the two concepts. He wrote in the *Treatise on the History of Religious* that the symbol's role is to express the constant solidarity of the human with the sacred.

For example, the rich symbolism of the ladder is built on the idea of change in the ontology of human being. Starting from the fundamental, biblical image, an outcome of religious traditions, the ladder stands for both ascent to same spiritual reality, whose meaning is deification, and the passing from a profane existence to a superior state, as "celestial ascent" characteristic of initiation myths.

Studying its extremely rich symbolism, Mircea Eliade concludes that "it suggestively embodies the level breach which renders switching from one mode of existence to another"³⁰ possible. As a means of communication between Heaven, Earth and Hell, the symbol of the ladder activates its functional side, while the morphological side, a substitute for the cosmic tree, the axis of the world, relating two virtual spaces – the one above (*of the sacred*) with the one below (*of the profane*) – always evoking the center of the world in which it must find itself, in order to make all its symbolic valences manifest. The impossibility or forbidness of access to the sacred would mean a collapse of the ladder and is restraining of the human being regarding living life in the horizon of the tragic.

In Rene Gueon's hermeneutic research, the Center of the world appears in the Earthly Paradise, which is the Holy Land of every traditional society. Any trip through out this area has an initiatic meaning, aiming at the discovery of the place where the insertion of the sacred into the profane occurs. As a proof, the author reveals many names, all having the idea of sacred center: "immaculate earth", "Land of Saints", "Land of the Blessed", "Land of the Living", "Land of the Immortality".

These generic names are universally encountered and are applied to "a spiritual center whose location in a region" (...) which constitutes the "Heart of the World", relates itself to the presence of divinity and therefore to the idea of immortality. This "earthly paradise" is build on the model of the Heavenly Paradise and behaves like its true projection in the profane world by means of *axismundi*

Several segments of the profane get sacred valence: the city, the state, the house but also the mountain and the cave. Access to this perimeter requires the crossing of a labyrinth, of an initiating road. This way we discover, with the help of Rene Guenon, the primordial tradition and its particular manifestation in the tradition of different nations. The interpreter draws the conclusion: "in other words, there is a Holy Land par excellence, the prototype and the spiritual center to which everything else is submitted, house for primordial tradition, from which all specific traditions derive by adaptation to certain conditions, like those offered by a nation or an era."³¹

World Center would be, in Eliade's opinion the privileged space in to which the insertion of the sacred and profane takes place. This way the origin is evoked, the cosmogonic myth which creates the model of microcosm and macrocosm metaphorically reduced to a *imago mundi*. By its connotations, the Center – pre-existing or build – engages man in the process of creations, making him capable to sacralize segments of the profane. Thus, the house itself becomes a sacred space by regarding it the corner of the world; the courtyard, the village, the surroundings, grouped around a point where the sacred is

inserted into the profane, are sanctioned places where evil is annulled.

By extending these connotations, this area involves collaboration with a sacred time, interceding the eternal return to origins, and experiencing an initiation that confirms human desire "to find oneself exactly in the heart of the real".³² Leaving the house could stand for uprooting and every return is testimony for the inability of the human being to live outside a sacred space. It is natural that the departure and return find their origins in the symbols of theology that evoke Adamic nostalgia for the originary space "the one before the fall".³³ when the center of the world has the house, the native village, the century as correspondence, the return of the man takes on the significance of regaining the divine condition. Besides this status, man is a dilemmatic consciousness, wandering about a labyrinth that leads to nothingness.

The space-time symbolism gains consistency by attaching the metaphor –time to it. Life, as a segment of being, has as correspondence, at the symbolic level, the road that Umberto Eco calls "process consisting in spatial translation"³⁴ From a theological perspective, the road is "a journey through the inner space of the heart (...). A journey outside time, into eternity"³⁵ and is the product of the relationship between *cataphatic* knowledge and *apophatic* knowledge. From a poetic perspective, crossing a road means gradual initiation into a space, found or not under temporal incidence. The symbolism of the road means gradual initiation into a space, found or not under temporal incidence. The symbolism of the road means gradual initiation into a space, found or not under temporal incidence. The symbolism of the road means gradual initiation into a space, found or not under temporal incidence. The symbolism of the road leads to the Orphic myth, where the initiation can culminate in *descensus ad inferos*.

The rich symbolism of water is based on the religious value instituted by Christianity; the stereological effect of water reactivates the moment of Genesis, by acquiring the sacred power of the Holy Spirit. Baptism preserves the mystery of the birth of the new man out of the old man; immersion and emersion have the

symbolic meaning of death and rebirth, giving the subject of the ritual act the change to resemble God. The earth itself becomes one after the flood, while keeping the deadly effect of waters which only one man escaped, the mythical ancestor of the new world created. The cult of nature, the river, symbol of the water, is something alive, having the quality of flowing, translated by the movement, life. It is a kind of one-way road which does not permit return.

Therefore a richly symbolic universe, keeper of a dual structure was created around the symbol of the river; travel companion and friend of man, it can activate its evil side, destructive and longing for sacrifice. In various religions, the river is the boundary between the world of the living and that of the dead. Arising from the paradigm of water symbol, the mirror (the surface of water) which holds the image and therefore has the power to retain the soul of the reflected. Extending the symbolic connotations of the mirror we find, by analogy, the eye; while its symbolic value is usually linked to the institutionalized sacred, through correspondence theory, it can become a mirror in which one can see the captive soul.

Another symbol – the serpent in the Biblical myth – by God's curse, is seen as some incarnation of Satan. Durand Gilbert discovered its correspondence with "lunar and female constellation", which provides power to hold the secrets of life – through fecundity – but also those of death. By its appearance of cosmic monster³⁶, the mythical serpent has often time's oracular powers and manifests itself as protector of the house.

In the symbolism of stars in the sky, Mircea Eliade discovers "two kinds of the sacred, one reserved for the man and one peculiar to the woman"³⁷, being complementary opposites. The moon is expression of the cosmic of the feminine principle because through its phases it expresses, on a symbolic level, the cycles of human life and fertility, leading to the symbolism of the light and darkness found in all dual religions, as well as in Manichaeism. Connotations of the lunar symbolism associate the moon with the lonely and dreamy being,

wandering in the maze or cloistered within the space of a room, allotting the human romantic meanings. Through reverie, physical altitude that allows perception of the sacred in the profane can be reached.

Recreating the archetypal horizons through the metaphor resulting from dreaminess, confirms the power of the dreamy person and, according to Gaston Bachelard, it reveals the oniric personality of objects, perceived through correspondence system between the subconscious world and reality. As a bivalent diurnal star, the Sun is the symbol of evil (by association with the destructive power of fire), but also of blessing and fertility.

The few examples that we have given show that symbolic languages has both a religious and an aesthetic function. In the sphere of the poetry, the proliferation of meanings goes beyond the border of tradition and reveals an unconscious inner reality, reactivated in symbols that require insights and render infinite analogical meanings, manifested in the Romanian interwar poetry by "considerable figurative-stylistic diversity, by means of immersion in the mystery and abyss, and implicitly by its ability to produce mythic logics"³⁸.

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 - 33 Cf. Mircea Eliade, *Tratat de istorie a religiilor*, Ed. Humanitas, București, 1992, p.349.
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Endnotes

- 1 H. Keyserling, *apud* Z. Ornea, *Tradiționalism și modernitate în deceniul al treilea*, Ed. Eminescu, București, 1980., p.250.
- 2 *Ibidem*, p. 254.
- 3 N. Berdiaev, *Un nou Ev Mediu*, p.25.
- 4 Z. Ornea, *op. cit.*, p.263.
- 5 Nae Ionescu, *apud* *Roza vânturilor*, 1937, p. 24
- 6 Z. Ornea, *op. cit.*, p.365.
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