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The relation between the immanence and transcendence within the religious imaginary in Sandu Tudor's akathist-hymns

The cross-motif in Sandu Tudor's norm-poem

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Abstract: The topic approached in this study involves identifying the particular notes of Father Daniil Sandu Tudor's akathist-hymns, mystic poet (neohymnologist) of the Romanian Orthodox Church - by applying a hermeneutic from the perspective of iconic anthropology structure. The fact that the akathist-hymns were accepted by the Romanian Orthodox Church in her liturgical corpus and are thus enjoying the status of sacredness, specific to the religious texts, requires the identification of appropriate ways of reception of this type of creation. Knowledge, in the neo hymnologist poet's point of view, does not have much in common with the exercise of reason because the ultimate goal is deification. But even if you take the world transcendental teleological support, it can be achieved only by our way of thinking and behaving in the real world. The relation between immanence and transcendence clearly derives both from the dual nature of Jesus Christ and God's Trinitarian status. The sacrificial and redemptive Cross - Christian symbol and sacral value - necessarily requires the supreme sacrifice model, which

is the one of the Savior's crucifixion, model that intermediates the relation between heaven and earth, between immanence and transcendence.

Keywords: *Sandu Tudor, poetry, akathist, theology, immanence, transcendence, cross*

I. INTRODUCTION

The paper "The relation between the immanence and transcendence within the religious imaginary in Sandu Tudor's akathist-hymns" approaches the religious work of the neohymnologist poet from the iconic anthropology structure viewpoint, from the coagulation of the religious images from his liturgical compositions in theological episteme. Structural analytical method applied in the present study was designed to identify core religious images but also to detect some significant ideas about the immanence and transcendence valences of certain mystical images from the poet-monk's work.

The Tudorian lyrics analysis requires that the research method which can be applied to his

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akatist-poems is the transcendental analyses because they directly approach the religiousness, the tendency being to examine not only the Christian element's form, but especially its spirit. An effort to transpose, as much as possible, the divine mystery in some intelligible images, which involve a minimum of theological culture for decoding the message of the poem-prayer transpires in the mystic poet's creation, by addressing tension between word and Word or Non-creation and Logos.

Therefore, the hermeneutical interpretive approach, based on theological and literary skills, aims to delineate within the religious images the Christian symbols and sacralized values –the cross being an identity model for Christianity - and to follow the theme of human deification, intermediated by the dual nature of the Redeemer, symbol of the link between heaven and earth, which is a way of deciphering the relation between immanence and transcendence, of the interrelation between divine and human nature. The Christly revelation is an anthropological revelation and man's religious conscience is meant to reveal the man's Christly consciousness and that is why our analysis requires reference to the two types of structures of the religious poetry - ecstatic and enstatic.

In Father Daniil Sandu Tudor's vision, the role of art is to maintain the fire of piety and provide to man the resources and landmarks of liturgical gesturing: "hymn of silence" is the close proximity of the divine glory[1].

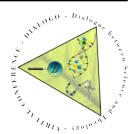
That is why I assumed that Tudor's poetry can be considered as being related to the ecstatic intellect, therefore involving dogma's paradox of the revelation of the mystery, notably through the abyssal, stylistic and metaphorical categories. For Sandu Tudor, the knowledge is accessible only to those who have exceeded the normal level of rough contemplation, left the tumult of the world and its clamor and, "without futile questions, without pride rebellion of contemplation, filled their eyes with the secret beauties of heaven and earth"[2]. The

process occurs after a philosophy of deification which takes the form of the ritual act, which is appropriate to the divine proximity, manifesto of true praise recognition, which is the Tabor uncreated light[3].

II. THE AKATHIST- SACERDOTAL ECCLESIASTIC POETRY

The Akathist (Ακαθιστος, from Ακάθισμος, which means *not to sit down*) is a hymn, during which you cannot sit down, fact that comes from its name. The neohymnologist poet, Sandu Tudor, knew these theological concepts in detail and this is proved by the subtle explanations that he brought in the introduction to *The Akathist of Our Father St. Allpious Demetrius The New, Oxherd in Basarabov* - his first akathist-hymn - whose purpose was that of instructing the uninformed reader on how to read the text: "The Akathist is a great spiritual song, typical to Eastern Christian piety. Of all the great solemnities of the royal courts of Constantinople, perhaps the biggest, most impressive was precisely this work of "the Akathist Hymn", which in Greek means "holy song standing". Even His Majesty the King could not deviate from the rule and sit down while the Akathist was said ." [4]

The fixed form poem, specific to Byzantine cult, consists of a series of twelve praise songs and evening religious songs, its structure following, symbolically, the evolution of a time of the year, that is twelve steps, spiritual poetic cores in the natural evolution of the subject for the twelve months. The only deviation permitted in the architecture of the poem is the possibility to vary this cycle, and this process is used by Sandu Tudor, who extends the akathist to thirteen episodes, the last canto not developing the second part. The akathist has, however, as a whole, the roundness of a circle, being a hymnal prayer perpetuated indefinitely because the hymn is meant to be restarted from the beginning, in his natural uttering, at the end of its gradual cycle: "Hymn of wide amplitude or, better, a whole hymnology, the akathist is a fulfilled cycle of religious poetry. It is a kind



of total, gathered as an uninterrupted ring of songs, which returns to itself to run indefinitely, saying at a time: dramatic chants intertwined with other epic songs and bounded together with purely lyrical litanies.” [5] The word “condac” designates the old stick on which paper and parchment manuscripts used to be wrapped and in Greek it means “bedroom” and takes the form of a private prayer, “which is always a dramatic dialogue with God.[6]” The term “oikos” – meant “monument” in Greek and it was an occasion to summarize the life of the praised saint; it is a “bigger and more narrative hymnal piece, which ends with a litany, song of praise”[7]. If in the condac the structure is dramatically accomplished, as a consequence of intimate dialogue with God, who is the recipient of the prayer, for the oikos the organization is somehow narrative, it connotes a description of the glorious moments in the life of the one who is praised. The right interpretation of these concepts proves both theological culture and intellectual sophistication of the author: “Thus, after a <<condac>>- which in in Greek means bedroom - after this brief intimate prayer, which always is a dramatic dialogue with God, undisputedly follows one “oikos” - meaning monument - bigger and narrative hymnal piece, which ends with a litany, a song of praise. This rythm, of three kinds of hymns, increases twelve times over the whole life of the male or female saint whom the akathist is worshiped to, by putting it into an inseparable whole. The twelve interior cycles once finished, the akathist starts from the beginning and so forever, endlessly, to the state of ecstatic.”[8]

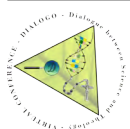
Therefore, Sandu Tudor’s option for the akathist-hymn is a fully assumed one. Constantin Jinga, distinguished theologian, author of one of the most elaborate works, with ample comments on interwar cultural context, with a full and scientific analysis of the work of Father Daniil, from the historical-biblical and theological perspective - Hieroschemamonk Daniel Sandu Tudor, the man and his work - concluded the following: “Sandu Tudor aims to express religious feelings in his lyrics and cultivate in himself and

in his virtual reader sensitivity to the sacred, that is capable of initiating lyrical impetus to divinity, which he called piety. For this he chooses the form which seems most appropriate, Byzantine liturgical poem. The option is precisely motivated by the aesthetic conception specific to Byzantium, related to iconicity of the written text.”[9] In the opinion of the writer, man of robust theological scholarliness (otherwise proven by the complexity of the clarifications of great finesse and subtlety, addressed to the reader in Account of words, which precedes his first writing of this kind - The Akathist of Our Father St. Allpious Demetrius The New, Oxherd in Basarabov) only this text-norm, sitting as a bridge over centuries, can “sit for us as izvodite of deification.”[10] The poet-hymnologist’s explanations reveal that the akathist-hymn is not limited to being just an occasion to praise a saint but through it somebody “the divine is touched, the secret unic one, between the edges of a number of songs.”[11] Our health is purity, holiness of soul and body, in Jesus Christ - God in His Holy Allmighty Church, as is clear from his writings: “Blessed are those who are hunger and thirsty of holiness, they shall be satisfied. To have hunger and thirst for God, Communion, confession, forgiveness.”[12]

III. DOCTRINAL AND AESTHETIC FEATURES OF THE AKATHIST-HYMN

Once established that the Akathists written by Sandu Tudor (and other writings of sacred type) are an effective means to understand that real life is supported by the liturgical life, the confession and especially the communion of the Holy and Life Giving Mysteries of our Lord Jesus Christ we intend to analyze the ambivalence of the akathist-hymn, text that requires both a theological (doctrinal-catechetical) and a literary analysis.

The Akathist-Hymns are revealed as a mystical poem, whose concept of great spiritual value is embodied in the phrase hymnal icon, concept used by Father Sandu Tudor in “Epilogue to the Akathist-Hymn of the Burning Stake” and



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brought to the critic area by Constantin Jinga who stressed in particular, the value of these norm texts, of Byzantine tradition: "a cycle of prayers, which, by their content, teach us what pneumatic prayer is in itself. It is a cycle of hymnological icons that put us in the state of mystery knowledge awareness." [13]

The purpose of the Christian hymns as that of the prayer is establishing a connection, a communion between man and God: "No doubt, no one can receive and understand, let alone accept a joy, sipping this kind of poetry, if never been tormented by hunger and thirst of contemplation" [14]. Sandu Tudor's reference was here at St. Gregory Palamas that teaches us to that high perfection stage is reached through contemplation: "mystic and hesychasts, he is the one that states theological foundation of contemplation ... through the seen light of the divine glory, the one which deifies us" [15]

Catharsis or apathy, understood as an exit from the labyrinth of contradictory thoughts, love acquisition by the peace that Jesus gave to his disciples, of the serenity lived as peace and joy of the soul, are all fruits of uninterrupted prayer, which washes the soul of all the concerns, making it "clean tablet" in which the Holy Spirit will imprint His signs. Sandu Tudor artistically ciphered this mystery ever since his training as a "Thought" school poet: "Over the evening mind, Thy seal / Clear unique and overwhelming, / It is above my head, guiding, / In blue -engagement of star logostar" [16]

St. Gregory Palamas emphasizes that "no knowledge of dogma without proper Christian life is useless. Only the spiritual wisdom that is one born of faith and mixed with love is redemptive." [17]

The hymn is an absolute and true song, which institutes history, where the poet becomes the voice of the Logos, the poetry assuming a transfiguring role. [18] Father Daniil Sandu Tudor is recognized as a Romanian descendant soul of the great Byzantine hymnologists, from the novel Melodus to John Damascene with all of the Studites School tradition.

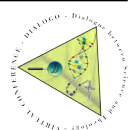
The outburst in the light of these Hymns was announced and prepared by the volume of poems "Comornic" but also by the poems published in "Thinking", periodical which highlights various images and symbols of Biblical and Byzantine origin. A long process for settling and metamorphosis is developed within the akathist-hymns, because Sandu Tudor's poetry, already passed through successive incarnations, discovers in a mature way that the world should not be denied but transfigured.

Sandu Tudor creates in literature a new model of hymn that is born from a certain conception of the purpose of the poet in the world, about art and faith - love - hope, especially the fusion under the fire of inspiration of the symbols of origins and very diverse lineages as time and space for expression concerns.

Considering Sandu Tudor's akathist-hymns from this perspective we can see that the fundamental creation technique is the agglomeration and agglutination of symbols and images, the neo-hymnograf poet considering the symbol from the Mircea Eliade's perspective: "The symbolic thinking is not the exclusive prerogative of the young, the poet or the mentally disturbed; it is consubstantial to human being: it precedes language and discursive thought. The symbol reveals certain aspects of reality - the most profound - which reject any other means of knowledge. The images, symbols and myths are not arbitrary creations of the psyche; they respond to a need and fulfill a function: revealing the most secret ways of being." [19]

Beyond the preference poet to archaic forms of expression, lyrics remind us of the idea enunciated by Metropolitan Valeriu Anania in "Word illuminating the Holy Scriptures": "Words are symbolic ways of the word, through which the immanent reality and transcendence is made known to men, theology being the discourse about God and philology being the enunciation and the unpackaging of the meanings of words - symbol." [20]

Between theology and literature, Father Daniil Sandu Tudor's akathist-hymns reiterate



the accepted symbols of hymnal Byzantine poetry, Old Testament and New Testament Biblical symbols, probably passing them in successive symbolic lineages, which we will try to demonstrate in the following chapters the work.

IV. POETICAL EXCURSUS: FROM THE RELIGIOUS IMAGE TO THE MYSTICAL THRILL

Father Daniil Sandu Tudor's creation can serve as a support for the demonstration that mystical poetry involves a sublimation of religious poetry. Mystical poet hardly practices to express the inexpressible, using the accepted symbols, unique structures that can cipher what he has received from the Holy Spirit, in a moment when he felt kidnapped, absorbed, unchained and voiceless, moment in which his thoughts and everything related to pneuma was locked.

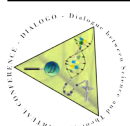
In other words, the mystical poetry is a higher level, a continuation and even a transfiguration of religious poetry. Notable is, in this respect, the delimitation made by the researcher Eugen Dorcescu in his study *Poetics of non-immanence*[21], by pointing out that both include the concept of mystery but what gives them autonomy is their position using it as a reference point. Therefore, the religious poetry is generally defined as a form of understanding the mystery, while the mystical poetry is a living of the mystery. It is admitted that the delineation is not a categorical one, it supporting various accents and, we believe it is important to specify that a religious poetry can present transfiguring, mystical shades, just as mystical poetry can escape to the religiousness. Sergei Bulgakov in his work *Orthodoxy* defined the mystic in the following terms: "It's called <<mystic>>" that inner experience that allows the contact with the spiritual world, with the divine; this name is also given to an inner conception (not only external) of our natural world. For mysticism to be possible, the man must have the special capability of supra-rational and super-sensitive direct conception, the ability of an intuitive conception, which we call

"mystical". This concept must be distinguished of soul state, restricted only to the subjective area - <<psychologism>>. Because the mystical experience has an objective side; it involves going out of inner and a contact or a spiritual meeting. "[22]

Therefore, the mystical poet Sandu Tudor puts his brush in the logic of prayer, meditation, rejecting all that separates him from God. The neo-hymnologist creator is aware that the act of writing helps to purify the soul of him who yearns for union with God, approaching him from special, illuminated living moments, which appear in a stage of his life when he starts to realize the reflection of God's Light on him, strengthening him to continue the path towards a full communion with God. The Mystery of this increasing persistence comes from the exhortation Father Daniil Sandu Tudor sends to readers of all ages. In his vision the writer should ensure that the text does not remain "a graveyard of thoughts put under signs"[23] because if "shadow of this kingdom of understanding... embraces us, then we discover that, by the grave of the letters, the resurrection sits...; let us blow over these signs and they hurriedly will enliven ". [24]

Returning to the analogy of religious poetry / mystical Christian poetry we appreciate that both describe certain passages of the Bible, significant events in terms of spiritual point of view, the differentiation consisting in how the poet receives the teachings, and more specifically, the way in which he transposes these contents into words (variance also conditioned by the poetic talent or one's sensitivity).

Thus, even if at first sight they may seem simple, the words in the Tudorian texts hide in themselves a deep sense, almost untouchable, which the reader can discern only if he/ she is willing to meditate upon them, and by repeated readings to discern their essence and strength. The poet preference for archaic words, full of church flavour, represents a constant of his writing which is present since his first poems (works appeared in "Thinking" magazine or



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"Comornic" volume).

This search for the letter from the Ceaslov, Homilies and other religious books, for the words full of purity, denotes Father Daniil Sandu Tudor's effort to discover the real language in which Life pulsate, gathered in the thought. The specifics of the tudorian poetic text's organisation, enciphers the author's need to subscribe into a different communication, so constituted code paving the way for access to God, in the Word of whom he wants to be when he is at his writing desk, to fulfill the orders.

V. THE CROSS MOTIF IN EASTERN AND WESTERN MYSTIC

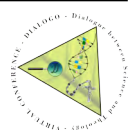
As noted in previous lines Sandu Tudor's Akathist hymns, norm-texts between theology and philology, undertake looking for the redemptive power of the Logos, being spawned from the monk-poet's love who understands to be humble in order to discover the path to deification. In Sandu Tudor's poetry, nature becomes transfigured earth, the word returns to Logos, Love bears the communion of mankind with God. The Tudorian imaginary poetic makes an occasion of finding numerous biblical symbols, from the Old Testament and from the New Testament, passed through successive symbolic lineages, within the cross is a core-image: "The Discovery of the Cross of Christ is the great enigma of the world. It forever shows us the tragic fate of life, even in deification. Even deified, our cross and the cross of Christ does not perish. The Savior of the world is only a transfiguration of the Cross, a pass from the death Cross to the Resurrection Cross. What does this mean? That salvation will not remove and does not remove the death but only overcomes it. <<With the death stepping on the death" is an eternal slogan of Life"[25]

As it is known, if other religions have chosen to ignore or repudiate the symbol of the cross, Christians have turned it into an identitarian brand, into an ideological, practical and ritualical form of the representation of own specificity.

Moreover, besides the fact that the cross is a symbol of identity, the Christian Cross includes the symbol of Son of God the Father's supreme sacrifice, for the love shown to the created world and especially to man. Last, but not least, the cross connotes the idea of destiny that we must face in this fleeting existence, each mortal being a cross bearer until the moment of the Grand Journey beyond from ontological and spiritual point of view.

One question appears: what is the specificity of Eastern mystical poetry? We again call on the illustrious theologian Sergei Bulgakov's authority who appreciates this demarcation (Western / Eastern mystic) as follows: "... the Christ's countenance is universal; and every soul seeks its own image in Christ: a variety of spiritual gifts results from here. In this sense, in the sense of one's own way, it can be said that every man and every people has its own Christ. The Catholic community especially loved the humanity of Christ, of Christ suffering on the cross. Being crucified with him, living with him the passion and the cross is the essence in Catholic mysticism, characterized by stigma, by way of the cross, by the cult of the five wounds etc. Naturally, the passion of Christ is holy to whole Christianity; entirely Christian world bows in front of the cross. [...] But not the image of crucified Christ impressed the soul of Orthodox people and possessed it, but rather the image of sweet and humble Christ, lamb of God, who took upon himself the sins of the world and who humbled himself to getting the look of a humble human form; he who came into this world to serve all people and not to serve him; he who has suffered without a murmur, the outrage and dishonor and responded with love. [...] For this, the <<people of God>> (poor and simple) are so characteristic for Orthodoxy [...] people who are not from this world and who do not have here on earth <<enduring city>> cloaks, homeless people, <<madmen in Christ>>, who gave up their human reason, accepted the appearance of madness, to voluntarily suffer outrage and humiliation <<for the love of Christ>>. "[26]

We bear in mind that Western mystic



characterized by stigma, by way of the cross, the cult of the five wounds, enrolls in a rather rational, explicit order, particularly the consequences of Christ's love for humanity while orthodoxy renounces to the explicit path, Eastern mysticism being, more implicitly, internalized.

For this reason, although the Eastern mystic poets live intensely the mystical phenomenon, their expression is kept in the confessional frames and always in the form of a dialogue between man and God.

VI. THE CROSS MOTIF IN EASTERN AND WESTERN MYSTIC

Therefore, the Christian cross is a symbol that creates the link between heaven and earth because it is the symbol of the sacrifice of God for our redemption which is necessary because of our sins, particularly the original sin committed by Old Adam who is the man obeying other rules and also obeying the Old Testament religious and moral principles.

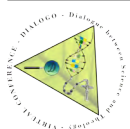
The Cross, the crucifixion of the Saviour on the sacrificial and redemptive Cross, mediates the relation between immanence and transcendence, asymmetric realities from the existential point of view, circumscribed about an equation with many unknowns. God's Son, who has a duplicated existence both by nature and by the role that he had fulfilled: redemption, salvation and deification of man, can help humanity in approaching knowledge of the transcendental world: "Do you make the sign of the cross? Make it perfectly. Not a crippled gesture, in a hurry, that would not have been worth it. [...] Because it's Father's sign, the sign of Redemption! On the cross, Jesus redeems all mankind; through it, He sanctifies all men until their deepest "[27].

This immanence - transcendence rapport is arranged by the dual nature of the Saviour as a symbol of the link between heaven and earth, Jesus Christ becoming the representation of the power of God in Heaven, and not that of Caesar

on earth, even if the Messiah was expected and desired by Jewish people as such.

The reader of the Tudorian akathist-hymns metaphorically "dwells" in the world of aesthetic ideas, participating, by reading, at the process of world sacralisation through the sacrificial and redemptive cross. Moreover, the relationship between immanence and transcendence can be deduced not only from the dual nature of Jesus Christ, but also from the trinitarian status of the Trinity of God: God the Father, God the Son and the Holy Spirit, all sizes belonging to a transcendent God, apophatical and cataphatical, possible to be known through the kenotic phenomenon, that is it descends and then objectifies itself in the cognisable reality through Jesus Christ and the Holy Spirit, as divine cosmic energy: "Think of all this when you do the sign of the cross. Of all the symbols, none is holy. Make it good, patiently, broad heed. It will envelop thus all flesh (the inner and the outer being, thought and will, heart and feeling) will strengthen, will brighten a sanctify by the power of Christ, in the name of God the One in three Hypostases (Persons) "[28]

The monk-poet understands that salvation and deification can not be achieved only by means found in social reality, by our way of thinking and behaving here in this real life, even though the teleological and religious fundament is found in another world, which is transcendent and imperceptible from the rational point of view. In this respect, completely aware, Sandu Tudor customizes this situation in his akathist-hymns, which involves permanent resettings of the reader in the horizon of the above mentioned symbols latency. The reader is constantly challenged to cross the verb boundary to identify the lines which generate new meanings, reorganized by a transcendental logic, which involves the permanent dialogue between man and God, "Hymn of a wide meaning or, better, a whole hymnology, the akathist is a complete cycle of religious poetry. It is a kind of total, gathered as an uninterrupted ring of songs, which returns in its inner to indefinitely run, enumerating one by one: dramatic chants



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intertwined with other epical chants and bound together with purely lyrical litanies"[29].

Read from this perspective, the cultical Tudorian poetry offers not only the original meanings of the symbols of the cross, as we find in Biblical, patristic and folklore literature tradition, but also in the power lines that secondary images of this symbol generate.

The Cross appears in Sandu Tudor's work as a symbol of the sacrifice and love - according to Biblical tradition - which includes the whole humanity, the crown of creation of the entire universe. Undubitably, the monk-poet understood that this assumed sacrifice is not free, because love (which formed the basis of sacrificial act) is intended to give meaning to transfiguration. Also in biblical tradition, which the Romanian troparions took, mirroring it in the people's consciousness, the cross symbol always appears linked to the image of suffering and oxymoronically, to the image of resurrection. There is no cross without sacrifice, and sacrifice without the joy and glory of the resurrection. This image of joy, like a blessed state gained by resurrection, is significantly recurrent in hymnal poetry of Father Daniil Sandu Tudor. In this way the monk-poet decodes the apparent paradox, the sacrificial cross becoming the equivalent to the freedom to devote your life and being to the one next to you, to ennoble the earth which is transfigured by the Resurrection:

"Rejoice, bridge to the supernatural shore;

Rejoice, monastic printing press;

Rejoice, the One hidden in the gravel waters;

Rejoice, that in you The Unrevealed works;

Rejoice, the one you know the song of the mysteriously River;

Rejoice, the chosen to be the Lord's announcer;

Rejoice, light like fire on treasures;

Rejoice, the waved of the world whirlpools;

Rejoice, strong bone continuance;

Rejoice from the coffin with bright relics;

Rejoice, Dimitrie the New, You, Pious. "

(The Akathist of Our Father St. Allpious Demetrius the New, Oxherd in Basarabov - Icos III)[30]

The religious imaginary of Tudorian akathist-hymns configures a few constants. First of all, the cross symbol enters into inter-relationship with the images: suffering, resurrection, joy and, by extension, the fruitfulness of being and the establishment of a new ground by transfiguration of the offering:

"The boyars bring founder moneys

To Your patron name, build shrine

May the Holy Cross shadow to overshadow your body,

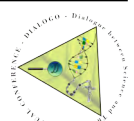
On the firth of prayer to rest

There, in your unknown village,

Where, relics, awhile you wanted to sit "

(The Akathist of Our Father St. Allpious Demetrius the New, Oxherd in Basarabov - Icos VIII).[31]

Strictly to the text level, of the literalness level, we identify the poet's preference for the actualisation of the symbol of the cross in metaphorical phrases, in which he already starts from a superior level of significance, the one of the word cross in the biblical text, in order to reach connotations of personal type. However, the Tudorian text connotations are not outside the biblical text. For example, in the Hebrew culture, the cross is the symbol of the moral decay perpetuated after death, because only thieves were condemned to death by crucifixion. The cross was a degrading punishment and therefore, the object was a sign of repudiation of a person by the society. The Tudorian text refuses this decoding key of the cross symbol. For the monk-poet the cross, as in the text of



Bible, becomes the symbol of salvation through and from love by the Saviour's assumed, aware sacrifice, and, as we have already pointed out, requires a direct relationship with the images of suffering, resurrection and joy:

"Putting away the sadness of the world, free from all the blame,

clothed in Christ, kissing your holy bone,

day of crucifer to keep, after your holy example,

unbridled Church. And in the dreaded Covenant

should we speak to victory the undefeated Hallelujah "

(The Akathist of Our Father St. Allpious Demetrius the New, Oxherd in Basarabov - Kontakion XI)[32]

It is important to emphasize that the symbol of the cross in Sandu Tudor's cultic poetry never loses the connection with the symbolic original images even if, in the immediate context, it specializes, it customises. Thus, the cross becomes the symbol of the sacrifice that was made for the humanity perceived in diaconate; The cross is an axis mundi; the cross symbolizes the freedom of flight or the right path of faith confessed by the martyrs: "For his right hand was the wing and the cross" (Maximus the Confessor). When the cross borrows images of the purifying fire it is vested with all these attributes by the presence of the Logos.

Another way of signifying, with strong influences from Christian poetry, starts from a common trope in folklore literature, akin to metaphor - metonymy.

In particular, the metonymy cross-wood was favoured on the one hand, by the structure of folklore language, where the word tree, branch or trunk is often replaced with wood and, on the other hand, by the ancient Christian symbolistic, where the apple is the symbol of the cross :

"In the ordinance of the caste, the vigorous Word

carved you a monk, as the holy wood "

(The Akathist of Our Father St. Allpious Demetrius the New, Oxherd in Basarabov - Icos III).[33]

Also an Old Testament origin reason, this time interpreted from the symbolic modulations of the New Testament view, is why the groom motif as image of the Savior. In fact, Sandu Tudor develops in his hymnographic poetry a real technique of the secondary images, even if it is the cross symbol, or other biblical symbols. The secondary images, recurrent in the dense net of the central images, aim to diversify the connotations and the imagery of the original symbol. Thus, a series of secondary images revolve around the symbol of the cross, actualised in the akathist-hymns text through the noun cross and through the conventional image of it from the biblical text (crucifixion of Jesus): the crossroads, the cemetery, the crucifixion, the holiness, the martyrdom.

The secondary images are not born for themselves but as mirrors which reflect in deep waters, sequentially or fulminant, a particular symbol that organizes the entire material of the universe and the immaterial immensity of love: Logos, the First Word. As outlined by Sergei Bulgakov in his work - Orthodoxy: "Life of Orthodoxy is related to the vision of other worlds and without this vision, Orthodoxy does not exist. The divine worship contains, as noted above, not only memory but also the reality of celebrated events. As his spirituality grows, the believer increases his participation to the Savior's life, the Virgin's and the saints' lives, and thereby he is in connection with the things of the unseen world. This mystical realism serves as the entire Orthodox religious foundation; without this realism, Religion would not achieve its purpose of being the eternal updating of the mystery of the Incarnation. For this reason, the orthodox Cult also addresses to the mystical feeling first, in order to communicate with it and

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to help it ascend"[34].

The conventional image of the cross from the biblical and folklore tradition is threatened and then restored by a number of centers generating sense (secondary images). The Tudorian poetic imaginary configures, in our opinion, at least two directions that are part of the secondary graphics of the cross symbols around the Logos.

The first direction, of ascensional type, is manifested by the recurrent images of the immanence to the transcendence and from the moment to eternity, images of the cross in human history, holiness, poet, groom, images of the cross which circumscribe, in fact, also attributes of the Logos.

"Sinner, under cold horror, I kiss the ground-n that

Your Cross was stuck, the sign I bow to "

(The Akathist of Our Father St. Allpious Demetrius the New, Oxherd in Basarabov -Condac X)[35].

The internal tension of these images, generated by compensatory horizons between they tend: this earth in whose elements, which became symbols, the other ground is read, transfixed – it is converted into what we might call a satellite image, the image of balance, which usually occurs around the secondary images of the symbol of the cross and reiterates one of the fundamental connotations of the cross symbol in the monk-poet's work - bridge between heaven and earth, transcendent and immanent. We read in this image, by its permanent association with secondary images, the second direction for the organization of symbols, namely balance, equilibrium. In other words, the cross is not only staircase leading from the immanent to the transcendent and the visible, tangible aspect of the sacrifice, but beyond all these possible interpretations, the cross is the one to keep a balance between what is - this earth - and what must to – the transfigured earth (gateway to transcendent):

"You're the straightest heed

that unites the power of sharpness, beyond words,

in a flashlight of mind:

the sharpness of ice thought

with the burning rush of life,

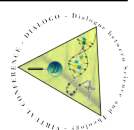
Hot and cold arranged-n Cross

which bring the Highest Meaning.

(“The Akathist-Hymn at the Burning Stake of the Mother of God” - Icos VI)[36].

“The ice thought” is the symbol of the rigid dogmatization, lacking experience and love, reminding of the narrow approaches of the Pharisees, Sadducees and hypocrite Scribes, blinded by the letter of the old law, who had justified their behavioral deviations by so-called consequences of their formalistic religiosity. With the coming of Christ, The Christian Church teaching, founded on His sacrifice on the cross, finds the necessary fulfillment and perfection that is the “sharpness” in the sense of the monk-poet. But this is not enough for perfection, it but must be accompanied by “burning rush of life”, that is full of living pathos of being Christ's adepts, a *modus vivendi* seated in the logic of the flame alive. However, this organization excludes compromise, middle way, and intermediate temperature. The entwining of hot and cold requires the preservation of the two extremes (not the mixture, the interference) and emphasising them by the cross - as a sacrifice of each one's life, by assuming the fruits of Christ's redemption.

Therefore, the analysis of the cross symbol in the monk-poet's norm-texts proves that Sandu Tudor refuses the sterile word and has the ability to develop the state of mystical ecstatic in his texts. Understood by the Christianity as a culmination of lucidity, the ecstatic state is the way in which both the outside and the interior world are revealed to the mystic. The imagistic scenario develops the state of ecstatic mystic, the exit toward divinity, toward the transcendent. The Akathist-hymn poet, the beneficiary of a



inner deep metamorphosis, is concerned with the change of working material - the word - which is illuminated by him from the interior. Thus, Sandu Tudor conveys the meaning of the mystical experience into poetic experience, transfiguring it, the latter, until the discovery of its mystical dimension.[37]

His poetry is important by deciphering its mystical significance, identifiable by its living research. The openings created by reflections, the mystical and iconic anthropology which are developed in his akathist analyse and propose a model and an analysis in the same direction with the Church tradition and with an authentic Christian vision as far as its dynamic transposition in words concerns. For the conventional image, even if it deviates from the Archetype, a connection with it is still maintained by a minor structure of ways. In this type of image "there is a homogeneity of the signifier and of the signified,"[38] the image representing a response, imagination, energy. The Akathist, the norm-text which meets its own specific, aesthetic and visionary, pre-tastes the same mystical experience of world overcoming out of the inertia, with pneumatization, with filling itself with the Spirit's presence.

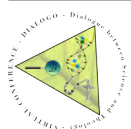
CONCLUSIONS

Therefore, the analysis of the cross symbol representation in the monk-poet's norm-texts proves that the tudorian imaging scenario develops the state of ecstatic mystic, understood as a culmination of lucidity. In this way, it is revealed to the mystic both the outside world and the inner one, hence the possibility of going out, to divinity, to the transcendent.

Tudorian Akathist-hymns preserved, as it seems, in their message, a secret, indestructible connection with the emitent's destiny, who is mieromartyr, confessor of the Orthodox faith not only by word but also by deed, model and support both for the laity and Christian clergy alike. The writer Sandu Tudor appropriated the theological culture through assimilation of the dogmatic writings, of the Filocalia teaching, of

the Bible, hagiography and history of Byzantium, but especially by faith and love by practicing the prayer of the heart, the one who raised Monk Agathon to the enlightenment stage, a stage in which the Taboric light can be seen.

Thus, we justify our selection operated in this study, which was dictated not only by reasons of textual economy but also by the idea that the most direct and fruitful meeting with Father Daniil Sandu Tudor - through his writings - is in these norm-texts, a verbal way of communicating with God. The symbol of the cross in Tudorian cult poetry is an effective means of reflecting the relation between immanence and transcendence, connection of which the Christian religion emerges. Father Daniil Sandu Tudor's literary and liturgical creation - mystical poet (neo-hymnologist) of the Romanian Orthodox Church - reveals an ongoing, lucid effort of the monk-poet who understood to struggle to search those meanings of the word that would allow the reconfiguration of the Word inside him, through the way of communication that is mainly offered by revelation, the model being God's Mother, who is in fact the axis around which all the ideas and images of the whole Akathist-Hymn revolve in an apothotic, holy praise for the Theotokos. The admirable zeal with which the author himself understood to bend over every word, his febrile's search for poetic perfection and spiritual depth is proved by the long creative process, "The Akathist-Hymn at the Burning Stake of the Mother of God" being developed during more than a decade. The Word and the soul expression, show the image and the relationship between absolute units, between faces that communicate with each other. Poetic identity is based, at prereflexive, preanalytical level, in the pure act of self utterance of the being. The Auroral state of poetic utterance points to the first status of the being in the theological sense. In the poet's akathist-hymns the act of literary creation is at the service of the discovery of the transcendent, toward which incessantly tends, but also of the unexpected inners of the heart, in which God makes present Himself.



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Religious imaginary is designed as a journey of deification of the human being, crossing countless spheres, until symbolically reaching of Tabor, the mountain that housed the epiphany of light. The state of contemplation is regarded as the state in which man comes to know its own weaknesses, but at the same time to filter them through the light of God. Time dissociates in anabazic time, during which the being tends toward absolute, and catabazic, turning toward the center of the heart.

The leitmotif "Rejoice, hatching Bride of endless prayer," synthetically highlights, both the truth that prayer Virgin is a form of annihilation of the limits of space and time, the only way to union with God and that The Akathist-Hymn especially represents a state of prayer, a message that does not want to be understood but wants to be mostly lived. This type of text proposes a different perspective to the reader, the typological reading, forcing him/ her to stand up when his/her turn comes to experience the prayer in his/her inner being.

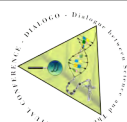
The Virgin Mary is, by Her very divine nature, light, a supernatural light able to pass through various metamorphoses to mediate the communication between the divine world and the human race: "Mother of God is the announcer of the Heavenly joy, but Her glory is terrible great. [...] She is right captain of Angels. The super strategist of heaven and earth. If we go up, detached from creatures, to God, above all, we find the Virgin and going down from God to creatures, after the Holy Spirit, we find the Virgin". [39] Finally, the non-space and the non-time where the God's fire abides, is metaphorised by Burning Stake, the stake that burns and does not consume, which the monk-poet struggled, giving us a paradigm of resistance by faith and culture, life and his work being destined to cipher a homo religious trajectory, one of the most authentic case.

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- [3] Ieroschimonahul Daniil Sandu TUDOR, „Meditații duhovnicești”, în vol. *Taina Rugului Aprins*, ed. cit., p. 31: „O trăire plină și doctrina ei dezvoltă și amplifică, pentru a fi transmise în chip rodnic, un dat fundamental, o esență. De aceea, e nevoie de mijloace simple care să strângă condensate, să pună la îndemână de-a dreptul acel sens de viață. Trăirea și doctrina ei trebuie canalizate sau închise într-un sâmbure de energie spirituală, miezul lor adevărat trebuie acoperit, păzit cu o coajă. [...] Pentru a ne întregi viața, pentru a ne ajunge dumnezeirea, ne trebuie sâmburi de har și semințe duhovnicești ale Domnului și Sfinților Săi. Numai o «sfântă plângere a Duhului Sfânt» e rodnică.”
- [4] Ibidem, p. 9.
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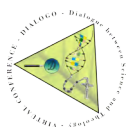
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