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SEEKING AUTHENTICITY.
PHILOSOPHY AND POETRY IN THE
COMMUNICATION-CONSTRUED WORLD

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Abstract: The postmodern human lives in a quest condition. Poetry and philosophy, as forms that integrate, shape, and deposit the sacred, are part of the instruments used by postmoderns to fulfill their need for communication and personal accomplishment. Although they use different means to construe reality, poetry and philosophy may serve a common end goal – to disclose philosophy as the art of living. As communication practice, philosophy and poetry are based on an expanded rationality involving the rational extended to the sphere of the significance and hidden sense of existence. In other words, expanded rationality presupposes cultivating a symbolic consciousness that is adequate to the daily reality of human needs. To showcase the intimate relationship between philosophical reflection and poetic creation, I provide a short presentation of the poetry belonging to a Romanian poet, Rodica Dragomir. Her poems are an example of the quest for authenticity by means of the metaphysical stirring of existence.

Key Words: philosophy, poetry, communication, sacred, expanded rationality, transcendence, authenticity, symbolic practice, love of wisdom, Rodica Dragomir.

Philosophy, poetry, and traces of the sacred

The contemporary human feels captive to technological development, streamlined action, secularized community life, deconstructed feelings toward others or to the surrounding world, etc. Although these bring a higher quality of life, each is perceived either as a form of alienation or as a challenge in the choice of a new mode of being in the world, as regards personal preferences and the varied options displayed by the community in which one has chosen to live. Given this background, a new culture arises, one based on the need for communication and personal achievement. The new cultural practices are most often connected to the constant cultivation of the need to appropriate a new kind of thinking. In such a context, new communication practices develop that focus on interpersonal communication, institutional communication, and communication with the natural world and various cosmic manifestations.

This has to do with a new culture of presence in the public space that does not replace religion but responds to needs that in other times belonged to religion. The potential proximity to religion, although not always relevant in gnoseological terms, may indicate a perspective from which we can view this need for authenticity in the lives, actual or envisioned, of many individuals. There is a certain sacredness promoted by postmodern man's need for communication. In addition to communication as science, as reflection and theological practice, there is an ever-growing need for a particular existential communication. This calls for rediscovering the ultimate significance of existence and placing human relationships within the flow of an authentic being in the world. Such a quest shines a new light on contemporary culture. It presumes an opening that can be associated with nothing less than the permanent situatedness in a light that as ordinary as it is supernatural. I do not mean to imply that poetry opposes technology, but rather to highlight the need for poetry in humans already subject to technological invasion, one that has undeniable positive benefits, despite the fact that technology may also be used for undesirable purposes. Poetry joins communication practices that contemporary humans cannot elude. One may escape but cannot ignore its beneficial role in living a good life.

The most complex form of enculturated communication is philosophy. For this very reason, when I see that, in the contemporary world, meaning may be found in the field of communication, I conclude that philosophy should find its most adequate forms of expression when speaking to contemporary humanity. To meet its most important function in a communication-based society, philosophy should valorize its intrinsic potential. When we talk about a philosophical crisis we should approach it as a subject crisis. Instead of talking about the „crisis” or even „death of

philosophy,” „a more appropriate strategy ... is to be found in a hermeneutics of narrative which seeks to provide us with an alternative model of self-identity.”¹ Philosophy should remember, discover, and tell its ever new story. One of the most convincing narratives about philosophy associates it with communication, with the essential structure of the postmodern world. This almost metaphysical reality of communication is based on one of the essential features of postmodern being, one that we should understand both as a communication need in a perceived absence of communication, and as a structured construction of communication.

As early as the 1990s, Aurel Codoban wanted to envelop us in a mysterious discourse on philosophy as a literary genre, trying to persuade us that mutations in philosophy force philosophy to refocus from reflection on knowledge to analysis of language and communication. In this context, philosophy had to give up most of the forms of expression previously cultivated and use instead a language that was nearly literary.² It was not a proposal to fictionalize philosophy in the context of the „death of philosophy,” but rather the author’s belief that in the context in which „on the philosophical sky, the subject of communication and language are fully shining, philosophy should make an attempt to define itself as a practice of signification, as a cultural discourse.”³ The autonomy of philosophy is not infringed at all, neither is philosophy compelled to give up conceptual language in favor of poetry, nor is philosophy denied its own language. What interests us in the present situation is philosophy’s return to decoding significance, highlighting and communicating significance.

A more nuanced understanding of this view is possible if we remember that Gabriel Liiceanu would connect philosophy to an essential dimension that belongs to the human condition: the need to resort to questions and answers that should open our access to a certain depth of existence, of our shaping and of our mode of being in the world.⁴ To reach such a depth, Codoban proposes the instruments of significant rationality, which, without opposing an operational rationality, bring in a new mode of viewing existence, knowledge, and communication. The connection with the literary genre is not used to urge a conversion of philosophy into literature, but as a way to guide philosophy towards a discourse reflecting ultimate reality, making it accessible in everyday life and in a language of the quotidian. Considering that Codoban is also a philosopher of religions⁵ trained in Mircea Eliade’s school of thought, we may note that the relation between philosophy and literature is similar to the relationship between religious studies and literature. Excellent analyses of such relationships can be found in Mihaela Paraschivescu’s reflections on Eliade. We find that in philosophy, as in religious studies, the rapport with literature also implies a difference from it, as „literature conjures imaginary worlds with their own laws.”⁶

Therefore, while keeping the autonomy of each creation field, the philosopher is not advancing philosophy as a substitute to religion, since he/she does not turn philosophy into literature, but practices a philosophy as a literary genre:

„Communication and linguistic thematics elicit a rather deep dimension of change so that the aesthetic proximity of philosophy to literature should not be a problem. By setting the significant as the top category of the rational, the new philosophical thematic no longer distinguishes hierarchically among knowledge and values. Moreover, philosophy is neither close to literature nor far from science in contemporary culture in terms of knowledge or value, but as practice of significance, as discourse”.⁷

The philosophical discourse brings, in fact, a new type of understanding rationality, an expounded rationality in which logic and abstraction are joined by the imaginary and symbolic. In this way the concern for conceptual construction aims finally to showcase significance. We should add that it is about putting humans in the light of significance. When we mention „dimension,” I think that we find the most adequate form of understanding this concept in Heidegger, who states: „the essence of Dimension is granting the interval, which means the ascension to the sky, as a descent to earth, this granting once put to light is therefore fully measurable.”⁸ In Aurel Codoban’s philosophy, this putting to light is the essence of communication. Starting from this point, all the other particular forms appear as a mode of encountering the fundamental form of communication, the one that puts humans in the light of significance.

Such communication practice may be identified also in the Heideggerian wish to come close to Hölderlin’s statement: „poetically lives man on earth.”⁹ Approaching the relation between poetry and living, Heidegger contends that the two neither overlap nor exclude each other, but „it is the poetic creation that makes living live”.¹⁰ What should the meaning of „living poetically” be? One meaning is „to position oneself in the presence of gods and live the awe in the proximity of things’ essence.”¹¹ We mention gods in a larger context in which, for Heidegger, „Religion means, as the word says, a bonding-back to powers, forces, and laws that supersede human capability.”¹² This return to significant entities and to the source of the ultimate significance is what accounts for poetry and poetic living. In this view we can understand Otto Pöggeler’s assertion that for Heidegger, poetic creation is an experience of the sacred, a human mode of encounter gods, the ground for man and gods to be what they really are.¹³ Poetry „is a foundation of being accomplished by means of the word.”¹⁴ Therefore the close relation with language, with living in the

language and disclosure of language as opening to dialogue. Man as *dasein* is thus positioned in an opening toward being and toward the communication of being.

Here it is useful to call on one of the interpretations of Heidegger's philosophy by Babette E. Babich. This marks Heideggerian philosophy as a new beginning of thought, the thought that brings the 20th century back to reflexive forms that require philosophy to return to itself. In this inward glance, philosophy rediscovers itself, like in a mirror, in its quality of love of wisdom. However, Babich insists that we note that with Heidegger, love is no longer the type of wish defined by the word *philia*, but instead has the contents of love expressed by the term *eros*, including a special type of desire. He considers desire in the Heideggerian interpretation to be that loving of the *sophon* that becomes '*philosophia*' under the pressure of Eros.¹⁵ On this dilemma between *eros* and *philia*, the explanation provided by Lou Marinoff seems helpful: in ancient Greek culture, *eros* meant not only sexuality but also all the other bodily desires. He notes that the narrowing of the general significance of the term occurs in a religious context, especially under pressure from Christianity, as a form of social behavior control. Thus, until recently, „erotic love means sexual love and implies connotations of attraction, temptation, mysticism, hormones and animal magnetism.”¹⁶ We must have in view the special type of desire cultivated by the association with Eros. Love combined with wisdom, besides being under the protection of the fascinating mythological figure of Eros, is based on the fact that *eros* and *philia* are in a certain intimacy in the Greek language.¹⁷

For an adequate construction of the place and role of philosophy in comparison to other forms of symbolic expression like poetry or religion in light of the Heideggerian experience of joining philosophy with poetry, we should consider Paul Ricoeur's reflection:

„...the poem does not serve as an ornament to the philosophical aphorism, and that the latter does not constitute the poem's translation. Poem and aphorism are in a mutual accord of resonance that respects their difference. To the imaginative power of thought-full poetry, the poet replies with the speculative power of poeticizing thought”.¹⁸

There is a common horizon, in which, despite their difference, the two meet in love. As an intrinsic dimension of philosophy and poetry, the love that they share seems to be agape love. Both may use discursive practices privileging the *eros* or *philia* types of love, but their typical intimate dimension is love understood as agape. This love, close to spirituality and sacredness, reflects the dimension that philosophy and poetry provide, in the Heideggerian sense of the term “dimension” previously mentioned. This common given, however, is projected by

philosophy and poetry in various ways on the mirror of the human mind and soul.

In ancient culture, we note that philosophy was sometimes associated with a mode of life, in the sense that it was conceived to have the power to influence people's lives, behavior, and life choices.¹⁹ Neither philosophy nor poetry is granted the power of influencing decisively, either negatively or positively, modern life. As we know, philosophy has lost most of this role in present societies, with a part of its attributes being taken over by religion. Religion is still a factor that influences the destiny of individuals and communities. It can shape mentalities, form world-views, and shape human choices in various life decisions, from the scarcely spiritual to the most prosaic, as for example, influencing the orientation towards consumption and aspects of consumerist behavior.²⁰ Not as competition for religion but rather as a way to reiterate one's own identity, philosophy needs to regain the role of a way of life, as applied thought, because we can no longer ignore that „the actual subjects of philosophy stand in the explicit and articulated, reflexive bringing to actuality of the existential and historical challenges in action.”²¹

Poetry is a source of existential significance to philosophy even today, when „more than ever, we live in a society constructed at a symbolic level with instruments of media communication.”²² Poetry may still be recognized as an authentic deposit of the sacred. It is true that the sacred appears ever more fragmented under the pressure of the quotidian of which it is a part. Neither the visual creation, nor media communication, nor even philosophy can provide comprehensive meaning nowadays. For this very reason, as Emmanuel Levinas suggests²³, we should abandon our drive to totality and totalization and fasten clearly to the infinite and to the need to make the infinite recognizable in the face of the Other. Such deep exploration that brings the other to live in our world is proposed by the poetical situating of man in the world. Viewed through a world philosophical conscience, poetry is a form of bringing together to the horizon of the encounter's infinite significance.

Poetry as existential dimension and practice

Escape to the fantastic, to mystery, or to magic has become for contemporary humans a cultural instrument of escape from daily reality, an escape, however, whose ultimate purpose is to improve it. It is an attitude that both non-Western and Western humans share as a common history in which mental concern and living meet. This joint cultural attitude is even today a good locus for mediation between various options for symbolic investment. Nuanced analyses of the contemporary religious phenomenon indicate that the universe of symbolic goods has changed very little in time. What changes is either the medium of manifestation or the instruments used in specifying symbolic goods. What remains is a

natural inclination of the human being to live the sacred and the multiple metamorphoses of the imaginary or the tendency to use the symbolic inventory available.

A statement representative of the way the imaginary operates as a fundamental structure in postmodern life come from Gilbert Durand:

„Once, the big religious systems would play the role of safekeepers of symbolic regimes and mythical trends. At present, for a cultivated elite, fiction, for the masses the press, cartoons and cinema that circulate the inalienable repertoire of the whole fantastic.”²⁴

In the lucidity of Durand's writing we should not see the existence of a crisis in contemporary humanity, neither as regards religious living nor the presence of the religious. What counts here is the fact that symbolic experience does take place, that the image world is as alive as in any other previous historical period, that the need for meaning and the fascination with significance are ways to institute authenticity, even if authors like Mircea Eliade²⁵ talk about their erosion and camouflage.

In view of such a philosophy of life, the quest for and experience of authenticity is no longer merely the horizon that makes religious practices possible. Once we accept that religion is a complex cultural phenomenon, we can see that the spiritual manifestations incorporated in creations of the type listed by Gilbert Durand may be associated with a life for their authenticity.

The practices employed in seeking existential authenticity have always been influenced by mystery and magic registries, by symbolic expression in gestures and images. Poetry has always epitomized such symbolic practice. This is the reason for which I have decided to pause at the poetical writings a contemporary poet who I read with constant delight and intense intellectual joy. As I have said elsewhere, „Rodica Dragomir filters daily life through sensitivity, metaphorical construction, and poetical communication.”²⁶ As we can see in her various volumes and in her anthology *Nomad prin lumină* (Nomad through the Light)²⁷, she proposes a philosophical view that joins various elements that form the human condition. This is the source of the vitality and ungraspable beauty of her poems. Man is an equally corporeal, social, and spiritual presence that carries the significance needed to find oneself. Reading Dragomir's works, I began to consider justified the contention that a good way to look at the relation between philosophy and poetry is one that examines the dialectic of the imaginary at the intersection between the metaphorical and the metaphysical.²⁸

A metaphysical dimension of existence is brought to light by the poet in *Doină (În memoria părinților mei)* (Lament: In memory of my parents) where she places her nostalgia between „Just a tired body / sleeps ground-

covered” and „Your winged soul / ... a bridge to another end.” For Dragomir the feeling of finitude is merely an occasion to live the mystery of passing, of the soul’s journey to the eternal world, both in the interval between the imaginary and the eternity lived in daily life. This situating between worlds reflects an essential dimension of the human condition at the crossroads of the corporeal world and a world stripped of body and everything ephemeral.

Likewise, *Doină* is preceded in the volume by the poem *Veșnic călător* (Eternal Traveler) in which the central motif of the road (present in various forms in all of Dragomir’s books) is accompanied by the leitmotif of light that forms the foundation of her entire poetical creation. They go so far together that we lose track of the extent to which the light is an infinite road and the extent that the road arcs upward into originary light. The ardent fire of hope is what makes the road to be road and eternity to be the light that positions the poet „with Paul on the road to Damascus.” In this experience, corporeality is immortalized, finitude metamorphosed to the horizon, and the journey is an ascension. This is why the poem seems to be an initiating experience, reintegration into eternity, realigning the body as part of cosmos and restoring the soul to its luminous state. Certainly we may easily sense that in our day poetry has lost this religious function, and this is exactly why Dragomir prefers positioning in the proximity of a life philosophy in which transcending and transcendence feed on the current state of the world and on humanity’s journey through daily life. In this way poetry restores humans to cosmos and makes God vibrantly alive in full world significance. Poetry brings back into the human life the irruption, the event, the experience of the obsolete.

We may wonder: how can life subscribe to an event in a world in which human separation from the monotony of existence has disappeared? For instance, how can we have a fundamental experience, such as death, in a condition in which we „are content to know death by means of the TV screen.”²⁹ Is it still possible to understand the proximity between Eros and Thanatos, life and death, in a world of happy TV viewers?³⁰ A potential response may be found in the poem *Întunericul, ca o boală* (The Dark, as a Sickness), which ends: „On the pale moon, the shadow / of a bird rowing to the East.” Or we may respond with the lines of the poem *Only the Bride and the Groom*: „Somebody is gazing into my being / and is holding my disipation.”

Among the lines with the power to stir the feeling of extinction, of no return, of an exit from memory like an exit from time, we can mention: *Ore fără memorie* (Hours without Memory): „And the light grew old ... / The dusk stained by her tear / was hiding its shadowed face.” Impregnated by the daily image of death, Dragomir’s poetry places the joy of living, nostalgia for moments passed, and projections onto time remaining in the realm of poetical communication. Love, joy, desire, and forgetfulness are ways to make death an acceptable presence, to remove the fear of the end,

as well as to cultivate hope in a new beginning, which is always possible. This everyday apocalypse always has love as a source for continuous regeneration. Not at all accidentally, from among all of her published poems the poet proposes a selection of love poems for the second part of the volume *Nomad prin lumină*, entitled „Apele dorului” (The Waters of Sorrow).

The question comes to my mind: „I, death, together from beginning to the end. Which of us invented the other?”,³¹ and it seems to me that the most beautiful response I might find is in a few lines from Dragomir's poem *Cîntecul ce urcă din tăceri* (The Song that Rises from Silence): „Were I to kill its flight, / its heavy ashes settling / over me. Forgotten will be the stir / of the song rising from silence, / for good my chained heart / into my depth.” Such a challenge may only lead to an accute feeling of the need to find one's self and of the mode in which the self is constructed in relationship to things that matter.

In the process of the quest for the self, Dragomir abandons herself to nature that on the one hand it nourishes with her own body and soul, and on the other hand, it interrogates about its inner identity, its self always on the run to find authenticity. We find an illustration of this form of existential metaphysics of self-finding in the poem *Hotarul* (The Border): „I woke up being a pitcher / wearing in its earthen body / the night in its depth / and a glimmer of water in the light / quenching tomorrow's thirst.”

Poetry's philosophical dimension is related to its being a language aiming to communicate significance even when non-communicable. This is reminiscent of Ludwig Wittgenstein's words about mysticism and silence. On the one hand, we note a dimension typical to modern poetry, the ineffable, the inexpressible, the absence and the vacuous transcendence³², that the philosopher shows when he states: „Undoubtedly, there is the inexpressible. This *shows itself*, it is the mystic element.”³³ And he adds a statement that reveals the apophatic nature of language: „Whereof one cannot speak, thereof one must be silent.”³⁴ The capability to show itself, and to allow silence to talk, are part of poetry's communication instruments. Furthermore, they come to support construing a vision of the world that may develop philosophy as a living mode, as a mode of being, as an experience of the sense of existence.

Thus, poetry is not only a „self-referential creation, in which the poet's eye looks within to the dinamic of own discourse.”³⁵ It is communication. It provides the fundamental structure of relations, and thus indicates as indispensable any vision of the world, life, and mode in which someone constructs his or her mechanisms of authenticity by permanently assuming them.

Instead of conclusions

Although the history of philosophy tells a more complicated story about the relationship between philosophy and poetry, or about the ultimate sense of poetry, Carlo Sini's sentiments are especially relevant for the purpose of this article:

„I personally believe that poetry and philosophy are today side by side. Their practices remain distinct and that is good. The confusion between poetizing thought and thinking poetry, so common nowadays as a consequence of Heideggerianism, has misunderstood the core and the root of the problem. In its confusion it falls prey to that relativistic, weak, and pseudomystic nihilism it wishes to overcome. In the reconfirmed distinction between the practices of poetry and philosophy lies the possibility of a deep and parallel transformation of the subject of writing and of writing itself.”³⁶

Although it seems devoid of any semblance of the sacred, here we are in the zone of symbolic communication that is revealed by poetic and philosophical practices. Poetry is not philosophy and should not become philosophy. Philosophical poetry risks losing both philosophy and poetry, except for the philosophical figures that have a poetic talent and poets with special philosophical sensitivity. I think we should see the relationship of philosophy and poetry merely as an encounter. A beneficial situation would be one in which philosophy is lived through poetry, and philosophy would encompass the ultimate poetic significance of existence.

This is one of the major challenges directed to use in Dragomir's books. Were we to decipher an *ars poetica* concerned with the relationship between philosophy and literature, we would note that they are important in what they do, in the almost miraculous effect upon ourselves. The connection between them aims for the presence of transcendence that becomes possible by means of living the significance that communicates to us. We remember the fact that while talking about poetic experience, William S. Allen utilizes a language that could be used in the experience of the sacred. It positions us on the ground of communication and of life: „Already, even before we have begun to address it, the experience of a poem has begun to address ourselves, insofar as it has brought into question our very relation to language.”³⁷ This experience in language brings about a reciprocity in which poetry and philosophy equally participate.³⁸

In Dragomir's creation we find an organic need to communicate the ultimate significance of existence resulting in the process of human

integration in a cosmos understood as light, in the world understood as the presence of transcendence. It is about the creation of a space of encounter, in which we are alerted to the results of such encounter, as well as the encounter itself. And in this communication process it is not surprising that silence speaks, that darkness gives light, or that absence is a superior manifestation of presence.

Dragomir's poetry is a poetry of travel and of light. In Romanian culture, we already have a thinker deemed to be the poet of light, namely the poet and philosopher Lucian Blaga³⁹. About Dragomir we could say that she is a poet of the road, of searching for the way leading to experiencing existence as light. As I have stated in my work on Dumitru Stăniloae,⁴⁰ the theologian highlights the relationship in Romanian between the Latin word *lumen*, which means light, and the Romanian word *lume*, which means world. Such association positions poetic reflection in the primordial, the all-encompassing sacred, the proximity of the ultimate reality. In this way we can indicate once more the way in which the poet proposes a transfiguration of the world by bringing into poetic discourse the idea of presence, inner transcendence, and living the supranatural light. Man is restored to his world, reintegrated in cosmos, and brought back to his ultimate dignity in the proximity of teandric love. Thus, with Rodica Dragomir, poetry itself becomes a philosophical practice. She can join a logic of communication and of personal achievement that may be appropriated by postmodern humans. She may join the elements helping her self awareness, personal development, or articulation of a life philosophy as an „art of living.”

Scrutinized by the poetic conscience of the world, philosophy is a form of love of wisdom that brings to light the ultimate significance of existence and being. In a poetic order, philosophy is that which causes humanity and the world to exist. Philosophy is that which makes it possible for the relational subject to be. Philosophy and poetry may easily meet on the ground of a symbolic conscience of the world that interprets, construes, and communicates the ultimate significance that is relevant in daily life. Without being imitative of theology, philosophy and poetry are among specific modes of searching for the sacred. While philosophy favors communication, poetry seems to prefer experiencing. Nonetheless, it presupposes special communication forms, both at the textual level and in-depth, and by these, it partakes of the intimate structure of postmodern culture. With these diverse modes of communication we see not merely nuances but also a range of approaches to a uniquely human need: the need to live in a significant universe and to render life broadly rational.

Notes

¹ Richard Kearney, „Ethics of the Narrative Self,” in Massimo Verdicchio and

Robert Burch (eds.), *Between philosophy and poetry: writing, rhythm, and history* (New York: Continuum, 2002), 91.

² The cultural context described by Aurel Codoban is one of cultural Alexandrianism, typical of communities in Alexandria, during the period prior to the birth of Christianity, a cultural context characterized by syncretism and search for new forms to coalesce cultural expression. Aurel Codoban, *Filosofia ca gen literar* (Philosophy as a Literary Genre) (Cluj-Napoca: Editura Dacia, 1992). The phenomenon is typical of postmodern cultural creation and makes possible the construction of this culture type, as we can see in Peter van der Veer, „Syncretism, multiculturalism and the discourse of tolerance,” *Journal for the Study of Religions and Ideologies*, vol. 2 issue 5 (2003): 4-20. This valorizing of pluralism in connection with redefining tradition and unity does not lead to relativism, but to spiritual, cultural and moral enrichment, as we can see in Antonio Sandu, Oana Mariana Ciuchi, „Affirmative dimensions of applied ethics. Appreciative therapies,” *Revista de Cercetare și Intervenție Socială*, Vol. 30 (2010): 53-62.

³ Aurel Codoban, *Filosofia ca gen literar* (Cluj-Napoca: Editura Dacia, 1992), 13.

⁴ Gabriel Liiceanu, *De ce filosofie?* (Why Philosophy?), Opening lecture at the Faculty of Philosophy, University of Bucharest, Thursday, October 1, 2009. Video: <https://www.youtube.com/watch?v=to the one between6lnJLZ-4IsU>

⁵ The relationship between communication and religion in Aurel Codoban's works is discussed in Sandu Frunză, „The relational individual in a communication built society. Towards a new philosophy of communication,” *Transylvanian Review*, vol. XX, No. 3, (Autumn 2011): 140-152; Sandu Frunză, „Does communication construct reality? A New Perspective on the Crisis of Religion and the Dialectic of the Sacred,” *Revista de cercetare și intervenție socială*, vol. 35 (2011): 180-193.

⁶ Mihaela Paraschivescu, *Reading Mircea Eliade in America*, Preface by Rodica Mihăilă (Iași: Institutul European, 2015), 80.

⁷ Aurel Codoban, *Filosofia ca gen literar* (Cluj-Napoca: Editura Dacia, 1992), 15.

⁸ Martin Heidegger, „Originea operei de artă” (The Origin of the Work of Art), trans. and notes by Thomas Kleininger and Gabriel Liiceanu, Introductory Study by Constantin Noica (București: Humanitas, 1995), 208.

⁹ Martin Heidegger, *Originea operei de artă*, 207.

¹⁰ Martin Heidegger, *Originea operei de artă*, 201.

¹¹ Martin Heidegger, *Originea operei de artă*, 231.

¹² Martin Heidegger interviewed by Thai monk Bhikkhu Maha Mani (1963), Video: <http://www.allreadable.com/59f6BBvP>

¹³ Otto Pöggeler, *Drumul gândirii lui Heidegger* (The Road of the Through of Heidegger), trans. Cătălin Cioabă (București: Humanitas, 1998), 179.

¹⁴ Martin Heidegger, *Originea operei de artă*, 231.

¹⁵ Babette E. Babich, *Words in Blood, Like Flowers. Philosophy and Poetry, Music and Eros in Hölderlin, Nietzsche, and Heidegger* (Albany: State University of New York Press, 2006), 5.

¹⁶ Lou Marinoff, *Întrebări fundamentale. Filosofia îți poate schimba viața* (The Big Questions: How Philosophy Can Change Your Life), trans. Oana Zamfirache (București: Editura Trei, 2013), 236.

¹⁷ Babette E. Babich, *Words in Blood, Like Flowers. Philosophy and Poetry, Music and Eros in Hölderlin, Nietzsche, and Heidegger* (Albany: State University of New York Press, 2006), 5.

¹⁸ Paul Ricoeur, *The Rule of Metaphor. The creation of meaning in language*, trans.

Robert Czerny with Kathleen McLaughlin and John Costello, SJ (London and New York: Routledge, 2004), 367.

¹⁹ Pierre Hadot, *Philosophy as a Way of Life. Spiritual Exercises from Socrates to Foucault*, edited with introduction by Arnold I. Davidson, trans. Michael Chase (Oxford: Blackwell, 1999).

²⁰ Ștefan Cojocaru, Daniela Cojocaru, Constantin Bragaru, Raluca Purcaru, „The Influence of Religious Affiliation of Vulnerable Families on Their Investments and Consumption Secondary Analysis of a Program Evaluation,” *Revista de Cercetare și Intervenție Socială*, Vol. 35, (2011): 93-107.

²¹ Istvan Kiraly V., „A (Possible) Forum for Freedom: Faculty of Philosophy, Chair Philosophy and Applied Philosophy – A Lecture on Philosophy without Thinker,” *Philobiblon - Transylvanian Journal of Multidisciplinary Research in Humanities*, Vol. XIX No. 1 (2014).

²² Iulia Grad, „Ethical Perspectives on Mediated Communication,” *Journal for the Study of Religions and Ideologies*, vol. 14, issue 41 (Summer 2015): 224-242.

²³ Emmanuel Levinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh, PA: Duquesne University Press, 1969).

²⁴ Gilbert Durand, *Structurile antropologice ale imaginarii. Introducere în arhetipologia generală* (The anthropological structures of the imaginary), trans. Marcel Aderca, preface and afterword by Radu Toma (București: Editura Univers, 1977), 531-532.

²⁵ See Mircea Eliade, *Sacral și Profanul* (The sacred and the profane), trans. Brîndușa Prelipceanu (București: Humanitas, 1995); Mircea Eliade, *Nașteri mistice*, trans. Mihaela Paraschivescu (București: Editura Humanitas, 1995).

²⁶ Sandu Frunză, „Despre comunicare, iubire și poezie,” (About communication, love and poetry,) *Timpul*, (24-02-2015) <http://www.revistatimpul.ro/view-article/2149>

²⁷ Rodica Dragomir, *Nomad prin lumină. Poeme. (Antologie de autor)* (Nomad through Light: Poems [Anthology]) (Cluj-Napoca: Editura Școala Ardeleană, 2015).

²⁸ Dorin Ștefănescu, *Filosofie și poezie. Premisele unei ipoteze interpretative* (Philosophy and Poetry. The Premises of an Interpretative Hypothesis), Conferința Internațională „Intercultural Perspectives on European Integration Between Tradition and Modernity” (IETM 4), (Târgu-Mureș: Editura Universității „Petru Maior”, 2011), 56-62. Interesting reflections on metaphysical poetry may be found in Wen-xue Lei, „Circumstances Poetry, Philosophical Poetry, Metaphysical Poetry: About Poetry Form of Value,” *Universitas-Monthly Review of Philosophy and Culture*, vol. 43 issue 4 (2016): 137-155.

²⁹ Irina Petraș, *Despre feminitate, moarte și alte eternități* (On Femininity, death and other eternities), (București: Ideea Europeană, 2006), 116.

³⁰ Vasile Sebastian Dâncu, *Țara Telespectatorilor Fericiți - Contraideologii*, (Cluj-Napoca: Editura Dacia, 2000).

³¹ Irina Petraș, *Despre feminitate, moarte și alte eternități*, 177.

³² Hugo Friederich, *Structura liricii moderne. De la mijlocul secolului al 19-lea până la mijlocul secolului al 20-lea* (The structure of modern poetry: from the mid-nineteenth to the mid-twentieth century), trans. Dieter Fuhrmann (București: Editura pentru Literatură Universală, 1969).

³³ Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, second edition, trans. Mircea Dumitru and Mircea Flonta, historical introduction and forward by Mircea Flonta, notes by Mircea Dumitru (București: Humanitas, 2012), Propoziția 6.522.

³⁴ Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, Propoziția 7.

³⁵ Iulian Boldea, „În dulcele stil neomodernist” (In the Sweet Neomodernist Style), *Contemporanul*, <http://old.contemporanul.ro/articol.php?idarticol=520>

³⁶ Carlo Sini, „Gesture and Word. The Practice of Philosophy and the Practice of Poetry,” in Massimo Verdicchio and Robert Burch (eds.), *Between Philosophy and Poetry: Writing, rhythm, and history* (New York: Continuum, 2002), 25.

³⁷ William S. Allen, *Ellipsis of Poetry and the Experience of Language after Heidegger, Hölderlin, and Blanchot* (Albany: State University of New York Press, 2007), 2.

³⁸ For the difficult relationships between philosophy and poetry, see Raymond Barfield's *The Ancient Quarrel between Philosophy and Poetry* (New York: Cambridge University Press, 2011). We will not go into their complex situating in the history of philosophy. Here we only pursue a few aspects favorable to a shared ontology of philosophy and poetry.

³⁹ Lucian Blaga, *Poezele Luminii* (*Poems of Light*), edited by George Ivașcu, (București: Editura pentru literatură, 1968).

⁴⁰ Sandu Frunză, *O antropologie mistică. Introducere în gândirea Părintelui Stăniloae* (*A Mystic Anthropology: Introduction to the thought of Father Stăniloae*), second revised edition, with preface by the author and postscript to the first edition by Aurel Codoban (București: Editura Eikon, 2016).

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