The Conversion of Fracturalism into the Hesychast Mystic of the "Elementary Lyricism"

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The study highlights the literary phenomenon of deviation from the programme of post-postmodernist poetry noticed on the background of the conversion of some fractural poets into the hesychast mystic grounded in the poetics of the elementary lyricism. We consider that at stake there is an anti-modernist project that forges the cannon through resuscitating the lyrical tonalities in order to set up another profile of the "sublime" which is considerably different from the modernist and/or postmodernist one. Ştefan (Priest Savatie) Baştovoi, Marius (Brother) Ianuş, Andrei (Priest David) Peniuc, Adrian (Priest Serafim) Urmanov, Marius (Brother) Ştefănescu have made their option in favour of a challengeable version in the sense that those who tested the mystic or the hesychastic lyric poetry (Marius Ianuş, Adrian Urmanov, Savatie Baştovoi et al.) consider that the real poetry has been religious, Christian, and, programmatically speaking, paying no interest to the fallacious poetics, mediated by tropes and other duplicitous (corrupting) artifices.
The volumes of poetry we are concerned with plead in favour of the "elementary lyricism" (Marius Ianuş), the generator of the "mystic effect" that poetry, regarded as that "feeling transmitted to the other "and/or "exclusively created within itself", exerts directly and unconditionally upon the individual (Adrian Urmanov)

Keywords: fracturalism; anti-modernism; hesychatism; performance; mystic; transitivity; elementariness

1. The "Anti-modernist Outbreaks of the Fractural Poets

The Romanian literature after 1990 highlights the fact that the tectonics of the post-1980 poetics, in its deepest strata, has finally generated a series of deviations and changes that involves the distortions of the canonic criteria of aesthetically approaching literature, in general, and poetry, in particular. Since the cannon has been subject to the contractor pressure of postmodernism, on the one hand, and, on the other, to the reinvention of the new vanguards ("fracturalism","performance", etc), it recoils in the reconfiguration of anti-modernism as a phenomenon endowed with alternative expansive potential.

Mention is to be made of the fact that the 2000 anti-modernists are a series of young writers overtaken by the new post- postmodernist wave who launched themselves in an appealing adventure. Antoine Compagnon writes "The Anti-modernists". "From Joseph de Maistre to Roland Barthes (Gallimard, 2005, the Romanian trans. Art, 2008) spotlights the thematic series through which anti-modernism is validated as both resistance and ambivalence. The reactive topoi of

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anti-modernism, focused on "counter-revolution", "anti-enlightenment", "pessimism", are projected by Compagnon onto the axis of the constant value of a vision inspired by the fascination and prevalence of evil decoded in the theological and/or religious version. On the literary plane, anti-modernism forges the cannon through the resuscitation of the tonalities endowed with finality in order to create another profile of the "sublime", one that is considerably different from the modernist and/or the postmodernist one.

As one can notice from the reaction of some "pure fractural poets", who meanwhile deviated into monasticism, the relinquishing of their recent literary past, of their anarchist-poetic experiences is spotlighted through the rediscovery of their monastic vocation associated with the reconsideration of the boundaries of the historic precedent (neoavangardist, neoexperimentalist et, al) and with the rediscovery of some mystic solutions to the present and future problems generated by their connection with genuine expressiveness. According to Ștefan (PriestDavid) Peniuc, Adrian (Priest Serafim) Urmanov, Marius(Brother) Ștefănescu who made their option in favour of the challengeable modernism, anti-modernism seems, to a certain extent, to overlap the mimetic stamp of postmodernism.

It is certain that, within the first decade of the third millennium, the anti-modernist outbreaks of the "pure fractural" poets have intensified while relating themselves to the values and routes characteristic for the 1980s. Their anti-modernist tendencies appear as an alternative to the "mainstream" of modernism, cultivated in the Romanian version of a majority aesthetic trend that promotes alienation and continuity rather than performance and/or the reassertion of conviviality.

To those less familiar with the anarchism and radicalism of some "fractural poets" (Marius Ianuș, Andrei Urmanov, Andrei Peniuc et. al), anti-modernism, in the version promoted by the neo-vangardist monastic order, seems to have been recuperated and towed to the "right-wing Christianism" (as the living reality of Orthodoxy), discerned within the "elementary lyricism". Accepted by Marius Ianuș as a deviation of fractionarism from anarchy to unexpurgated sincerity, the new phenomenon which is obviously authentic, has been recognized as 'literature for confession" whose finality consists in "rediscovering one's self, one's soul created and marked by God", within the prayer of the heart". It has also been experimented by the hesychast group in the "Alight Pyre". Although "The Prayer for the Pathway of Priest Arsenie", written by Marius Ianuș, would plead for the relapse of the model of Priest Daniil (Sandu Tudor), we cannot overlook the fact that, in spite of some mystical-poetical rapprochement, the fractions and differences related to the hesychast recovery of the poetic feeling in its original amplitude make the difference. Transposed in the light of the right faith, the "relational poetics", non-committed to immediate laicization (promoted by Razvan Tupa&comp), offers the pathway through which the mystic "performance" attempts, this time, to identify

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some “genuine poetic” series that are functional in different social areas from humanities to the monism of the previous fracturalists who are praying or are engrossed in a state of obedience to God at Rasca, the New Neamt and/or elsewhere. ”The extremism of artistic sincerity”, proteneanly demanded by the members of fracturalist “utilitarianism”, leads to a concrete-particularized finality through the mystical-poetic experience of daily life, as it has been shown by the poetry written by Savatie Baștovoi, Marius Ianuș, Andrei Urmanov, Andrei Peniuc, Marius Ștefănescu (the last two in the drift of poetic manifestations).

Nicholas Bourriaud, in his study entitled ”The Realational Aersthetics. Postproduction” (2005) highlights the mutation that has occurred in the parallax of the horizon where art is reread in the key of “relational aesthetics”, as a phenomenon in progress” dependent rather upon the new dynamics of conviviality , particularized at the emergent level of “ human and contextual interactions”, than upon ”the assertion of an autonomous and private symbolic space”. According to those that have experienced the mystic and hesycahst lyrical poetry (Marius Ianuș, Andrei Urmanov, Savatie Baștovoi et al.) genuine poetry has been and is fundamentally religious. Consequently, it manifests itself equidistantly and sincerely in relation to God, in the sense that it pays no interest to the fallacious poetics mediated by tropes and some other duplicitous (corrupting) artifices. It pleads for the “elementary lyricism” (Marius Ianuș), the generator of the “mystic effect” that poetry directly and unconditionally exerts upon the individual, as “the feeling transmitted to the other and/or “exclusively created within oneself”(Adrian Urmanov).

2. The De-entrancing of the Romanian World or about the Effects of Cultural Secularization

So that we might reconstitute the pathway followed by some representative poets of “fracturalism”, while facing “the values of the Absolute Truth” (Ianuș: 2015) and while striving to reacquire the mystic dimension of poetry, which they practise on the hesychast scale, using it as a decisive trump in front of the “earthly poets, indifferent from their name and aesthetic value” (Ianuș: 2015), at a general level, it is required a minimum “contextualization” of the effects recorded as a consequence of the breaches caused by the dynamics of the new religious movements from the second part of the XXth century.

In the study entitled “’Eschatology and Secularization in Postmodern Clothes” (Manolache: 2009), the stress was laid, in connection with the relationships among the unstable territories of secularization and those of postmodernism, as reactant models, on the re-discussion of the Maxweberian concept:” Entzauberung der Welt”. The extension of the syntony that exists between secularization and postmodernism, supported by the “de-entrancing of the world”, can be noticed in the transparence of the equation of the new cultural, religious, artistical, political-ideological movements from the years 60s and 70s, in the western countries, and,

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in Romania, after 2000, through which the axiological determinations of the new orientation will try to be a substitute for the mathematical expression of some suppressed cultural syncretism.

It is well-known that the warming up of the political and cultural atmosphere from Romania in the 60s and 70s did not offer the possibility of bringing back the religious lyrical poetry, even if Nichifor Crainic, Radu Gyr, Vasile Voiculescu, released from prison, had proved its mystical- autochthonous virtues in the lock-ups from Aiud. Consequently, we believe that it is necessary to differentiate the religious poetry, practised on the mystical spire, hesychastically inaugurated by the "prayers for the dead" belonging to Sandu Tudor which was continued by Brother Marius Ianuș, Savatie Baștovoi, Andrei Urmanov et al, from the religious poetry written be Ștefan Augustin Doinaș (the author of modern psalms), Ioan Alexandru, Lidia Stăniloae, Daniel Turcea, Zorica Lațcu- Teodosia et al. Moreover, "Supreme Poetry" observes a certain proportion between the mirroring and the mirrored, being the result of the contemplation where the soul perceives God beyond the screens of divinity embodied in the things around us. Thus, so that the poetic experience of the beautiful could be fully integrated, a concord of proportions, in the sense that the beauty of the object should correspond to a parallel proportion in the subject, is demanded. "Conversely, Clementina Mihailescu in her article entitled 'Lesley Saunders' The Walls Have Angels Approached via an Inderdisciplinary Grid' employs Camil Petescu's concept of "substantiality"understood as the integration into the concrete reality of the essences invoked by phenomenology, the concept of "angels",present in the title itself "The Walls Have Angels", being a good example in this respect.

"East of Eden"(the syntagm promoted by Cornel Ungureanu), grounded in the new mutations favoured by the hippie movement in the 60s and by some of its derivates on the social plane, made the western Roman Catholic Church face a wave of alternatives, accepted under the generic name The New Religious Movement (n.r.m). This syntagm is preferred by both the theologians and the sociologists, for its neutrality in relation to the terms "sect", "cult" etc- which we encounter, in an emergent- descriminative manner, present in the traditionalist churches.

"The de-entrancing of the Romanian world", as a first sign of relaxation, confirms itself – with a time gap of a quarter of a century- through some sort of cultural secularization and through resorting to a series of socio-emergent practices, predisposed to acquire a normative character. Even if the majority of the researchers (Beckford: 1985) tug the dynamics of the Nouveau Mouvements Religieux to those phenomena typical to the "great separation", there are cases when the N.M. R. intends to be a restrictive movement. In this case, it mainly refers to those groups, that, due to their proceeding from some cultural-fundamentalist area, that are marginal-exotic/pertaining to a minority or, even more than that, due to the "new style of life", or to the oppressions exerted by the

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political- totalitarian- atheistic regimes, would place themselves outside the area of Christianity.

Of course, we can recognize the effects characteristic for the "controlled echo" of some allegations regarding the fact that this special type of reality should not be bounded only to the actual new groups, but, on the contrary, the issues regarding the recession of the phenomenon, with its secondary cultural-religious load, should be also taken into account. Definitely, "the new religious flux" could be tugged to the neo-protestant movements, being directly related to the fashionableness of some para-religious groups (Manolache: 2009) from the traditional churches. In other words, the syntagm Nouveau Mouvements Religieux remains equivocal, and likely to be strategically applied in order to emphasize the impact and the reaction to the new religious phenomenon, in a particular society, at a given moment (Needleman: 1978; Mayer: 2004; Manolache:2004). This also explains the fact that the success of the new religious movements could be connected with secularization and postmodernism, related phenomena (Manolache: 2004), which have significantly marked both the North American and the western society in the 60s and70s, with reverberations noticed in the Romanian world at the beginning of 2000, in particular.

As concerns the somehow paradoxical situation, noticed in the case of the conversion to monachism of the "pure blood neo-avangardist" poets- Savatie Baștovoi, Marius Ianuș, Andrei Urmanov, Andrei Peniuc, Marius Ștefănescu-this confirms the fact that secularization –inserted into a certain segment of the society- produces, in a paradoxical way, an intensification of the religious within another segment of its own (Stark: 2006;2007). According to the principle of communicating vessels, and, indirectly, to the equation of the "voids" and "plenitudes", the phenomenon can be noticed both in the Catholic/ Protestant milieu and in the Orthodox one, with obvious effects in the reawakening of the right faith, through various formulae. Moreover, the opening on the social plane equally encourages the renewal currents and groups to manifest themselves. This happens from the inside of such currents and groups as well as via the new traditions with deep mystical-religious connotations that take shape, as it is the case of the nuclei of mystical and hesychast poetry from R1șca, methodically organized in the workshops of writing of Adrian (Serafim) Urmanov or via the dialogues housed by the literary and missionary blogs of Ștefan (Savatie) Baștovoi, Marius (Brother) Ianuș et al.

Within this context, we reserve ourselves the privilege of noticing that when religion is well-adapted to the "market demands"- concretely speaking, to the material and spiritual needs of the believers-the traditional religious templates can, temporary or even irreversibly, disappear (Manolache: 2004). Analyzed from a strict religious perspective, secularization amounts to the phenomenon of the crisis of the Judaic-Christian values, emergent in the eastern and western churches, that can be also observed in the dynamics of the "religious secondary", a syntagm

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inaugurated, on the literary plane, by Virgil Nemoianu (1997). Sociologically speaking, this type of recession would translate itself through the fact that the traditionalist churches, progressively losing their hegemonious position, lacked the privilege of providing the new postindustrial societies, as a whole, with a generally accepted religious ideology (Berger: 1999).Under such circumstances, the religious field (re)modeled from a culturally ossified canonical universe became again a secondary spiritual relief, open and favourable to the new religious movements, capable to offer new solutions to the old problems(Wilson:10990; 1993). But, meanwhile, the newly-created religious field has confirmed its recessive predisposition of in-breathing by accepting some "ramblers" (for instance the fracturalist anarchists, in this case) without banking on a "hard synthesis", be it of dialectics and/or of an assimilative force.

Within the dynamics of the "recessive duality" (Manolache:2004), the poetical nuclei from the monasteries where Savatie Baștovoi, Serafim Urmanov or Marius Ianuș et al, striving to write poetry and to pray, confirm their mystical-religious status, transposed in the unstable dynamics of the "isostenic" relations (of equal force in faith) and "isotemic" relations (of equal force in hesychasm), thus reconfirming the validity of Mircea Florian's theory regarding the power of transferring/ transposing the prevalent- subvalent equation into other domains as well.

As such, we are constrained to accept secularization as the background of the "post-divine & post-industrial world" (Manolache: 2009) which proclaims the supreme liberty and authority of the Individual, confirmed, in this case, by the anarchist project of the fracturalist group. Consequently, on such a neo-humanist background, secularization merely emphasizes the split between reason and faith, not the outrunning of religion. This remark is also confirmed by Marius Juncan (J.S.R.I.No. 1/2002:106-122), who is certain that, in the process of secularization, there are still enough forms the "continuity " of the "religious", which, in the light of the "new dialectics", does not disappear, but, on the contrary, it "becomes". This happens because, in spite of all the variances and differences, there continue to exist endemic tendencies of "normalizing the ideals" in the contemporary post-secularized culture, be they religious, cultural, poetic, philosophical, etc (Blumenberg: 2007; Manolache:2009).

Mention is to be made in this respect of the "dialogue" initiated by the Catholic Academy from Bavaria (January 2004), between the postmodern philosopher-Jurgen Habermas- and the Roman-Catholic Cardinal, at that time, Joseph Ratzinger, the exegete of secularization. As a consequence of this bipolar dialogical approach, the interpretation of the world, and particularly, the (self)-interpretation of the individual as an "ethical being" and "citizen" are no longer accepted as "strong effects" that exclusively arise from the principles of secularism- decoded as public religion-and/or from the processing, at the level of the collective imaginary, of various hypothesis regarding the relativity of the

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unique truth. In fact, what is actually accepted through the syntagm ”post-secular society” relates to the societal de-monopolization, which, in the name of democracy and of liberal thinking, aims at being released from the pressure of any kind of “ intellectual totalitarianism”, from the totalitarianism of secularization, as well. As it is well known, Jürger Habermas refuses any form related to the monopoly of interpretation due to the fact that “post-secular societies” require the recognition of the fact that “the modernization of the public conscience” reflexively incorporates and transforms both the religious and the profane mentalities. From the view point of the process of complementary learning- and under the auspices of such a cognitive thinking- both parts seem to be willing to take seriously “the contribution of the other part to some controversial issues in the public space” (Habermas & Ratzinger2004).

Getting back to the propagation of the 2000s and its avatars, as particular forms of the emergence of cultural secularization, the controversial topics- present in the relatively recent literary space- are fed up with the propulsion of the neo-vanguardist poetry and with the radicalization of the protean forms of expression of the fracturalist radicalism, followed by their denial after 2010, grounded on the fact that the mutual correspondence (assumed by Habernas and Ratzinger) and the harmony of things can not be perceived by those who are not in tune with them (Saint Augustin).

“Everything that I have done so far- concludes Marius (Brother) Ianuș- has been some sort of a game played against the sly feelings of the others. You can provoke to yourself some sad feelings and utter them in a sly manner. But God speaks clear, doesn’t He!”(Ianuș 2010)

3. **The Embezzlement of the Neo-vanguard to Neo-traditionalism Converted into the Mystics of the Elementary Lyricism**

Since the particular case of “poetic illegalization” implies a mutual responsibility regarding the construction, propagation and performance of the neo-vanguardist project, as a whole, where both types of partners accept otherness, as augmentative otherness, different religious, literary , philosophical groups can attempt (in extremis!) to promote their “agendas” in the public space, on their own expense. As such, in the name of tolerance, democracy and liberalism, both the “secular” and the “religious” actors limit themselves , leaving , in the restored “weak space”- of the mutual-modelling reflection – enough free room both to the one and to the other (apparently lost). This happens when a conversion is not possible, as it is the case of the five “fracturalists”. Dwelling in monasteries, due to some “artistic errors”, these neo-vanguardist poets have “become engrossed in confession” confirming that the confessional dimension of their poetry has remained stable, although it has been expanded to the “extremes” of sincerity: from the neo-vanguardist performance to the “new traditionalism” converted into the mystics of the “elementary lyricism”. Savatie Baștovoi, Marius Ianuș, Adrian

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Urmnov a.s.o. unveil, in their personal manner, the facets of poetry, which they perform as a sincere confession of some feelings, travelled through in various stages. The process has gone over without inhibitions, complexes and prepossessions; within a first stage, it was marked by the furious, neo-vanguardist, demolishing character of the postmodern 1980s and by the arrogance arisen from the area of the post-communist "establishment" (Iovănel: 2011), which is outdated. The process has been characterized by devoutness and self-denial, but, mostly, by Christ-like devotion as concerns the nice, true and good "writing".

The performance and the "Prayers of the Heart" have convinced them that the Word is endowed with" an extraordinary potential", which is both destructive and creative.

"Jesus spoke about this when he said that He is the Word of God. The word is endowed with a particular force. That is why a prayer is concerned with avoiding wanton speaking" (Ianuș; 2010).

In the case of Marius Ianuș, the route of such a "poetic illegality' can be reconstituted starting from the fracturalist experiments that have been tested in the "neo-beatnice" irisation from the underground booklet "Toilet Paper", have been pragmatically confirmed, in the Ginsberg manner, through the volume "The Anarchist Manifest and Other Fractures" (2000). The fracturalist auto-da-fe has been later forged with the press of the "elementary lyricism", accidentally observed in "the Bear in the Container- a Movie with Me" (2000) and entirely noticed in "Refusal to Wear the White Collar" (2011). The welcoming critique, from Paul Cernat, Mihai Iovănel, Nichita Danilov, Iulian Boldea, Al. Cistelecan, Octavian Soviany to Dan Cristea Enache, Nicolae Manolescu et al., who are all familiar with the challenging directness (in the paranoid-super-realist manner) of the disputing poet, has countered the marks which are radically different from the lucid irony (tested by the 1980s poets) or from the expanded/ing biographism of the 1990s poetry. Consequently, it contended itself to insist on the experimentalist "performance", qualitatively placed under the sign of "hyper-poetic radicalism".

Iulian Boldea, Mihai Iovănel, Paul Cernat, Daniel Crirea Enache et al. regarded him as a pioneer with the "paradigmatic relevance" of the post-communist accolade (Iovănel: 2011) and offered as arguments examples that confirm the ecarte between the "aggressive biographism" characterized by a radical – unshamed authenticity, reticent to any attempt of taming through the bookish-specific to fracturalism- and by the text-existence of the 1980s or the automatism of the exhibiting biographical. The fracturalist performance on an aggressive inter-textuality, unknown to any reflex of the "poetic tradition", proved to be the spokesman of some (sub)cultural "memoirs", offered as a radical- anarchic alternative in the manipulation of "public poetry". The reaction is specific to the other fracturalist poets who keep their antennas (re)directed towards "the anti-bourgeois attitude of the historical vanguards" and of the "hippie", 'beat movement" with a view to capturing the "anti-system", 'anti-cannon" messages.

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Some critiques regarded these obvious neo-vanguadist outbreaks as hysterical-disputable repressions of the marginal condition of the 2000s poetry. The insurgent feverishness will prove to be only a transient stage with effects visible in the taming of fracturalism, converted into the "new traditionalism", by considering the possibilities of substituting the elements of supporting the poetic radicalism, irrigated by the post-human nihilocratism (promoted by L. Hutcheon), with phenomena directly irradiating from the magma of "elementary lyricism"(Marius Ianuș).

The allegation of Mihail Iovănel regarding the blurring of the "meta-static" and "duplicitous" revolt of the virulence characteristic for the group from the "Fractures" brings back into debate the issue of diversity as a defining feature of the 2000s poetry. This explains the option of some "pure –fracturalists" to pass from sound and fury to the monastic irenism, which-in the world literature-has brought about the creation of an hesychast "enclave", whose distinctive mark is profoundly religious and mystic, equal, in intensity and relaxation, with the sincere (true) transposition of the spiritual experience in literature. The mystical-religious poetry written by the ieromonastic poets (Savatie Baștovoi, Andrei Urmanov, Marius Ianuș, Andrei Peniuc et al.) is regarded as a raw suggestion/ image of Christ God, who is the way, the truth, the life, and who, by similitude, has brought about the idea that those creations inspired from Him are necessarily beautiful, true and spiritually useful. The mystical-religious creations (the hymns, the prayers for the dead, the prayers), of the monastic poets, those creators that have given up the worldly helmet performing their poetry within the "real and eternal identity" with the Face of Christ God, are to be read in this harmonious key. Thus, there have derived the possible significances of some inspired writings, synthesized by Saint Clement from Alexandria, Dante et al, noticed in the pre-eminence of writing, be it literal, moral, anagogic and/or mystic.

As concerns the prologue centred on the hermeneutics of Mary's Hymn, Hugues de Saint-Victor, the author of the well-known "Didascalicon. De arte legendi", insists on the fact the when literature seems no longer difficult to be understood-as it is the case of Mary's Hymn, or, by extension, "Come, Mother! Spiritual Flowers for God's Mother"(2013); "Flowers of Fire, Thought and Light" (2014)," "The Prayers for the Pathway of Priest Arsenie Boca" (2016) written by Marius Ianuș- we can be certain that "there lies, in the shade, an idea that highly surpasses the earthly minds ("worldly", in Marius Ianuș' version). Therefore, we wonder why, poetically speaking, the "religious poems" written by the fracturalists, converted to salvation accomplished via Christ, once their poetry has departed from the" bondage of immorality" and has made for the " free passage" towards the glory of the eternal, could not equally credible.

The didascalion of the mystical-religious poetry, our option as concerns the "art of reading" some prayers for the dead, hymns, psalms etc, is dependent on the advice offered by Saint Augustin in relation to the bewilderment regarding our

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becoming sensitive to allegories and beautiful images and rather reserved to simple words, with reference to the poetic "transitivity" construed by Gh. Crăciun (2004). The solution offered by Saint Augustin pleads for mental dynamism, in the sense that we have to move away from the icon (the picture offered to imagination) and make for the spiritual truth. Crăciun claims that such a "mental excursion" generates, on the emotional plane, an intensity ("an ardour") of pleasure. Thus, the message delivered by the mystical-religious poetry, constructed in accordance with the fuctional model of "trasitive poetry", is a hesychast communiqué, meant to merge the mind and the heart. Gheorghe Crăciun has called it "a transparence, a significance that flows, crosses over the material space of poetry in order to dwell upon the reader's conscience- an element which is explicitly taken into account" (Crăciun: 2002).

The language of poetry, created on purpose by the ieromonastic poets (Savastie Baștovoi, Andrei Urmanov, Marius Ianuș, Andrei Peniuc et al.) in order to allow the "undisturbed passage of meaning", avoids "the obscuring of the lexical figures, the slowing down of reading, the complicating of syntax, the breach with the customary forms of speaking"(Crăciun: 2002), contending itself with the "mental excursion" (invoked by Saint Augustin) and with the joy of crossing meta-reality and of absorbing it within its structures.

This explains why the monastic poets "do not appreciate the beautiful, hard, shocking images" etc. (Urmanov: 2006). Firstly, it happens because real poetry does not amount only to the written text; poetry implies the "performance of the mystical", rather than the pertaining to "the effect that writing exerts upon people" (Urmanov: 2006). It follows natural that "when you find God you are no longer either depressive" (Ianuș: 2010), or amateur of various "performances"…!

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