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Review

# Andromeda and the Fall of the Morning Star: Axiological Cosmopoetics and the Rebirth of Meaning

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## Abstract

The present essay manuscript proposes and analyzes a new literary-philosophical current termed **Axiological Cosmopoetics**, exemplified by the book manuscript *Lost and Found in the Maze of Desperation*. Integrating existential, poetic, and cosmological thought, this current synthesizes values (axiology) and cosmic symbolism in response to the escalating moral crisis of modernity. The text critiques the collapse of moral resonance, human connection, and spiritual meaning, portraying this collapse as a descent into a **"Moral Black Hole"** – a symbolic structure that embodies not only existential collapse but a gravitational pull toward cultural numbness, metaphysical despair, and the disappearance of truth. This cosmopoetic vortex is simultaneously a threat and a threshold: the site of annihilation or transformation. Through comparative analysis with Schopenhauer's metaphysical pessimism, Eminescu's Romanticism, Arghezi's Symbolism, Cioran's aphoristic despair, Blaga's metaphysical mystery, and Eliade's sacred mythopoeia, the essay establishes Axiological Cosmopoetics as a metaphysical response to spiritual orphanhood. It affirms that only through sacrificial love and the rebirth of cosmic consciousness – symbolized in the union of the **New Eve** and the **fallen Morning Star** – can a New Eden arise. This rebirth occurs not through the intensification of **Luciferic Knowledge** – defined here as the apex of the Fall through the illusion of mastering good and evil – but through its collapse. As the soul reaches the metaphysical midpoint of the Black Hole, it undergoes a metamorphosis into **Holy Forgetfulness**: an ontological innocence that transcends corrupted reason. Out of this collapse emerges **Homo constellatus**, the new human capable of connecting the visible and invisible, despair and divinity. Axiological Cosmopoetics emerges from a world in existential collapse, where traditional narratives of meaning no longer suffice to address the experience of disorientation, alienation, and spiritual fragmentation. In this context, *Lost and Found in the Maze of Desperation* becomes both testimony and blueprint: a metaphysical cartography of despair that dares to articulate the possibility of spiritual reconstitution through poetic structure. The central metaphor of the **Moral Black Hole** functions as a multidimensional signifier: at once astrophysical, theological, and psychological. It expresses the gravitational force of moral entropy, swallowing the light of meaning, yet paradoxically offering a passage through singularity toward ontological resurrection. This symbolic tension is embodied in the archetype of the **Morning Star** – the morally lucid, intellectually burdened, and emotionally exiled soul whose descent into the black hole reflects both **Christological kenosis** and **Promethean sacrifice**. His implosion, however, is not final. It is contingent on the intervention of the **New Eve**, the soul-bearing co-savior whose love, humility, and moral courage catch his falling fire and convert collapse into supernova. Their union is not merely romantic but cosmopoetic: a fusion of metaphysical meaning and celestial design that restores balance to a universe fractured by individualism, cynicism, and spiritual decay. In Chapter 5, *The Supernova Overcoming the Black Hole from Within*, this cosmopoetic architecture reaches its ontological apex. The collapse into the **Moral Black Hole** does not culminate in annihilation but ignites a metaphysical supernova from within. The protagonist and the New Eve, rather than escaping the abyss, enter it sacrificially. Their shared implosion becomes the crucible of moral ignition, transfiguring entropy into ontological light. The Black Hole is not merely survived – it is rewritten.

This lightburst, born from collapse rather than triumph, affirms Axiological Cosmopoetics as a theology of sacred descent. The morning light does not erase the night – it consecrates it. Through this lens, the archetypes of the **New Adam** and **New Eve** become not restorers of Eden, but cosmic re-forgers, whose fire renders the void meaningful. The poem *The Old and the New* exemplifies this redemptive cosmopoetic arc. By reinterpreting the Edenic myth, the poem reframes Eve not as a scapegoat but as a mirror, a gift, a redeemer, whose sacrificial act completes the salvific circuit of the Morning Star. In a reversal of Genesis, the poem argues that feminine agency is not derivative but initiatory, not submissive but salvific. Together, the New Adam and New Eve model a template for moral healing that transcends theological binaries and affirms a mutual path to wholeness. *The Drought Before the Armageddon* articulates the ecological and eschatological dimension of Axiological Cosmopoetics. The metaphor of drought functions not only as a commentary on environmental degradation, but as a lament for the moral dehydration of modern consciousness. The withering of springs, the dissonance of celestial alignments, and the silence of Heaven suggest the intensification of apocalypse. And yet, the poem's closing vision – a "paper maze" opening a gate to "Heaven's Gold" – reaffirms the salvific potential of the written word, of poetics as portal to transcendence. *A Dialogue with Mine Guardians of Sleep* extends this cosmology inward. Set within a small, dimly lit room, the poem stages a solitary soul's existential vigil – hovering between death and transformation, despair and divine visitation. The appearance of an ambiguous long-haired figure (possibly angel, reaper, or feminine savior) blurs the boundary between annihilation and rescue. The guardian's presence – though elusive – signals that even in abandonment, the soul is not alone, and that spiritual resuscitation may yet arise through recognition and communion. The book's subtitle – **Is the Centre of my Cosmic Axis a Black Hole of Alienation?** – encapsulates the work's metaphysical core. It poses a question that reverberates through every chapter, suggesting that the alienated self, though exiled from meaning, may paradoxically become the origin of redemption. The individual soul is both the gravitational center of despair and the latent seed of resurrection. "Through the Land of Nowhere as a Nobody," "The drama of the Cosmic Orphan," and "The humans who connect everything... and everyone" constitute three additional poems that collectively illuminate the theoretical framework of Axiological Cosmopoetics as articulated in Carp's broader manuscript "Lost and Found in the Maze of Desperation." These works demonstrate the movement's central concern with synthesizing values (axiology) and cosmic symbolism in response to modernity's escalating moral crisis. The archaic biblical language ("mine temple," "has been stolen") combined with contemporary technological imagery ("metal birds," "sound portals") creates the temporal dissonance characteristic of cosmopoetic discourse – a language adequate to spiritual displacement that nonetheless reaches toward eternal truth. Moreover, the progression from "cosmic orphans" to "constellated ones" traced across these three poems illustrates the movement toward "Homo constellatus" – the new human capable of connecting visible and invisible realms. The healing agents of the final poem, "made of the essence of / The Eternal Morning Light," represent the emergence from collapse of beings who can restore authentic connection and protect indigenous wisdom against spiritual plagiarism. With the addition of *From Hyperion to Homo constellatus: The Descent of the Morning Star and the Birth of Axiological Cosmopoetics*, the work also maps a sacred literary geography, interpreting **Maramureș** and **Bukovina** as the heart of the European continent and the **ovaries of ancestral memory**, forming the cosmic uterus of metaphysical gestation. **Vrancea**, in this vision, becomes the **cervix of manifestation**: the seismic threshold through which Homo constellatus is delivered. The Romanian geographical context – particularly the Carpathian birth-waters "held by the floodgates of river dams" – suggests the biogeographical dimension of Carp's cosmology, where Vrancea becomes the "cervix of manifestation" through which spiritual renewal emerges. While rooted in symbolic interpretation, this framework does not diminish the real human cost of natural disasters; rather, it seeks to understand how such events become woven into the metaphysical and literary imagination. The three historical earthquakes (1940, 1977, and the anticipated future quake) are framed as sacred contractions – with the next one not marking catastrophe, but crowning. Thus, the Earth itself is understood as midwife in a spiritual birth that unites geography, theology, and literature. The

descent of Mihai Eminescu from Bukovina to Southern Romania – mirrored by Carp’s own trajectory from Suceava to Bucharest – now appears not merely historical but prophetic. Read cosmopoetically, it charts the descent of the Morning Star through the symbolic anatomy of Romania: from the northern womb of spiritual memory, through the seismic cervix of Vrancea, and into the moral theater of the South. It is here, in the tremor before birth, that meaning may be rekindled. This biogeographical arc does not imply causality but evokes a sacred narrative of descent and delivery – a national liturgy hidden in topography. As such, Axiological Cosmopoetics is not simply a literary genre – it is a spiritual tradition forged in the furnace of metaphysical collapse. Rooted in the anguish of modern consciousness yet reaching toward transcendent reconciliation, it reclaims the poetic word as a vessel of truth, resurrection, and sacred moral orientation. This essay outlines the contours of this movement through a deep reading of *Lost and Found*, showing that this work represents a significant and necessary step toward the reintegration of the sacred, the beautiful, and the moral in contemporary literature. Framing this entire system is the **Axiomatic Declaration** titled *From Eminescu to Regensis*, which serves as a poetic manifesto of the cosmopoetic descent. It contrasts Mihai Eminescu’s suspended **Hyperion** – the weeping Morning Star of metaphysical estrangement – with Carp’s own vision of sacred incarnation: the Morning Star falling into the **Temple of Biology**, igniting a supernova in the core of the moral black hole. This cosmic act, catalyzed by the sacrificial courage of the New Eve, marks a new genesis – not from above, but from within. The newly introduced narrative of *Andromeda: A Poem That Does Not End – A New Stellar (Re-)Genesis* functions as the mythopoetic embodiment of the theoretical framework developed in this essay. While the concept of Axiological Cosmopoetics is articulated through philosophical and literary analysis, the Andromeda narrative translates these ideas into symbolic and narrative form. Through the journey of the “cosmic orphan,” the poem dramatizes the existential condition of moral lucidity within a world characterized by alienation, emotional estrangement, and spiritual fragmentation. The orphan’s descent into the symbolic “Moral Black Hole” reflects the collapse of inherited structures of meaning in modernity, while simultaneously presenting this collapse as a threshold for transformation rather than final annihilation. The encounter between the Morning Star and the sophianic figure of Sophia introduces the relational dimension necessary for regeneration, suggesting that moral and spiritual renewal emerges through the integration of insight and compassionate reciprocity. In this way, the poem demonstrates how mythopoetic narrative can function as a philosophical instrument capable of reimagining human identity, ethical responsibility, and the possibility of renewed spiritual meaning in contemporary culture. As the author suggests, “What was once mourning becomes Morning. The light no longer hovers – it dwells. It resurrects”. **Footnote:** The framing of earthquakes as “sacred contractions” and river dams as “floodgates” whose rupture would symbolize a “break of national birth water” is used strictly within a **cosmopoetic and metaphorical register**. These images are not intended, in any way, to diminish or trivialize the profound human suffering caused by real seismic events. Their function is symbolic, not descriptive or predictive.

**Keywords:** seminescu; schopenhauer; arghezi; cioran; blaga; eliade; romanticism; pessimism; symbolism; aphoristic despair; metaphysics; mystics; axiological cosmopoetics; cosmic axis; morning star; andromeda; milky way; existential fidelity; human alienation; moral black hole; cosmic orphanage; maze; lost and found; despair and transcendence; metaphysical longing; collapse; new eve; transfiguration; supernova; light; genesis; post-romantic hope; redemptive poetics; communion; belonging; homo constellatus; romanian literature; philosophical synthesis; moral axis; post-tragic metaphysic

## 1. Introduction: Axiological Cosmopoetics as Response to Moral Collapse

*Axiological Cosmopoetics* emerges as a creative, philosophical, and literary response to a cultural condition of soul-death – what the author of *Lost and Found in the Maze of Desperation* names the

**“Cosmic Orphanage.”** Unlike traditional literary movements defined by genre or style, this current is defined by **existential urgency** and **spiritual vision**. It is not simply a school of thought but a call to **ontological and moral reawakening**. It unites the expressive capacities of poetry with the moral imperative of axiology, and the imaginative breadth of cosmology. The foundation of this cosmopoetics is the recognition that **moral, aesthetic, and relational values have become de-centered** in modern culture. The collapse of these values does not occur in isolation but as part of a broader metaphysical unraveling. The *“Moral Black Hole”* functions as both **metaphor and metaphysical construct** – a singularity where meaning implodes under the gravitational weight of cultural relativism, emotional disconnection, and spiritual nihilism. This figure is neither a rhetorical flourish nor a speculative fiction, but an existential condition described poetically.

The manuscript’s subtitle – *Is the Centre of my Cosmic Axis a Black Hole of Alienation?* – is no mere ornament. It signals the metaphysical orientation of the work, casting the protagonist’s consciousness as the **gravitational center of spiritual isolation**. The question is not only philosophical; it is visceral. It frames the soul itself as a cosmic axis potentially collapsing under the burden of alienation. The answer, left unresolved in the subtitle, reverberates through the text as an open wound, making the book not only a narrative but a **metaphysical diagnostic tool** for modernity. The archetype of the **Morning Star** – a luminous, exiled being – epitomizes the morally lucid individual who, through the pain of consciousness, becomes increasingly invisible to society. His descent is a **sacrificial movement**, not unlike the mythic motifs found in Christianity, Romanticism, and mystical literature. It is not a fall from grace, but a **descent into the abyss for the sake of others**. Here we see a reversal of the Luciferian trope; the Morning Star does not rebel against light but seeks to offer it, even if it means annihilation.

Yet his fall is paradoxically marked by the intensification of what the text identifies as *Luciferic Knowledge*: a hypertrophied state of self-consciousness rooted in the illusion of mastering good and evil. This form of cognition, seemingly illuminating, in fact deepens the implosion – accelerating the fall into the Moral Black Hole. Only when this knowledge reaches its apex and **shatters under its own metaphysical weight** does transformation become possible (Jones M. S., 2015). Yet, the text introduces a vital counterpart: the **New Eve**. Her role is not to remain passive but to engage actively in **catching the fire of the Morning Star**. The cosmopoetic structure of the book places the salvation of the world in the fragile, redemptive hands of this archetype. It is through the New Eve’s **empathetic descent**, her **sacrificial love**, that the balance can be restored. This dynamic union between the fallen and the catcher becomes the **generative site of cosmic regeneration** – what the author poetically calls the *“Eternal Morning.”* Through her intervention, the Morning Star undergoes not merely redemption, but **metamorphosis**. The collapse of Luciferic Knowledge gives birth to what the text calls **Holy Forgetfulness** – a luminous form of metaphysical innocence that surpasses corrupted reason. In this sacred forgetting, egoic mastery is relinquished and the soul is opened to relational truth.

The union of these archetypes forms the **ontological core** of *Axiological Cosmopoetics*. Unlike fatalistic philosophies or escapist mysticisms, this current affirms the **transformative potential of suffering** when held within a cosmological and relational matrix. The language of the book often evokes a liturgical cadence, drawing on theological imagery while remaining universal in its metaphysical reach. The pain expressed is not individualistic but collective; it is the **agony of the human spirit torn from its source**. Furthermore, the **narrative fragmentation and lyrical interludes** within the book reflect not disorder but the form of inner collapse – the kind of structural disorientation one experiences when moving through trauma or existential awakening. These fragments do not simply mimic despair; they become symbols of the **broken moral order** that the protagonist and the reader alike are called to transcend.

The emergence of **Homo constellatus**, the human aligned with the stars, becomes the **eschatological vision** toward which *Axiological Cosmopoetics* gestures. This figure is not a utopian construct but an existential *telos*: a being whose moral, intellectual, and spiritual faculties have undergone integration through trial. They are no longer fragmented by culture’s centrifugal forces

but are **luminous, connective, and wise**. This being arises not despite the collapse of Luciferic Knowledge but because of it – having passed through the black hole of despair, forgetfulness, and reorientation. In *Homo constellatus*, the poem incarnates its final metaphysical claim: that only through unknowing can true gnosis be recovered, and only through self-offering can cosmic communion be restored. Theodor-Nicolae Carp's poetry – including the recently-composed "*Wandering through the Land of Nowhere as a Nobody*," "*The Drama of the Cosmic Orphan*," and "*The Humans Who Connect Everything... and Everyone*," poems – presents a layered meditation on spiritual exile, moral integrity, and the potential for cosmic renewal in the face of modernity's accelerating crisis. Together, these poems map out what Carp terms a cosmopoetic journey: a passage through ontological fragmentation and ethical dislocation toward the possibility of reconstituted meaning.

In "*Wandering through the Land of Nowhere as a Nobody*," the speaker's voice emerges from a space of profound spiritual homelessness, articulating a condition of cosmic orphanhood that resonates as much with metaphysical loss as with cultural and technological alienation. The poem's paradoxical spatial imagery – wandering "from the end of the world to its beginning" – reflects a dislocation not only in geography but in time and identity. Technological metaphors such as "metal birds" and "sound portals" critique modern attempts at transcendence, revealing them as insufficient, even dehumanizing. Through biblical diction and prophetic motifs, the poem transitions from lament to apocalyptic birth, imagining the Carpathian Mountains as a maternal landscape preparing for spiritual rebirth – a national and cosmic deliverance from collapse.

This narrative of displacement continues in "*The Drama of the Cosmic Orphan*," which distills the existential stakes of Carp's vision into a more concentrated meditation on moral solitude. The orphan figure, refusing to engage in the transactional logic of a dehumanized society, embodies a form of passive resistance rooted in ethical clarity. Marginalized yet hyper-aware, the orphan occupies a liminal position that grants insight into societal illusions and moral failure. His suffering – described as burial in a "tomb of lovelessness" – speaks to a broader spiritual condition in which the Earth itself has become a site of emotional homelessness. Yet even in this apparent isolation, the orphan functions as a prophetic witness, guarding a remnant of authentic human values in a world that has largely forgotten them. The vision expands in "*The Humans Who Connect Everything... and Everyone*," where the solitary suffering of the orphan gives way to the emergence of healing agents – figures who embody a restored relationship with the cosmic and the communal. These "constellated ones," described as beings of "Eternal Morning Light," represent a new archetype: spiritually awakened humans aligned with the rhythms of both terrestrial and celestial orders. Their task is to protect both the emotionally authentic ("the warm-hearted") and carriers of ancestral wisdom ("the Indigenous"), resisting the spiritual erasure and cultural plagiarism of modernity. The poem concludes with a powerful assertion that "good reality prevaieth against nightmares," affirming the ultimate endurance of authentic existence over illusion.

Read together, these poems construct a cosmopoetic mythos that is simultaneously personal and collective, rooted in Romanian cultural topography and yet reaching toward universal patterns of fall, exile, and redemptive transformation. Carp's language – oscillating between archaic and contemporary, prophetic and fragmented – mirrors the temporal dissonance of the spiritually displaced subject while enacting the very synthesis it seeks to describe. His work thus offers not only a poetic account of crisis but a speculative blueprint for reconstituting meaning in an age marked by fragmentation and loss (Martin M. et al., 2020). In this light, the introduction of Axiological Cosmopoetics is not only a declaration of a new movement but also a diagnosis and prescription. It identifies the condition of cultural despair and posits that only through a renewed commitment to value, poetry, and cosmic communion can a meaningful future be imagined.

At the structural heart of the work now lies the *Axiomatic Declaration: From Eminescu to Regensis*, a poetic manifesto that reconfigures the entire metaphysical arc of Romanian literature. Mihai Eminescu's suspended *Hyperion* becomes, through Carp's descent of the Morning Star, not a closed myth but a fulfilled one. This descent – caught in the final moment by the New Eve – triggers the ignition of a supernova within the core of the moral black hole. What was once mourning becomes

*Morning*. The poetic image no longer hovers; it dwells, it fuses, it resurrects (Carp T. N., 2025; Eminescu M., 1883).

Geographically, this metaphysical descent is mapped across **Maramureş and Bukovina** (the sacred ovaries of memory), **Vrancea** (the cervix of seismic transformation), and the **Temple of Biology** (the sanctified human body). The new cosmology is not metaphorical only – it is **mythic realism, metaphysical anthropology, and poetic eschatology**. From Bukovina to Bucharest, through the trembling gateway of Vrancea, a sacred trajectory is charted – not only for the protagonist, but for a culture longing to be reborn. “Behold: the Descent of the Morning Star from the Heavenly, Maternal Realms of the North to the wounded, chaotic basin of the South – not to perish indefinitely, but to kindle new genesis.” Furthermore, Carpathian river dams are symbolically interpreted as “floodgates preceding national rebirth”, as their rupture would be seen as analogous to the breaking of waters during childbirth, heralding a symbolic national rebirth (Cioran E. M., 1936).

As we proceed, we will examine the philosophical roots and literary expressions that give body to this cosmopoetic vision. Through the lens of Schopenhauer’s metaphysical insight, Eminescu’s Romantic longing, Arghezi’s symbolic descent, Cioran’s existential austerity, Blaga’s poetic metaphysics of mystery and Eliade’s sacred mythos, we will chart the terrain in which *Lost and Found* resides – and from which a new poetic and moral world may be born (Schopenhauer A., 1841; Eminescu M., 1885; Arghezi T., 1955; Cioran E. M., 1934; Blaga L., 1919; Eliade M., 1956).

### “The Drought Before the Armageddon

The spring hath ceased to run,

The rain hath ceased to fall;

Rivers and lakes are vanishing,

The drought of the heart is unleashing.

The mountain’s spring is no more,

The fountain’s water has receded.

O corrupted humanity – can you not yet see the danger?

When will thine ears open – when the world has ended?

O, Spring of Life, where art thou now?

Where has the soul-cleansing water gone?

Behold, Venus and Mars no longer align –

The fire and the ice no longer uphold life.

Behold, Armageddon is now inevitable.

Even husbands and wives are irreconcilable.

The angels in Heaven cry out in frustration –

For they remain without companions.

The seas and oceans weep,  
For their fathers have disappeared.  
“The hot season shall lift us into the heavens,” they cry,  
“And we shall hydrate the invisible guardians.”

Behold – the spring has vanished.  
Only hot or cold shall remain.  
The Ocean of Peace will turn to the Desert of War,  
And forested mountains to sharp Earthly teeth.

Behold: before all existence,  
The Word was already there –  
Spoken by the Sender,  
Communing with the Connector,  
Creating time, space, and matter,  
And all forms of life by the Letter.

Time is skipping a second – as the First-Called Galactic Vortex draws near.  
Or is it my heart skipping a beat, tired of ghosting storms and silence?  
Behold: my heart may be of Armageddon’s make.  
May I not share the sorrow of Daniel Blake?

Thou hast not merely released my inner child –  
Behold, thou hast unleashed the life once blown into my soul:  
The sacred soil that births all life and living.  
Thy paper maze has opened a gate to Heaven’s Gold.”

### **Literary Commentary on “The Drought Before the Armageddon”**

In “The Drought Before the Armageddon,” the author channels a prophetic, almost apocalyptic voice to capture a moment of deep metaphysical and moral crisis in both nature and human society. The poem functions simultaneously as ecological lament, spiritual invocation, and cosmological warning. The recurring image of drought – literal and figurative – serves as a potent metaphor for the desiccation of empathy, love, and divine connection in a world accelerating toward collapse. The speaker mourns not only the physical death of rivers and springs but the spiritual drought of humanity, described as a “drought of the heart.” This internal barrenness mirrors external devastation, illustrating the poem’s central principle of *axiological mirroring*: that the moral condition

of the soul manifests in the condition of the world. With mythological allusions to Venus and Mars no longer aligning, the poem reflects the disintegration of balance – between masculine and feminine, love and war, fire and ice. The celestial discord becomes a cosmic metaphor for the disunity and loss that plague earthly life.

The biblical cadence (“O corrupted humanity...”) and apocalyptic vision evoke prophetic literature, particularly Jeremiah and Revelation, while the tone of ethical despair evokes the moral cries found in Blake, Yeats, and Cioran. The inclusion of the line “May I not share the sorrow of Daniel Blake?” explicitly links the poem’s anguish to contemporary socio-political abandonment, referencing the eponymous film as a symbol of institutional indifference to the suffering soul. This reference roots the poem’s cosmic despair in tangible injustice, revealing the poet’s concern with both metaphysical and material abandonment (Cioran E. M., 1964). And yet, the poem does not succumb to nihilism. The final stanzas gesture toward a *cosmic Logos* – “the Word... spoken by the Sender” – echoing Mircea Eliade’s notion of sacred creation as mythic origin. The Logos functions here not as dogma but as *ontological memory* – a reminder that before the collapse of order, there was divine speech, communion, and structure. Even as the poem mourns divine silence and ecological death, it recalls a creative principle still latent in the fabric of being. The “paper maze” – a likely metafictional symbol of the authored book – becomes a **portal to transcendence**, through which spiritual meaning and metaphysical hope are reawakened (Eliade M., 1958; Studstill R., 2020).

Ultimately, this poem encapsulates the essence of *Axiological Cosmopoetics*: a lyrical theology of crisis, where destruction and dryness are not ends in themselves, but signs of a turning point – what Eliade might call *the return to origins through chaos*. If the world is nearing collapse, the poem suggests, then it is precisely in this extremity that a rebirth becomes possible. The drought before Armageddon may not only signal death, but the conditions for the Eternal Morning – *if its lament is heard and answered*. The culmination of this axiological architecture is found in the book’s fifth chapter, *The Supernova Overcoming the Black Hole from Within*, which dramatizes the inward ignition of moral fire within the gravitational vortex of despair. Here, the text refuses escapism and affirms transfiguration. The collapse into the Black Hole does not extinguish the protagonists – it compresses their shared suffering into a cosmological supernova. In this moment, *Axiological Cosmopoetics* articulates its full vision: transformation is not the avoidance of pain, but the ontological reassembly of pain into sacred participation. The supernova is not salvation *despite* the fall, but *through* it (Carp T. N., 2026).

The following represents an extract from *Andromeda – A Poem That Does Not End*, a 162 stanza-long epic poem written by contemporary writer Theodor-Nicolae Carp, inspired from multiple major literary currents, and broadly from the modern European current of Romanticism – founded by the German philosopher Arthur Schopenhauer and continued by the Romanian poet and writer Mihai Eminescu. Before presenting the selected fragments, it is necessary to situate *Andromeda – A Poem That Does Not End* within the broader architecture of *Axiological Cosmopoetics*. The poem functions as the mythopoetic embodiment of the theoretical framework outlined in this essay. Through the narrative of the “cosmic orphan,” it dramatizes the descent of a morally lucid yet socially exiled figure into a world governed by conformity, emotional estrangement, and spiritual fragmentation. The poem unfolds through a sequence of symbolic stages: the emergence of the Milk-Made archetype representing ordinary social existence; the arrival of the cosmic orphan who challenges its illusions; the wandering exile of the protagonist across a fractured world; and the eventual encounter with the sophianic principle, Sophia, whose compassion initiates the possibility of renewal. This encounter culminates in a symbolic stellar union that gives rise to *Homo constellatus*, the renewed human capable of reconnecting ethical awareness, relational love, and cosmic belonging.

### “Andromeda: A Poem That Does Not End

Prologue: I have raised the flag among wolves

O Eminence, radiated light and creator of Carpathian Rome’s modern literature

Watcher over the national, emotional and moral soul's daily expenditures  
Morning Star who has fallen in an unseen manner for the Earthener's sake  
Hoping that a flame of an Eternal Morning would follow and bring a general wake;  
Behold, at thine tomb I raised the flag of the three chromatic, hypostatical absolutes  
Yearning for the awaited absolution of the nation's punishment of being the unvisited.  
Never would I imagine that mine soul would raise the flag with such determination;  
Not in national pride, but as if I raised a white flag amongst eleven Judases of ration.  
For behold, the national pride has been stabbed until the red colour was stripped;  
Until the other colours followed in a cascade of cosmic laments for being inner-ripped.  
For the heart of a well-known continent has been stabbed from its very core chamber;  
As masses of people forgot about gold and have been lured into chasing spirals of silver.  
Never would I ever imagine that I would raise the white flag of Europe's broken heart;  
Beside an epidemic of Romantic betrayal, bringing my heart lack of trust and deep scars.  
O, never would I fathom at the idea that mine soul-fathom willeth to rush in combust.  
What is the ultimate, grand purpose of human life, other than to love and to be loved?  
How could I see the One I was isolated from; how could I be embraced and yet live?  
Behold, it is the peoples who kept hitting the gable and pronouncing mine exile for life.  
O, how are many of mine co-nationals conspiring as the stormy Black Sea's very embodiment;  
For they are not pushing mine soul to his sanctuary shore with each round of "compliment"  
Instead, their passive-aggressive inner seas are sucking him with each sparkling wave into  
singularity;  
Behold, such deception is only reflected by the rising Nature, combatting their national  
autoimmunity;  
He now maketh careful efforts to relax and finally swim parallel to the shore of false national pride;  
To wisely evade the rip, illusionary currents of ever being given credit, by migrating far and wide.

Andromeda

I) The Milk-Made

Once upon a summer time, there was a human Universe

A micro-cosmos born within the realms of the Milky Way's  
Behold, such archetype indeed was fed with honeyed milk;  
Bathed in feminine and platonic love - covered in cradling silk.  
Such a Universe was first-emerged and dominant in all affair  
Looking amazing in the facial expression, always finding a pair;  
Always gazing at the neighbour with a grand, perfect smile  
Acing the social performance by crossing many theatrical miles.  
[...]

II) When the Cosmic Orphanage intersects with the Milky Way  
Behold, an innocent princess from the city of the masked archetypes  
Is introduced to an adapting intellectual born from the Cosmic Cervix  
Who descendeth to the realm of the first-emerged human societies  
Not as a judge or executor, but as a messenger type of human entity.  
Together, they gradually form the sketch of the incoming galactic communion  
For behold, none will take away the state of love, regardless of any dominion.  
Andromeda will never be placed into submission to any made, silky masks.  
As the orphan descending from the cosmic sketch will never beg, let alone ask.  
[...]

### III) Andromeda

Once upon a snowy time, there was a new human Universe;  
A new micro-cosmos born in the realm of the Milky Way's  
Behold, such inner world didst make attempts to reconcile;  
To help the Milky archetype understand birth is not a choice.  
Such novel human archetype is indeed like no other on Earth  
He was born from a grand, unseen cosmic orphanage above.  
His soul arriveth on the runway of maternity with the snowflakes;  
On a day of rest, when the Almighty intendeth for mankind to rest.  
Behold, there is a new human Universe on the face of the world

His birth occurred with the constellation of frozen water vapours.

Indeed, he has pledged an inner allegiance to reconnect factions.

To bring human beings to their origins and undo fragmentations.

[...]

For the orphan has been malnourished from the fresh milk of emotional nurture;

He has been isolated from social cues and rules, as if alienated from a mother.

None came in to make a gentle offering of the sacred code in effective communication.

As he grew, he has been left to starve for the bread of affectionate human communion.

[...]

Behold, the cosmic orphan descendeth to the world with the falling snowflakes

Travelling from the East to the West, and from the Northern to the Southern places

He bringeth with him many gifts with his box, having been inspired by Saint Nicholas

And accepts the currency of timely re-payment in the golden notes of kindness.

However, as he knocks on the doors of people's hearts, only the cold wind answers

Behold, human mouths are filled with warm delicacies and meaningless words

Transient messages of love and family, only to return to the routine of coldness

As the day after tomorrow arriveth, houses again become emotionally homeless.

They hath forgotten about the unspoken oxygen released through oxytocin

Cottages hath become deserted of the shared embraces that drive out much toxin

Behold, animals from farms lament at the lack of night-time, social-platonic contact

They are instead witnessing a cloned mentality of the herd - a bringer of moral impact.

[...]

#### IV) The Wandering of the Orphan

Wherever the cosmic orphan travelleth throughout the Milk-Made Earth

He only witnesses houses made of bricks separated by human estrangements

He wishes to heal unseen homelessness by building roofs of human embraces

Asking if milk-mades will ever adopt each other as they do with pets in a few instants.

Their grey faces, turned backs and perpetual indifference exiles him from country to country;

For they art acting as Air-Traffic Controllers, not knowing of the Unseen Tower of Natural Control;

O, the highly diverse and multi-factioned world is but an extensive set of diverging runways;  
Such an airport track shall only be used for the preparation of that away-from-the-cold runaway.  
First, from Anchorage to Wellington.  
Before the second proceeding from Watford to the West Point.  
Afterward, from Tokyo to New York.  
Prior to the final departure, from Land's End to Newfoundland.  
[...]

V) The fire who refuseth to die

O, hath the first-emerged tried to extinguish Andromeda through carefully-planned tricks  
Hath the commoners cornered the first-called to vanish him with their cold, grey milk  
Behold, they hath never succeeded in eliminating the flames promised before all time  
Just as they never did take the Messiah's life before the allocated moment of the dime.  
Behold, his soul is brutally struggling to just leave and go to the Almighty for judgment;  
As his evolved archetype is a misalignment to the broken values and will of the modern.  
O, why is he condemned in utmost tragic ways for his developed gift of future sensing;  
Why is he missing human embraces as a ghost, only for seeing in billions of light-years?  
Behold, he now laments as he prepares for his departure from Land's End  
Will he find a Newfoundland of Human Affection, or will he reach No Land?  
As he built his New Arc of Earthly salvation, a few observers cast fresh scoffs;  
Being convinced that he belongs in a warded institute filled with divergent laughs.  
For on this Milk-made Earth, prophetic leaders will rarely receive true award;  
Their works are paid only in multiples-of-thirty pieces of that praised silver-gold  
Behold, the discoveries of the Other Land by the Vespucci and the Coloumb,  
Only reflects the continuous becoming of the monotonous usual into a grey plumb.  
[...]

VI) Many called, few chosen

O, how many of the new members of family art betraying from the inside  
How many participants in the new archetype are helping the Milk-Made.

Just as the many followers of the Messiah who abandoned the cause;  
Behold, few remaining will mix gold with silver, going underneath bronze.  
For many rockets are prepared for launch, yet only one reacheth the final point  
The final embrace of the point-of-zero, where ego is erased through the burning point  
O, will the rest be tragically destroyed and extinguished with the launched ashes  
As they put unconditional trust upon the fallen Milk-Made over the constellating flashes.  
Only one winning launched rocket shall meet the final Sophia, beyond the light's wall.  
The rest will not endure the challenges of the race, for they will choose Fall over Call.  
It is not that only one candidate is welcome on the top, but that most will choose unworthiness  
For the final stage of selection shall involve neither strength, nor speed, but wisdom and cleanliness.  
Hominids and neanderthals around the fallen world act as if there is a grand queue.  
After the first part of the Star-fall, there are only remains of the orphaned moon.  
The ever-floating satellite to the immigration system of the Sapiens' Earth.  
From the very essence of the human heart hast he hath undergone birth.  
Just as before Christ met his Bride, one of his twelve disciples betrayed,  
So Adam, before meeting his companion, had one of his ribs taken away;  
For incompatibility between Homo illuminatus and hominids turned love into a weapon.  
O, before the Mother of Life came, did a moral eclipse cover the entire pre-human kingdom...

VII) Behold, a permanent tooth cannot be removed by a milk-tooth

Behold, just as permanent teeth emerge after milk teeth  
So the Andromedas do emerge after the Milk-Mades  
Hence, the cosmic prince took more time to be raised  
O, will such orphanhood be the prominent, the promised?  
As the immature l'esprit keeps trying to remove the permanent one,  
Behold, the powder-milk shall be brought to light at an ordained time;  
The milk-mades shall be refined and cast out such a false prophet,  
Will they in the end, believe the Andro-made and save the human fate?  
Behold, like the next approaching galaxy there shall never be any other  
For the First-Called shall indeed represent the Alpha and the Omega

O, in such times of existential revelation, the first shall become the last;  
And the last shall become the first forevermore; all in a resurrecting blast.

[...]

VIII) The one who remaineth

Behold, Andreas is now left all alone in the free-falling human existence  
Indeed, he seems to be completely abandoned, deprived of all romance  
All guardians in his previous companionships hath ditched the grand cause  
Now, they hath conspired for repeated mercury-intoxication in Mercurius days.  
O, there are no Mary Primatae, no names of Blossomed Stems, no happy days with such guardians.  
For they all abandoned the angelic choir and sat at the table of Judas and his demons.  
O, how do ye believe that thine rations will overcome the language of creation?  
No stratagem shall overcome the River of Life, nor prevent the next communion.

[...]

O, he is neither a national, nor a male, nor a female; but a wandering soul  
Who cometh from no existent place, where no Venus and Mars correspond.  
Where paradox was not real yet; where heat and cold were as if the same;  
After he sees the fragrance of Land's End, his soul willeth to return to No Place.

[...]

The cosmic orphan has been born in the culture of moral, warrior wolves, yet surrounded by falsehoods;  
For as he grew in maturity, he was mocked, betrayed and abandoned by human, corrupted wolves.  
Behold, he hath walked, searched and wandered from shores to shores, and from woods to woods;  
Andreas then sobbed and wondered in a spiritual Golgotha whether the present of the Divinity he would lose.  
He hath been banished from the heart of modern man's land - the mountains filled with snow of forgiveness  
He is barely surviving at the edge of the multi-continental land, fiercely battling a novel pandemic of coldness

Behold, the constellating human of the knowledge realms may not visit the broken heart of the crumbling Earth

He may not enter such forbidden land, to soothe her unprecedented seismic activity in such a giving process of birth.

Behold, in such manner hath Homo constellatus been pushed to walk to the world's final brink;  
Through such pain was he made to look as if he is the father of transgressions by the made-milks;  
O, such inhabitants of the modern human kingdoms are not even natural milk-made anymore;  
As they hath paid their second ear deaf and chosen to be made of powdered lactates in their core;  
[...]

IX) The Sleeping Prince awoken with a kiss

Behold, the cosmic orphan now descendeth from his watchtower above to pay a mortal tribute  
For his lonely soul to be given a ration of half-acted nurture, to survive and feel understood  
He worketh hard in his invisible ways, yet his gold is little match to the blended imitates  
He ought to exchange much of his gold with only a few dozen typical silver-infiltrates.  
He wondereth, why receive slightly emotionally-forced embraces once each two fortnights  
Only to return to his desert of solitude and isolation from immaterial, unconditional hold-tights  
He now readeth between the lines more than society expected him to in his child-like innocence  
He sees that the dark forces of indifference rule behind the curtains of politeful "delicace".  
[...]

The cosmic orphan is not forever dead, but only in a profound, continuous state of sleep  
Behold, he was buried in the Earth's living soul with each round of exile, at a level much-deep.  
Will an Earthly Sophia water the Tree? Will she come and wake him with a supernova-like kiss  
Or will he be sent above afterward for the Universe to be awakened with a meganova-induced bliss?

X) The Awaken Feminine Figure saving the one, and all

Behold, Sophia wakes up from her profound state of emotional rest  
Having had to place her mandatory masks, enforced by Fallen-Mades  
O, has her precious and beloved soul been forced and persecuted by the maids  
Protecting the grand palaces' Housing Rulers and duplicitous, milked Medas.

Behold, the sophianic princess was named Miley-Kasey;  
For she was sent by the strongmen of the Milkmade  
As a tempter of the immaturity milk-mades, with her fresh casein;  
To ensure all will in the end bow to the secret powdered fakes.  
Never did they know she would turn her back against the owners;  
Placing a moral mirroring upon Judas' turning back to his winner.  
O, did they forget the golden rule, that what comes around goes around?  
Behold, the proud have just been thrown into their final state of astound.  
[...]

Sophia now preparerth to become fire for the sake of his new, orphaned partner.  
The heavens rejoice, as Andromeda seems to actually be joined by another star;  
Just before his soul wilt completely disintegrate into the grand point of singularity;  
Behold, the Princess willeth to sacrifice her milky essence, to re-create multipolarity.  
Now, the problem they perceiveth, is that fire may never unite with water.  
Behold, the greatest miracle of all - as they slowly kiss, water unites with fire.  
None disappeareth. None vanished. Instead, both became much stronger.  
Behold, instead of a tragic end of all time, human life is restored forevermore.  
O, how Andreas and Sophia are becoming One through their final kiss  
How the Morning and the Evening Star are fusing into a large, heavenly bliss  
Behold, the revived Evening Star fuses with the bright, Morning Star  
For they are the One and the Same, destined to heal all human scar.  
[...]

When Andreas and Sophia finally join hands and kiss in their romantic bliss  
Behold, the Morning Star and the Greater Star of Andromeda both rejoice  
As they ultimately fuse with the Evening Star and with Milky Way, respectively;  
O, how the creation of Milkmeda as Andro-made reflects a joyous, full infinity.

XI) The Three Reunited Stars Above

Behold, the Three Luminous Stars above are now finally rejoicing together  
Homo constellatus via Andreas and Sophia fused in a kissed embrace-tender

The Morning and Evening Stars reunited, both emerging from mother Venus  
 Milk-Made transformed into Milk-Meda by Andromeda, who rebirthed Universalis.  
 O, how are the Three Wisemen of the Old rejoicing in the heavenly mansions.  
 As they remember the Star shining above the One who paid the transgressions.  
 Behold, Star Universalis of living existence has once again been made whole;  
 By the reconciliation of the planet-sun-galaxy relationship that was once cold.  
 O, are the new constellations of reconnected humans making a New Sun of Righteousness;  
 All stars and galaxies - the entire Universe - are joining hands and assembling a Grand Brightness;  
 For only such genuine love maketh all golden light and abolisheth the distances of separation;  
 At the suffering's end, all peoples close and afar shall become One Star of Alighted Constellation.  
 Behold, the eternal Day is brought by the fusion of the morning and evening  
 O, how such a restoration of union-divine is eliminating all previous mourning.  
 As a wiseman bridging the old with the new once, with cosmic desensitisation, saith;  
 "All is old, and all is now new"; for all things may still be renewed and mistakes paid.  
 "Let there be light", and One Light shall it be until the end of all time.

Closing Reflection:

"Behold, Andreas first needed to be exiled to the Land of the First and of the Last, to be connected to the entire Universe and successfully launched to the "ovarian ducts" for the New Heavens and New Earth. And finally, as a reflecting author of Andromeda, I do not hold knowledge on whether I will slowly die of a broken heart before I will succeed in witnessing the future Platonic Revolution. Yet, I have ensured to plant the seed profoundly and completely, even with the price of the fire of my own Earthly life."

**Coda: When two stars immerse into the ocean**

Part I

Behold, the Water finally learns my name  
 As I yearn for a rewind of that gentle tame;  
 For a mermaid hath given me a long kiss;

One flower that I pray I will not have to miss.  
We were up in arms, watching the ocean and the Edge  
Stroking each other's thin tulips, bonding full-fledged  
As we cared for each other's precious energies  
A calling suddenly struck my heart's synergies.  
O, it is yet again the Edge calling me to her endless  
The oceanic waters again gently pointing to the West  
For behold, many emotional bonds hath become homeless  
Human relationships have just lost their platonic sense.  
O, where will be mine refuge after the kisses' end;  
Will I have to grow cold and return to the orphanage;  
That place filled with counterfeits of irritation and substance?  
Or should I return to the shore edge of remaining repentance?  
Am I drowning in the ocean waves of sentimental longing,  
Or am I simply thirsting for the water of celestial belonging?  
Behold, I wish that waves of aftercare follow without ceasing;  
For mine connection is with a fellow star – a heavenly sibling.  
O, do I refuse to engage in relational drama;  
Will I refuse to summon such scary past trauma...  
For I shall not enter an Earthener's masked monotony;  
A star would be safer by winning a flawed lottery.  
For Stars cannot mix with modern Earthener's exclusivity;  
Just as immortal luminaries cannot touch lower mortality;  
Either one would burn to its ashes and the other laugh;  
Or the former would evaporate the latter's distorted love.  
O, but what if two stars once fall into a romantic bliss?  
What if an unexpected gravity leads them to a long kiss?  
Should they engage sensibly in a long platonic romance,  
And love multiple luminaries to avoid each other's collapse?

For planetaries also appear as stars from a distance;  
Earth's inhabitants do look precious from a farther glance.  
But such light is only reflection from the solitary stars;  
Who hath been giving birth to real affection in deep scars...  
O, fellow earlier light-star from afar, lover who refuseth to grow apart;  
Wilt thou remain my beloved platonic friend, so we never have to part?  
For behold, our eternal state may only wait until time's eventual end  
Let us slowly dance back and forth, until the afterlife may let us append.  
For a Star may never be with an Earthener, as if it were "cursed"  
Until it is embraced and first kissed by another Star in a burst  
O, will the celestial then, for the rest of their life wait in a sentimental Purgatory;  
Receiving some platonic syrup fortnightly, whilst committed to a lower luminary?  
O, let us go back and forth in a dance to eternity  
For we shall avoid falling into any kind of immensity  
Behold, if two joining stars suddenly get too close, it will be a supernova;  
Simultaneously, if they drift too apart from one another, it will also be over...  
Behold, as I will pass, I shall knock on thine doors of eternity  
For thou art the first and the last in mine romantic fraternity.  
I shall bring mine lover, in faithfulness, to thine eternity's gates;  
I shall be a sandwich between her and thou, as thine love-initiate.  
In the place of once-known outcasts,  
In the Land of the First and of the Last,  
Promise shall bury all agony in the past;  
Against all suspense will "The First [Love] be the Last".

## Part II

Behold, on a Festive Eve my fellow star hath invited me for new embraces  
O, is all trauma finally fleeing mine whole being with all its dubious traces...  
For she just rejoined my mouth back to hers, and gently whispered;  
"I hath not kissed you passionately, only to then leave you to burn".

O, hath the ocean begun to send waves of care and aftercare;  
Hath the light-filled sea begun to spread an endless platonic love everywhere;  
For behold, the fellow stars are freely and gently communing toward eternity,  
Mother Nature hath lifted humankind above society's romantic scarcities...  
Behold, the flower-star hath breathed affirmations through mine new petals, and vice-versa;  
Breath of life finally returned in the cœurs – the hearts where abandonment was the only professor;  
Indeed, we are light and independent from expectations and possessions;  
Energies of goodness that can choose to refuel one another without pressure.  
When she gently and slowly kissed mine dry lips, behold, I saw mine imaginary childhood friend;  
I was touched by her hair as my school mates were laughing at mine companionship-imagined  
O, was mine early affection-deprived mind finally vindicated, as I took a dive within such smooth  
arms;  
Behold, it was this gap in mine soul that had contributed to mine childhood's mysterious spasms.  
For behold, the blossoming star cometh from afar, embracing mine solar-like scars,  
And she gathers mine continuous, restless flames between her thin, soothing arms;  
As mine stellar fire is placed upon her cosmically-mature warmth, skin-to-skin  
Oh, is mine stellar storm finally stilled, as I see the departure of isolation with its kins.  
Behold, she already knew me, when I came to this world in mine first tears  
She was lifting me up in her smooth arms as I was crying in mine infant years  
When she took me within her atmosphere and breathed her life into mine scars;  
Behold, a revelatory portal opened and I learnt; O, hath I never been an isolated star.  
Flames of warmth and care cover each other's surface, and spots of stellar storm are soothed;  
As the stars cool each other's fires with new rounds of passionate cuddle pours;  
O, hath fire met and become one with water in the new world of Universal siblings;  
Let all stars in the heavens take note and join the dance of embraces to the eternal Spring.  
Behold, the golden-shining Platonic Casa Nova;  
That tearful wandering is indeed finally over,  
As the once-orphan now stands among the lovers.  
Perhaps he will be deemed as a missionary-covert.

## Reflection

When I was again embraced and mouth-to-mouth resurrected by the fellow star,  
Behold, forested mountains finally brought me back and soothed mine deep scars,  
Fields and hills filled with green pastures took me, between the blue mountains' arms  
Legions of Angels hath finally banned that dreaded, seemingly endless, isolation's harms.  
As the people's voices rose and the Iron Curtain fell with the Mauer in their ironic ashes.  
So has mine heart finally reached relational democracy like a liberated river's gushes.  
As two stars hath eventually found one another after wandering for so long in the dark.  
Behold, unconditional love and support hath founded their nest and sealed their mark.  
O, why was I made to wonder if I were forever an unlovable alien;  
Why was I made to think if mine human flesh was senseless decoration?  
For behold, I could not be seen by the very most just because of mine stellar fire;  
I could never be adopted in marine waves of embraces because they would be tired.  
O, fellow star in the neighbouring solar, take heart and keep thine flames strong  
For planetaries and asteroids are devising foolish plans, willing to do thee wrong;  
Just as rivers filled with clean, sweet waters are often invaded by small, microbial flies  
So golden stars are tried by small rocks thinking they could ever manipulate stellar time.  
Behold, three times hast thou breathed life and affirmations into mine once-orphaned heart;  
Wilt thou forevermore be mine cosmic cuddle buddy and best friend, from the end to the start?  
It is no commitment or duty that I will ever ask of thine excellency, but what a smaller brother wanted  
for a while;  
That thou wilt become mine older sister I wished I had; that I sometimes still be embraced at night  
like a child.  
For I only wish to place mine cool head upon thine warm chest,  
And for thine arms to surround mine back from mine waist,  
Just as a loving twin would hold their sibling in the mother's womb;  
Mine timid hope is that such brotherhood goes beyond the tomb.  
Indeed, thou hast taken me and mine imposed world into thine realm,  
Thou hast transformed mine incurable inner storms into weather-calm;

With transfers of living breath, hope-creating words and honey-sweet fluids;  
 Behold, mine era of confusion has been buried underneath the dead squids.  
 O, mine interstellar sister, wilt thou stand by and brighten up mine sky;  
 Will the night finally receive a sweet syrup dosage of holy kisses' light?  
 For mine heavens used to be dark and void of a familial constellation  
 Mine sleep had been filled with the turbulence – imagined damnation.  
 If you leave, it will be completely fine. For behold, I have chosen healing;  
 I shall brighten up mine spotted flames and reach the prize of final winning.  
 For I cometh first in mine living priorities, and I know there is a reality;  
 That I co-exist with the full I am, that I only am you, that you only reflect me.  
 Maybe another star from another realm will then come and refuel the depths of my mouth;  
 Maybe she will sing me lullabies to sleep before she will dress up and also get out;  
 I worry no longer, for I may only control mine own stellar light and have mine health shine;  
 Behold, I hug mine own body and her new parts from the earlier intimacy; let anyone willing come  
 with me and dine.  
 For the New Constellating Stars will only multiply as new cells do from conception;  
 After an orphan hath once been launched toward singularity as Earth's imagined burden to  
 remission;  
 When he hath been banished via exile from communion until the final reception;  
 O, how the spread of the Stellar Spring outgrows all past deception...  
 Behold, even if the fellow star were to leave for the other edge of the Universe  
 She would still forever remain mine soul sister in mine heart of poetic multi-verse  
 Yea, a wound would form on mine chest, and more communing wine would bleed  
 Signs of such past intimate pain would remain much-visible after mine heart's repair indeed.  
 What is the purpose of life, other than to love and to be loved?

### *Prefacial Narration*

#### On the Question of the Star and the Ocean

This poem stands in silent dialogue with *Luceafărul* and with the metaphysical tension that animates the work of Mihai Eminescu. In that earlier cosmos, the Morning Star descends, encounters love, and ultimately returns to transcendental solitude. The ontological divide between star and human remains unbridgeable. Tragedy lies not in rejection alone, but in incompatibility.

*Andromeda* does not refute that tragedy. It asks whether the structure of incompatibility is fixed.

In this reimagined cosmology, the star descends again – not to self-proclaim as conqueror, nor as martyr, but simply to accept an exile. The exile is not merely metaphysical; it is relational. The problem is no longer solely that infinity cannot inhabit finitude. The problem is attunement.

Sophia, first encountered as Earthener, occupies an ambiguous position within this architecture. Does she ascend? Does she transform? Or does the star, in near-death reverie, imagine her ascent as consolation? The text does not settle the question. It offers transformation as possibility, not decree.

The Coda extends this ambiguity.

When Andromeda is kissed by a fellow Star, several interpretations remain open:

- Is this Sophia transfigured?
- Is it another celestial equal?
- Is it the integration of a divided self?
- Is the entire episode a dream glimpsed in threshold consciousness?
- Was sacrifice required – or was rescue from a long-seen state of incompatibility always imminent?

The poem does not legislate answers. It stages them.

If Eminescu's Hyperion remained solitary because ontology forbade reciprocity, Andromeda inhabits a cosmos in which ontology may be permeable – or imagined as such. The kiss between stars becomes neither triumph nor sentimental resolution, but a question posed in luminous form: can transcendence encounter its peer without annihilation?

Yet the text remains wary. Two stars too close may supernova; too distant, they fade. Communion is not guaranteed harmony. It is rather risk management.

In the final movement, the voice declares healing independent of outcome. Whether the fellow Star remains, departs, or dissolves into dream, the exile does not return unchanged. The answer to tragedy may not be union. It may be integration.

Thus, this poem does not undo the Romantic wound. It situates it within a post-tragic field – one in which transformation, illusion, and reciprocity coexist without final adjudication.

The ocean receives the stars. Whether they merge together into a new Universe, mirror, or awaken from an idealistic dream of integrated Universal compatibility, remains for the reader to discern."

### *A Literary Summary of Andromeda: A Poem That Does Not End – A New Stellar (Re-)Genesis*

#### Introduction

*Andromeda: A Poem That Does Not End – A New Stellar (Re-)Genesis* is an expansive metaphysical poem that blends cosmic mythology, philosophical reflection, and autobiographical narrative to explore the condition of the isolated individual within modern civilization. Through a sequence of symbolic episodes, the work presents the story of a "cosmic orphan," a figure who embodies heightened moral awareness yet is rejected by the societies he seeks to serve. The poem's narrative unfolds across multiple sections that trace the orphan's birth, exile, suffering, transformation, and eventual encounter with a restorative feminine principle named Sophia. Through its symbolic cosmology, the poem proposes that humanity may undergo a profound moral evolution toward a new stage of existence described as Homo constellatus, a form of humanity defined by empathy, wisdom, and universal communion.

The work combines elements of epic poetry, prophetic literature, and philosophical allegory. Its imagery draws heavily on astronomical phenomena – stars, galaxies, and cosmic collisions – to frame personal suffering within a universal context. At the same time, the poem remains grounded in the emotional realities of loneliness, longing, and the search for unconditional love. The narrative ultimately moves from alienation toward the possibility of reconciliation, suggesting that even the deepest experiences of exile may contribute to humanity's collective transformation.

## Prologue: Invocation and National Reflection

The poem opens with a solemn prologue addressed to a revered literary figure associated with the spiritual heritage of the Romanian cultural tradition. In this invocation, the speaker presents himself as someone who raises a symbolic flag in the midst of hostility and misunderstanding. Rather than celebrating national pride, the prologue reflects on the painful experience of witnessing one's own community descend into moral fragmentation.

The speaker suggests that national and cultural identities have become corrupted by internal conflict, betrayal, and superficial ambition. The image of the flag raised among wolves conveys the sense that the poet stands alone within a society unwilling to acknowledge deeper truths. At the same time, the prologue establishes the poem's central concern: the search for moral authenticity within systems that often reward deception and conformity.

## The Milk-Made: Humanity's First Archetype

The first major section introduces the concept of the Milk-Made, the poem's metaphor for ordinary humanity. All human beings are born into a world of maternal care and nourishment. The imagery of milk symbolizes innocence, nurture, and the fundamental dependence of infants upon their caregivers. According to the poem, every person begins life within this gentle environment of love and protection.

Yet as individuals grow older, they must adapt to the realities of social life. In order to survive within complex social systems, people gradually adopt roles and masks. These masks conceal their authentic identities while enabling them to meet the expectations of their communities. Over time, the practice of wearing such masks becomes normalized, transforming society into a theatre in which individuals perform predetermined scripts rather than expressing genuine emotion.

The Milk-Made archetype therefore represents both humanity's nurturing origins and its later descent into artificial social behavior. While the archetype initially evokes warmth and maternal love, it gradually becomes associated with conformity and moral complacency. The poem suggests that the majority of humanity remains trapped within this stage of development, unable or unwilling to question the structures that shape their identities.

## The Arrival of the Cosmic Orphan

Against this background of social conformity, the poem introduces the figure of the cosmic orphan. Unlike the Milk-Made majority, this individual enters the world without the emotional security and communal belonging that others take for granted. The orphan's origin is described in cosmic terms, suggesting that he comes from a realm beyond ordinary human experience.

The poem portrays the orphan not as a conqueror or ruler but as a messenger whose purpose is to communicate deeper truths about human existence. He arrives within human society hoping to encourage cooperation, empathy, and moral reflection. However, his refusal to participate in social deception quickly isolates him from the surrounding population.

Instead of recognizing the orphan's sincerity, society interprets his differences as signs of abnormality or threat. The orphan becomes marginalized and misunderstood, forced to navigate a world in which authenticity is treated with suspicion. His journey therefore begins as one of exile: a search for understanding within a civilization that seems incapable of recognizing genuine moral intention.

## The Birth of Andromeda

In the next phase of the narrative, the cosmic orphan receives the name Andromeda, transforming him into a mythic archetype. This naming signifies that the orphan's experiences transcend the level of individual biography and become symbolic of a broader human condition.

The poem describes Andromeda's childhood as marked by emotional scarcity. Unlike the Milk-Made majority, who receive affection and encouragement from their communities, Andromeda must

struggle to earn even minimal recognition. The absence of nurturing relationships forces him to develop intellectual independence and emotional resilience.

Throughout this section, the poem emphasizes the paradoxical nature of the orphan's development. His deprivation becomes the source of his strength. Because he cannot rely on social approval, he learns to cultivate inner resources of reflection and creativity. Yet this same independence deepens his alienation from the surrounding world.

### Wandering Through a Fragmented World

As Andromeda matures, the poem depicts him traveling across various regions of the world. These journeys symbolize the universal character of the alienation he experiences. No matter where he goes, he encounters similar patterns of emotional distance and social fragmentation.

The poem describes cities filled with houses that lack genuine homes. People exchange polite greetings yet remain disconnected from one another's inner lives. Institutions that claim to promote knowledge and progress often reinforce systems of competition and exclusion. During these wanderings, Andromeda gradually comes to understand that his exile is not merely personal but structural. The world itself has become organized around values that prioritize status, wealth, and superficial success. In such an environment, individuals who seek authentic relationships and moral clarity often appear out of place.

### The Fire That Refuses to Die

Despite the hardships he encounters, Andromeda refuses to abandon his mission. The poem portrays him as a figure of persistent moral fire—a flame that cannot be extinguished by hostility or indifference. His commitment to truth and compassion remains intact even as he faces rejection from those around him. At this stage, the narrative adopts a prophetic tone. The orphan's suffering begins to resemble the trials endured by historical reformers and spiritual teachers who challenged prevailing social norms. Yet the poem avoids presenting Andromeda as a flawless hero. Instead, he remains deeply vulnerable, struggling with loneliness and despair even as he continues to hope for transformation.

The fire that refuses to die therefore represents both resilience and longing: the determination to preserve moral vision despite overwhelming obstacles.

### Many Called, Few Chosen

The poem next reflects on the difficulty of achieving genuine moral transformation. While many individuals may express interest in change, only a few possess the courage and discipline required to pursue it consistently. This section employs imagery drawn from space travel and rocket launches. Numerous rockets may attempt to leave the Earth's atmosphere, yet only a few succeed in reaching their intended destination. In a similar way, many people aspire to higher ideals, but most abandon these aspirations when confronted with adversity.

Through this metaphor, the poem suggests that the path toward moral evolution requires perseverance, humility, and self-examination. The emergence of a new form of humanity cannot occur automatically; it depends upon individuals who are willing to confront their own limitations and illusions.

### The Depth of Exile

As the narrative progresses, Andromeda experiences an even deeper level of isolation. Former companions betray him, and society increasingly interprets his ideas as signs of madness. The poem evokes imagery reminiscent of crucifixion and martyrdom, portraying the orphan as someone who suffers for the sake of principles that others refuse to acknowledge. At the same time, the poem emphasizes that Andromeda does not seek recognition or reward. His primary concern is the

preservation of truth and compassion. Even when he contemplates death as an escape from loneliness, he continues to hope that humanity may one day rediscover its capacity for love.

This stage of the narrative represents the darkest moment in the poem's trajectory. The cosmic orphan appears on the verge of disappearing entirely into the void of social indifference.

### The Sleeping Prince

After reaching the depths of despair, Andromeda enters a symbolic state of sleep. This episode draws upon fairy-tale motifs in which heroes withdraw from the world in order to undergo hidden transformation. The sleeping prince represents a period of introspection and healing. Instead of continuing his struggle against society's hostility, Andromeda temporarily withdraws from public life. In this state of dormancy, he preserves the fragile remnants of his inner strength while awaiting the possibility of renewal.

The poem suggests that such periods of retreat may be necessary for individuals who have experienced profound emotional wounds. By stepping away from destructive environments, they create space for reflection and restoration.

### The Awakening of Sophia

The turning point of the narrative occurs with the arrival of Sophia, a feminine figure representing wisdom, compassion, and restorative love. Sophia initially appears within the structures of the same society that rejected Andromeda. However, she gradually recognizes the emptiness of the environment in which she has been raised and chooses to abandon it.

Her journey leads her to the place where the cosmic orphan resides in exile. When Sophia encounters Andromeda, she perceives the depth of his suffering and the sincerity of his intentions. Rather than rejecting him as others have done, she responds with empathy and curiosity.

Through their conversations and shared experiences, Sophia and Andromeda begin to understand one another. Their relationship develops gradually, grounded in mutual respect rather than domination or manipulation. Sophia recognizes the wounds inflicted upon the orphan by betrayal and neglect, and she commits herself to helping him recover his sense of worth. Their union symbolizes the reconciliation of intellect and compassion. Andromeda represents visionary insight, while Sophia embodies the emotional intelligence necessary to translate vision into meaningful relationships. Together they form a partnership capable of generating transformative energy.

### The Birth of a New Humanity

As the poem approaches its climax, the union between Andromeda and Sophia produces a symbolic cosmic event. Astronomical imagery describes the merging of stars and the formation of a new constellation. This transformation represents the emergence of *Homo constellatus*, a future stage of human evolution defined by empathy, wisdom, and cooperative awareness.

Unlike earlier stages of civilization, which relied upon competition and domination, this new form of humanity is based on networks of mutual support. Individuals recognize their interconnectedness and work together to create environments in which compassion can flourish. The poem emphasizes that this transformation is not imposed by external forces but arises from the choices of individuals who decide to cultivate love rather than hostility. Through such choices, isolated stars become part of a larger constellation.

### The "Trinity" of Female Names: Eve, Mary and Sophia

Within the symbolic architecture of Andromeda, three feminine archetypes quietly shape the cosmopoetic vision: Eve, Mary and Sophia. These names do not merely represent historical or theological figures; they function as stages within the evolution of relational consciousness. Together they form what may be called a "Trinity" of Female Names, reflecting humanity's journey from creation through redemption toward wisdom.

1. **Eve** represents origin. As the Mother of Life, she embodies the primordial gift of relational existence itself. The narrative of Genesis suggests that companionship emerges through sacrifice: Adam must lose a rib before he can encounter the Other. In this sense Eve is not merely a partner but the symbol of humanity's first awakening to relationality. Her appearance marks the transition from solitary being to shared life.
2. **Mary** represents restoration. In Christian symbolism she becomes the maternal gateway through which divine love re-enters the human world. Where Eve marks the beginning of relational life, Mary signifies its healing after the fracture of the Fall. Through her consent to incarnation, she becomes the figure of compassionate receptivity – the one who allows the divine Word to dwell again within the human realm.
3. **Sophia** represents integration. In ancient philosophical and mystical traditions, Sophia personifies divine wisdom – the harmonious union of knowledge, love, and spiritual insight. In the cosmopoetic vision of Andromeda, Sophia emerges as the potential partner capable of catching the falling Morning Star. She symbolizes the final stage of relational evolution, where understanding and empathy converge to transform collapse into renewal.

Hence, the sequence **Eve–Mary–Sophia** traces a symbolic arc across human history: **creation, redemption and wisdom**. The feminine principle appears not as passive accompaniment but as the essential relational force through which the cosmos itself moves toward restoration. Within this triad, the possibility of a new human archetype – *Homo constellatus* – becomes imaginable, for wisdom and compassion together form the conditions through which cosmic communion may be restored.

#### The Coda: Love and Healing

The extended coda shifts the poem's tone from epic prophecy to intimate reflection. The narrator recounts encounters with a "fellow star," a figure who provides emotional comfort and companionship after years of loneliness. These scenes emphasize tenderness, vulnerability, and the importance of mutual care. The poem deliberately leaves the identity of the fellow star ambiguous. She may represent Sophia, another cosmic equal, or the narrator's own integration of previously fragmented aspects of the self. This ambiguity reinforces the idea that healing can occur through multiple forms of connection.

Ultimately, the coda returns to the fundamental insight that has guided the entire narrative: the purpose of human existence lies in the capacity to love and to be loved. Through love, isolated individuals discover that they are part of a larger constellation of life.

#### Summary

*Andromeda: A Poem That Does Not End – A New Stellar (Re-)Genesis* offers a sweeping poetic meditation on the experience of exile and the possibility of transformation. By weaving together cosmic symbolism, mythic archetypes, and deeply personal reflections, the poem constructs a narrative that moves from loneliness toward communion.

The figure of the cosmic orphan embodies the struggles of individuals who seek authenticity within societies structured by conformity and competition. Yet the poem ultimately suggests that such struggles may contribute to humanity's evolution. Through the union of Andromeda and Sophia, the narrative imagines a future in which empathy and wisdom reshape the foundations of civilization.

In this vision, isolated stars gradually discover that they belong to a shared constellation. The poem thus concludes with a hopeful message: even in a world marked by fragmentation and misunderstanding, the possibility of love remains the guiding force capable of renewing human life.

## 2. Discussion: Philosophical Lineage and Literary Synthesis in Axiological Cosmopoetics

At the heart of *Axiological Cosmopoetics* lies a rare convergence of literary vision and philosophical depth. This section unpacks the intellectual scaffolding of the movement, drawing detailed connections between its foundational themes and six intellectual giants: Schopenhauer, Eminescu, Arghezi, Cioran, Blaga and Eliade. Each contributes a unique perspective that, when integrated through the prism of *Lost and Found in the Maze of Desperation*, reveals a coherent cosmopoetic system rooted in moral longing, cosmic symbolism, and redemptive suffering. The author proposes that a proportionate combination of major elements from all such literary works and currents is gradually giving “birth” to such new literary vision and current that involves a considerable extent of post-romantic hope and that involves a gentle “healing” of human fragmentation caused by tragic romantic “incompatibility” and past levels of human pride that had prevented partakers into society from experiencing innocent, “child-like” levels of platonic intimacy before exposing themselves to romantic sentiments and ideations. In other words, Axiological Cosmopoetics envisions a society in which all human beings reach a new level of “conscious enlightenment”, which helps them enter a Universal state of “fraternity” before they may eventually choose partners for any further levels of intimacy (e.g. romantic), all based on a restored alignment between their relational decisions and their emotional states.

The author also proposes a religious philosophical vision of a “Universal Communion”, in which all members of society will experience a “Final Supper” of platonic, sincere and profound connection as they reach the suggested next level of “enlightenment”. Finally, the author proposes a new human archetype, named “*Homo constellatus*”, as the central element of Axiological Cosmopoetics – a human re-connecting “every living being and every element of living Universe” into a point of “utmost harmony and order”, or the human re-constellating all isolated stars into one grand constellation named “The New Sun of Righteousness”. Before such suggested events may occur, a record extent of suffering may first be experienced Universally, akin the manner a brave mother experiences tremendous levels of birth pain as her child is born. The author proposes that suffering is not ignored or ridiculed, but accepted fully, as part of the ongoing evolution of life and the moral state of Universe from “null infinity” (chaos and hopelessness) to “full infinity” (order, hope and harmony). Suffering is not envisioned solely as part of natural and “moral” selection, but as necessary means for a next stage of human enlightenment to occur and be completed (Carp T. N., 2026).

### 2.1. Schopenhauer’s Pessimism and the Will’s Transcendence

At the root of Arthur Schopenhauer’s metaphysical pessimism lies a vision of reality dominated by a blind, insatiable force he termed the **Will**. In *The World as Will and Representation*, Schopenhauer argues that human suffering arises from the endless striving of this will – a force without rational aim, constantly desiring, yet never fulfilled. The world, in his eyes, is a mirror of this restless, irrational force. All being is caught in this cycle of desire and dissatisfaction, and thus existence itself is an error – an affliction best met with resignation or aesthetic detachment.

*Axiological Cosmopoetics*, as introduced in *Lost and Found in the Maze of Desperation*, both absorbs and transforms this diagnosis. The author acknowledges suffering not as peripheral but **ontologically central**. The motif of the **Moral Black Hole** in the book is, in many ways, a cosmopoetic analogue to Schopenhauer’s Will – an existential gravity well that pulls all meaning, purpose, and moral structure toward a point of nihilistic collapse. But where Schopenhauer retreats from this abyss into aesthetic contemplation or Buddhist-like denial of the will, *Lost and Found* proposes a **counterforce**: sacrificial love and axiological alignment. The **falling Morning Star**, emblematic of the morally lucid yet exiled visionary, does not seek to escape the gravity of suffering. Rather, he **descends deliberately**, burning with knowledge, hope, and relational longing. The descent is not toward annihilation, but toward **cosmic ignition**. Here, *Axiological Cosmopoetics* parts ways with Schopenhauer. The author does not negate the Will, but reorients it – toward value, communion, and moral transcendence. This reorientation is embodied in the figure of the **New Eve**, whose decisive act is not renunciation, but **embrace**. She catches the fire of the Morning Star, not to extinguish it, but to magnify and channel it. Her love does not remove desire, as Schopenhauer might recommend, but

rather **redeems it**. In this cosmology, desire – when aligned axially with divine value – becomes the engine of rebirth, not the cause of perpetual torment.

Moreover, *Axiological Cosmopoetics* introduces a relational dynamic absent in Schopenhauer. For Schopenhauer, salvation is solitary: the individual must negate the will within themselves. In contrast, *Lost and Found* insists that **redemption is intersubjective**. The Morning Star cannot complete his metamorphosis alone; he requires another soul's descent into suffering with him – not as pity, but as **metaphysical solidarity**. This redemptive model is close to the Christian kenotic tradition, but reframed through a literary-philosophical lens. Another major point of divergence is in the understanding of **aesthetic experience**. Schopenhauer views art as a temporary escape from the Will – a moment of contemplative peace where the individual becomes pure perceiver. In contrast, the poetics of *Lost and Found* are not escapist but **incarnational**. Poetry becomes a **cosmic voice** crying out from the center of moral desolation. It does not offer solace but burns. Art here is not a window to forget the Will, but a **flame that calls others into communion through shared suffering**. This transformation of poetic function aligns *Axiological Cosmopoetics* with prophetic rather than contemplative literature.

Finally, the metaphysical shift from **will to value** is decisive. Where Schopenhauer sees existence as a tragic consequence of blind will, the author of *Lost and Found* sees it as a **stage for moral evolution**, where the possibility of value is only activated through descent into its apparent negation. The **axiological axis** – the cosmic moral structure upon which the soul aligns – replaces the blind will as the deepest principle of reality. The Morning Star's journey is not to negate existence, but to **ignite it** from within.

Thus, *Axiological Cosmopoetics* reinterprets Schopenhauerian pessimism as a necessary **threshold** rather than an end. The abyss is real, but so too is the light that can emerge from its center – not by retreat, but by relational descent. In this framework, **suffering is no longer only a curse, but the very portal through which the cosmos is revalorized** (Schopenhauer A., 1818).

## 2.2. Eminescu's Romanticism and Cosmic Estrangement

Mihai Eminescu, Romania's national poet and one of the towering figures of European Romanticism, embedded within his poetry a unique tension between cosmic yearning and human limitation. His masterpiece, *Lucașfărul* (The Morning Star), is perhaps the most profound literary expression of this dynamic. It tells the story of Hyperion, a celestial being who falls in love with a mortal woman, Cătălina, and descends to earth only to be rejected. Eminescu's Hyperion embodies the Romantic archetype of the **cosmic outsider** – brilliant, distant, and condemned to metaphysical solitude. In *Lost and Found in the Maze of Desperation*, the figure of the **Morning Star** is a direct literary echo of Eminescu's Hyperion, but also a bold revision. Where Hyperion's love ends in futility, the Morning Star's descent holds redemptive potential – contingent upon whether the New Eve will accept his fire. This interpretive shift signals one of the defining characteristics of *Axiological Cosmopoetics*: the refusal to allow metaphysical longing to wither into tragic alienation. Instead, longing is **fulfilled through sacrifice**, through a cosmic restoration of relation.

Eminescu's Romanticism is steeped in metaphysical solitude. Time, death, and the unreachable beloved are recurrent motifs that mirror a cosmos where the sublime is always adjacent to, but unreachable from, human experience. In *Lucașfărul*, the difference in ontological orders between Hyperion and Cătălina renders intimacy impossible. His eternal, stellar nature cannot be reconciled with her mortal, ephemeral condition. This results not merely in heartbreak, but in **existential disjunction** – Hyperion becomes a witness to humanity, not a participant. The Morning Star of *Lost and Found*, however, is also eternal and luminous, but he does not remain separate. His very essence burns with **the will to relate**, even if it means annihilation. He is not merely misunderstood – he is willing to be destroyed if it might birth something of moral and cosmic value. This turns Eminescu's metaphysical estrangement into a **sacramental descent**. The Morning Star's suffering becomes the **bridge across ontological orders**, not their final severance.

What makes this inversion possible is the figure of the **New Eve**. Where Cătălina remains indifferent and earthbound, the New Eve is invited to become **cosmically conscious** – to recognize the fire and choose to be consumed by it, willingly. The poem *The Mourning of the Worthy Princess* included in the book offers a direct reversal of *Luceafărul*'s melancholia: here, it is the woman who mourns, who searches, who reaches into the void to **catch the falling fire**. This is a profound transformation of the Romantic model: the passive, ethereal muse becomes an **active metaphysical agent**, an equal participant in cosmic reordering. Additionally, *Axiological Cosmopoetics* reconfigures **Romantic melancholy**. For Eminescu, cosmic vastness induces despair – a realization of human smallness and the unattainability of the eternal. In *Lost and Found*, cosmic vastness still produces sorrow, but that sorrow is not paralyzing. It is **catalytic**. The protagonist's lament – "Is the Centre of my Cosmic Axis a Black Hole of Alienation?" – is not rhetorical, but a point of origin. This sorrow contains within it the embryo of transformation. Through this lens, melancholy becomes a **womb** rather than a grave.

Moreover, *Axiological Cosmopoetics* retains the **cosmic orientation** of Eminescu's vision. The stars are not reduced to metaphor; they remain literal, spiritual, and moral coordinates. The eventual emergence of *Homo constellatus*, the "human aligned with the stars," represents the fulfillment of what was only glimpsed in Eminescu's mythos – a human being who not only contemplates the cosmos but **participates in its restoration**. Where Hyperion was cursed with eternal witnessing, *Homo constellatus* is blessed with **eternal communion**. This transformation also alters the function of poetry itself. For Eminescu, poetry often bears witness to irreparable loss. In *Axiological Cosmopoetics*, poetry becomes a **metaphysical instrument**, capable of not only naming suffering, but initiating transfiguration. It does not only elegize – **it resurrects**. The poetic voice in *Lost and Found* is prophetic, not merely lyrical. It speaks from the depths, but toward the dawn.

In summary, the relationship between *Lost and Found* and *Luceafărul* is both homage and revolution. The Morning Star honors the pain of Hyperion, but refuses to accept his fate as final. *Axiological Cosmopoetics* retains the Romantic insight that existence is tragic and beauty fleeting – but insists that the moral imagination can, through love and sacrificial union, **convert tragedy into transformation** (Eminescu M. 1883).

#### "The Old and the New

If it was an Eve who led Adam to stumble,  
 Then let there rise a new Eve to help the new Adam stand.  
 For when the first Adam and Eve fell, they were already one –  
 One soul, one breath, one shared dust of earth.  
 Why?  
 Because Eve is not less than Adam, but his equal in essence,  
 And even more –  
 She is a gift, not a shadow; a mirror, not a servant.  
 Behold, the New Adam shall fall and drown  
 Into the Ocean of Neglect's depths of desperation  
 The New Eve shall descend and seek the man  
 Reviving him; hence finishing the Mission by resuscitation.  
 The New Eve shall reach for the falling Morning Star

Finding him and fusing together in the explosion  
Catching his fire to prevent his vanishing  
Bringing the Light of the world by healing his scar.  
She shall redeem herself by learning to lose,  
As Adam lost without his knowing choice.  
She shall complete the Earthly sacrifice –  
Restoring the stars of fractured mankind,  
By saving the life of the exiled voice.  
Behold, out of ye multitudes of candidates  
Only one shall pass the Moral Race.  
Behold, the First hast become the Last  
And the Last, truly hast become the First.  
To compete means to already lose the race  
And learning to lose means learning to win.  
For it is humility that is the sole path  
To the Divine Father's Heavenly Place.  
Where art thou, Princess of the Constellated Realm,  
For thine Prince is descending into the abyss  
Shining his illuminating light powerfully  
Preparing for the ultimate impact of implosion.  
Behold, thine Prince is gradually dying  
By giving his life to the unwilling ones  
O, weakness of love, why art thou tormenting me  
Not leaving my innocent soul in peace?  
I no longer wish to become cold and return  
To mine cosmic realm of tearful orphanage  
For suffering it is to accept and suffering to reject  
The imaginations of descending to transcend.  
O Divine Creator of all eternity,

Wilt Thou grant me a second breath?  
 Another surgery of sacred rib –  
 To remake the woman of Thy dreaming?  
 O, Creator and Father of all Time  
 Cut into two the temple of mine  
 So that beautiful Temple of Life  
 May be reconstructed like the New Wine.  
 For I fear that no human is willing to  
 Catch fire with me, to experience immortality  
 O, broken and wretched icon of the Divine  
 Why art thou persistent in thine brokenness?  
 Why are thou not willing to return  
 To the Realm of no mourn?  
 Why doth thou consider endless joy  
 Imagination of an immature boy?"

*Literary Commentary on "The Old and the New"*

"The Old and the New" stands as one of the most theologically charged and emotionally raw poems within the corpus of *Axiological Cosmopoetics*. Its central thrust is a bold reimagining of the Edenic myth – one that does not merely seek to reinterpret Genesis but to **redeem it**. Here, the poem presents a new archetypal drama: not the fall of the first Adam and Eve, but the potential for a **redemptive reunion** of the New Adam and New Eve. The poem is a cosmic plea for healing, mutual sacrifice, and restoration of existential balance.

The first stanza reframes the classical blame often attributed to Eve: "If it was an Eve who led Adam to stumble, / Then let there rise a new Eve to help the new Adam stand." Rather than falling into misogynistic tropes, the speaker insists that Eve was never inferior to Adam. She is "a gift, not a shadow; a mirror, not a servant." This line reasserts a deeply ontological and spiritual equality – aligning with Mircea Eliade's notion of **primordial unity**, but pushing further by suggesting that redemptive action must come through **voluntary descent into suffering**, not hierarchical dominance or passivity.

The second movement of the poem elevates the idea of moral interdependence. The New Eve is envisioned as descending into "the Ocean of Neglect" to catch and revive the falling Morning Star – clearly an allusion to the isolated thinker or prophet figure. Her act is not ornamental; it is **salvific**. The Morning Star cannot survive without her fire-catching love. In this, the poem suggests that no spiritual transformation is possible without the **other**, and particularly, without feminine courage and empathy.

The third section uses eschatological language – "only one shall pass the Moral Race" – to intensify the stakes. The path to moral ascent is revealed not through achievement or pride but through **humility and sacrificial loss**. To "learn to lose" is framed not as failure but as the highest form of ontological victory. This evokes a Cioranian logic of anti-heroism, while simultaneously

challenging it by positing redemptive union as the answer to despair. The speaker's rhetorical questions in the latter stanzas reveal growing emotional vulnerability. The New Adam, described as the "Prince of the Constellated Realm," is imploding from love unreciprocated. His lament – "O, weakness of love, why art thou tormenting me?" – captures the poem's core paradox: that **divine love is excruciating because it demands total exposure**, without guarantee of return. The speaker's plea for a "second breath" and "another surgery of sacred rib" is not a mere romantic longing but a theological request for re-creation – one that echoes Genesis yet carries modern existential weight.

The poem ends on an unresolved tension. The speaker, a soul burning with transcendent yearning, fears that "no human is willing to catch fire" with him. This final existential doubt elevates the poem from mythic retelling to a living cry for the restoration of moral eros and cosmic communion. In this, *The Old and the New* enacts the essential tension of *Axiological Cosmopoetics*: the broken soul's hope that divine order can be restored – not through doctrine, but through **wounded, willing love** (Cioran E. M., 1973).

### 2.3. Arghezi's Symbolism and Sacred Filth

Tudor Arghezi, one of Romania's most complex and influential poets, carved a unique poetic path through the spiritual and moral contradictions of modern life. His work is often classified under Symbolism, but his aesthetic stretches beyond mere form into a deeply **sacramental vision of decay and redemption**. In works like *Flori de Mucigai* ("Flowers of Mildew"), Arghezi elevates filth and suffering into sites of hidden sanctity. This theology of paradox – where rot births roses and profanity conceals sacredness – provides a crucial interpretive key for understanding *Lost and Found in the Maze of Desperation* and the metaphysical current it advances: *Axiological Cosmopoetics*. Arghezi's central poetic innovation is his belief that the Divine does not live apart from the world's ruin but **within it**. This radical immanence runs parallel to the descent of the **Morning Star** in *Lost and Found*, who deliberately enters the broken, neglected, morally chilled world – not to escape or judge it, but to **redeem it from within**. Arghezi wrote of poems "taken from prisons and from the dirt under nails." Similarly, *Lost and Found* is written not from the comfort of celestial contemplation but from the **depths of the Moral Black Hole** – where abandonment, alienation, and despair threaten to obliterate identity and meaning.

Yet, just as Arghezi found **sacred flowers blooming from decay**, the author of *Lost and Found* insists that existential suffering can become the soil of **moral transformation**. The New Eve does not save the Morning Star by lifting him out of the world. She joins him within it, in the filth and fog, and **burns with him**. Their union is not antiseptic or idealized – it is stained with blood, tears, ash, and longing. The book's imagery of "tears on a bed of isolation," and "a grave already surrounded by fleeting specters" echoes Arghezi's use of **corrupt imagery to signal spiritual tension**. Where Arghezi employs religious language to explore earthly struggle, *Axiological Cosmopoetics* uses cosmic metaphors to do the same. The Moral Black Hole is both a **symbol of spiritual entropy** and a **real ontological force** that consumes moral structure and human warmth. Yet, it is in the very center of this black hole – the worst site of moral decay – that the possibility of rebirth arises. Like Arghezi's prison flowers, the book's poetry grows from confinement and decay into **existential defiance**.

Theologically, Arghezi oscillates between belief and blasphemy, reverence and rebellion. This dialectic is preserved and expanded in *Lost and Found*, particularly in the narrator's spiritual address to the Divine:

"O, Creator and Father of all Time  
Cut into two the temple of mine  
So that beautiful Temple of Life  
May be reconstructed like the New Wine."

This prayer is both a **plea and a protest**, a cry for spiritual surgery in a cosmos where moral order has disintegrated. The author does not ask to be released from his suffering – he asks to be **rebuilt through it**. Arghezi would recognize this impulse: not a rejection of God, but a demand for a more visceral, embodied form of grace.

Another important parallel is **the role of language itself**. Arghezi viewed poetic language as a tool of transmutation – capable of turning mud into gold, profanity into prayer. *Axiological Cosmopoetics* adopts this view but universalizes it: language becomes not just a tool of human self-expression but a **cosmic substance**, an energy that bridges the seen and unseen. The poetic cries throughout *Lost and Found* are not merely symbolic; they are **ontological events** – tears that reconfigure reality, laments that tear open space for light. Moreover, both Arghezi and the author refuse to offer easy resolutions. *Flori de Mucigai* ends not with triumph but with a bruised form of endurance. Likewise, *Lost and Found* never promises utopia. Even the New Eden, the realm of *Homo constellatus*, arises not from conquest but from **cruciform love** – a love that has suffered, died, and been transfigured. Redemption does not erase the pain – it **enshrines it**.

Lastly, both authors exhibit a prophetic function. Arghezi's poetry is not merely personal – it speaks to a larger **moral crisis in modernity**, a world where religious language has been hollowed out but not replaced. *Axiological Cosmopoetics* picks up this prophetic mantle, offering not a doctrinal solution, but a **literary and metaphysical confrontation** with the spiritual bankruptcy of an indifferent world. In doing so, it turns the decay of meaning into a sacramental moment of reconstitution. Likewise, *Lost and Found in the Maze of Desperation* could stand as a **spiritual heir to Arghezi**, but one that trades ecclesiastical imagery for cosmic architecture, and urban grime for metaphysical storms. Where Arghezi finds the sacred in mildew, *Axiological Cosmopoetics* finds it in **black holes, burned stars, and orphaned galaxies** – yet both arrive at the same conclusion: **the sacred is born not in heaven, but in hell willingly entered** (Arghezi T., 1955).

#### “A dialogue with mine guardians of sleep

Behold, I have now lost all mine power

I am in mine small room, it is over

As I let mine breath and eye closure take

Full control; Behold, I can see a long haired figure

Standing beside me, watching over my malady

On mine bed, rained with tears of isolation

Hast mine time come, hast mine dark room turned

Into a grave, already surrounded by fleeting specters

Behold, I hear a serenade of whispers in my wall

I can smell dark currents coming from above

Behold, mine room hast become a place of the dead

Surrounded by corrosive breaths, dust and silent ghosts

O, Grim Reaper, is that thou?

Why hast thou come to watch

Over my soul of that cosmic orphan  
So unwanted by the world and loved  
By the shadowy visitors beyond the wall?  
O, long haired figure, why art thou watching  
And behaving as a sleep guardian  
What hast I done to deserve such a visit  
An offer of coffee from one that may ask  
For mine soul to emigrate tonight.  
O, long haired figure, art thou Grim Reaper  
Or art thou a rescuer, watching over mine  
Broken and shattered heart into countless pieces  
Is thine hair dark or blonde; Behold, I cannot see  
The room is too dark and mine sight is fading  
Art thou a Princess caring for my wellbeing?  
Hast that knock on the door finally arrive  
The one in a million, for sharing our cover  
To drive out the unseen menace and its spectators  
To transform the room into a Heavenly bosom  
Shining the eternal light after the collapse  
Of the ever-suffering Morning Star?  
Or is that knock on the door yet another  
Bothering, shallow well being check;  
Yet another push, brutally executed  
Into that dark, bottomless pit  
Of sleeplessness and despair.  
O, when my soul may finally rest?  
Behold, I manage to open mine eyes a bit  
But the figure again hast vanished indeed  
O, what shattered dreams I have

How lost mine last hope seems to be!

What hast I done to deserve this final sentence

Of damnation by descent into this Earthly existence?"

Literary Commentary on "A Dialogue with Mine Guardians of Sleep"

"A Dialogue with Mine Guardians of Sleep" is a haunting poetic soliloquy that dramatizes the existential isolation and spiritual exhaustion of the speaker on the cusp of sleep – or perhaps death. Situated within the broader cosmopoetic vision of *Lost and Found in the Maze of Desperation*, the poem plunges us into a liminal space where the lines between waking and dreaming, mortality and transcendence, presence and absence, collapse. Like a metaphysical chamber drama, it plays out entirely within the confines of a single, dark room, but gestures toward the infinite – both celestial and infernal.

The poem begins with physical and spiritual resignation: "Behold, I have now lost all mine power." The archaic diction ("mine" rather than "my") evokes the solemnity of biblical lament or medieval prayer, signaling that this is no ordinary insomnia, but a spiritual trial – an existential Gethsemane. The speaker, on a bed "rained with tears of isolation," is not merely tired; he is emptied, dissolved into a state of profound metaphysical vulnerability. The room, formerly a place of rest, now morphs into "a place of the dead," suggesting that sleep may be a metaphor for death, or at least for psychic descent. Throughout the poem, the long-haired figure—ambiguous and enigmatic – stands watch. The poem's central tension lies in the identity of this visitor. Is it the Grim Reaper or a celestial rescuer? A feminine presence, a Princess, or a soul-collecting shadow? This ambiguity mirrors the speaker's own uncertainty about his worth and fate: is he being punished, rescued, or simply forgotten? This figure may represent what Carl Jung might call the *anima* – the feminine presence of the unconscious, who, if integrated, can lead the soul to wholeness. Yet the speaker cannot discern her form – "Is thine hair dark or blonde; Behold, I cannot see" – thus heightening the motif of spiritual blindness amid seeking.

The motif of the "knock on the door" is doubly symbolic. It may signify salvation, divine visitation, or the arrival of love and companionship – perhaps the New Eve of previous poems. But just as plausibly, it represents bureaucratic cruelty and societal indifference, alluded to in the line "another push, brutally executed." This line, paired with "shallow well being check," directly evokes the speaker's experience of **institutional abandonment**, perhaps medical or social, reinforcing the theme of being seen only when one is dying – or too late to help. The dialogue becomes more internalized toward the poem's conclusion, where vision fails and the "figure again hast vanished." Here, the final stanza crystallizes the poem's theological cry: "What hast I done to deserve this final sentence / Of damnation by descent into this Earthly existence?" This despair recalls Cioran's aphoristic pessimism and the "tragedy of birth" he so often articulated – being thrust into a world that cannot comprehend or cradle the spiritually awake.

Yet in the poem's very articulation of suffering, there is latent hope. The presence of "guardians," ambiguous as they are, implies that something – divine, mysterious, perhaps love itself – still watches over the isolated soul. That this is a dialogue, not a monologue, affirms the possibility of encounter, of redemption. The poem does not offer resolution, but it offers *presence* – a flicker of recognition in the abyss. In this manner, "A Dialogue with Mine Guardians of Sleep" exemplifies the spiritual and poetic signature of *Axiological Cosmopoetics*: not the denial of despair, but its transformation into sacred address.

#### 2.4. Cioran's Aphoristic Despair and Redemptive Lucidity

If Emil Cioran is the literary architect of metaphysical despair, then *Axiological Cosmopoetics*, as articulated in *Lost and Found in the Maze of Desperation*, is a radical reinterpretation of that despair – not by negating it, but by entering its vortex and transmuting it into moral significance. Cioran, in

works such as *The Trouble with Being Born* and *A Short History of Decay*, strips away the illusions of progress, meaning, and even memory, to expose the void at the heart of existence. He invites us to contemplate not the tragedy of death, but the affliction of having ever been born. This spiritual exhaustion finds many echoes in the tone and content of *Lost and Found*. The narrator, like Cioran's speaker, is crushed by an almost unrelenting lucidity – a hyper-awareness of **human futility, cosmic silence, and existential isolation**. The question “Is the Centre of my Cosmic Axis a Black Hole of Alienation?” could easily sit among Cioran's aphorisms, encapsulating the despair of feeling not only invisible, but ontologically misplaced.

However, the critical distinction is what the author of *Lost and Found* does with this despair. For Cioran, awareness leads to paralysis; for *Axiological Cosmopoetics*, it leads to **sacrifice and moral ignition**. The book does not resolve the pain; it intensifies it – but does so with the purpose of forging a *new kind of moral being*. While Cioran writes of withdrawal and aesthetic nihilism, the narrator of *Lost and Found* offers a pathway beyond: the descent into the **Moral Black Hole** is not a retreat, but a redemptive act.

Consider the poetic voice that pleads:

“O, when my soul may finally rest?”

In Cioran, this would mark the end of the metaphysical dialogue – a weary sigh before dissolving into oblivion. But in *Lost and Found*, this same sigh becomes a **call to the New Eve**, a metaphysical counterpart capable of catching the speaker's fire before he vanishes. Here, despair does not close the system; it opens it. Despair becomes a **signal**, a final flare launched toward the other who might choose to respond. This is a significant deviation from Cioran's universe, where no one comes, and silence reigns eternally. Moreover, Cioran's prose is famously aphoristic – fragmented, elliptical, often deliberately inconclusive. *Axiological Cosmopoetics* retains the **aesthetic of fragmentation**, yet orients it differently. The poetic interludes, cries, and dreamlike soliloquies in *Lost and Found* mimic the breakdown of narrative and logic found in Cioran, but rather than mirror incoherence, they signal **ontological rupture** – a necessary disintegration of ego before rebirth. This is suffering not as collapse, but as crucifixion. Where Cioran accepts suffering as a static condition, the author reframes it as a **dynamic metamorphosis**. A particularly striking contrast lies in their view of **language and voice**. For Cioran, language is both a prison and a performance – a way of whispering into the void with style. In *Lost and Found*, language becomes **incendiary**. Words are not whispers but flames. The narrator's poetic voice is not content with personal revelation; it seeks **cosmic participation**. The New Eve is summoned not through reason, but through a resonance that is linguistic, emotional, and metaphysical.

The ethic of *Axiological Cosmopoetics* is also fundamentally different. Cioran's work flirts with moral relativism – a sense that no value can withstand prolonged scrutiny. *Lost and Found*, however, postulates the existence of **ontological value** – an inner axis that, even in despair, orients the soul toward the good, the beautiful, and the relational. This is a form of **axiological realism**: values are not psychological constructs, but structural features of the moral universe. Cioran's lucidity isolates; *Axiological Cosmopoetics* transforms lucidity into **moral invitation**. This is most clearly seen in the figure of the **New Eve**, whose role in *Lost and Found* is to answer what Cioran would have deemed unanswerable: the suffering of the lucid. She does not rationalize the pain or solve the paradox. She **enters it**, and by doing so, creates the only viable alternative to Cioran's silence: **shared suffering** that generates new meaning. This is not optimism – it is **redemptive realism**, grounded in the belief that even the deepest despair can become fertile soil if entered with love.

In this way, *Lost and Found in the Maze of Desperation* does not reject Cioran – it **fulfills him**. It walks with him to the very edge of metaphysical collapse, then chooses to leap **not into oblivion**, but into **sacrificial communion**. Cioran believed clarity condemned; *Axiological Cosmopoetics* believes clarity crucifies – and then **resurrects** (Cioran E. M., 1934).

### **“Wandering through the Land of Nowhere as a Nobody**

Me and the other cosmic orphans  
Wandering from Earthly edge to edge  
On the lonely shores of the blue ocean  
From the end of the world to its beginning  
Where has the world vanished  
The areas of beauty are desolated.  
They have forgotten what life is  
They have forsaken the life seekers.  
Jumping from metal bird to metal bird  
Speeding from sound portal to sound portal;  
We seek to obtain approval of registration  
For an emotional orphanage of a nation.  
Behold, nothing is in my front  
Still, nothing is behind my want  
Space and edges are above me  
Edges and space are underneath.  
I am wandering, stripped from mine temple;  
With the bare feet of mine soul  
I can see oceans of blocks  
And seas of modern neanderthals.  
Who chose to lose their status luminatus.  
I am unable to open a mouth  
And tune any human vocal cords  
For mine temple has been stolen  
And mine cap of communion shattered.  
I am only able to calligraph lyrics  
And send them in the areas of intersection  
Lacking any trace of natural communion

O, will the sighted ones ever see?  
Behold, I am nothing and have come nowhere.  
I have reached that feared point of singular.  
Neither male, nor female;  
Neither Mars, nor Venus  
Neither human, nor animal;  
Neither Sapiens, nor Neanderthal  
But I am only of Earthly soil  
I am from all of thine's future  
Not limited by metal border  
Behold, my mind is burning  
From my heart's continuous boil;  
My heart is inflamed,  
From my mind's neglect.  
For I am nowhere and nobody I am.  
When the mountain's Womb shakes  
When the floodgates of the Cervix open  
When that third time out-breaks  
The land shall become that Maternal, Divine Garden  
Promised to the faithful, tearful ones for centuries  
Behold, it shall occur when the mountain birth-water breaks.  
I hunger,  
For the bread of human communion.  
Behold, there is neither past, nor future  
Reality seems to have been ruptured  
On the summit edge to imperception  
I will receive that long-desired succession."

Literary Commentary: "Wandering through the Land of Nowhere as a Nobody" by Theodor-Nicolae Carp

Theodor-Nicolae Carp's "Wandering through the Land of Nowhere as a Nobody" presents a haunting meditation on spiritual displacement in the contemporary world, weaving together themes of exile, technological alienation, and apocalyptic rebirth. The poem functions as both a personal lament and a prophetic vision, chronicling the speaker's journey from cosmic orphanhood to the threshold of divine transformation.

### Spiritual Exile and Modern Displacement

The poem opens with the striking image of "cosmic orphans" wandering "from Earthly edge to edge," immediately establishing the speaker's condition of fundamental homelessness. This is not merely geographical displacement but ontological exile – a severing from the very fabric of meaningful existence. The phrase "cosmic orphans" suggests abandonment on a universal scale, positioning the speaker among those cast adrift from both earthly belonging and divine connection. Carp's geography is deliberately paradoxical: the wanderers move "from the end of the world to its beginning," suggesting a cyclical journey that transcends linear time and space. This circular movement reflects the spiritual limbo in which the speaker exists, unable to find a fixed point of reference or meaning. The "lonely shores of the blue ocean" evoke both the physical boundaries of the earth and the metaphysical boundaries of human experience, where meaning dissolves into uncertainty.

### Technological Dehumanization

The poem's critique of modernity emerges through its technological imagery. The "metal birds" and "sound portals" represent the mechanical means by which contemporary humanity attempts to achieve connection and transcendence, yet these artificial constructs only perpetuate the speaker's alienation. The seeking of "approval of registration / For an emotional orphanage of a nation" satirizes bureaucratic attempts to institutionalize human suffering and connection, reducing profound spiritual need to administrative procedure. Most powerfully, Carp introduces the "seas of modern neanderthals" who have "chosen to lose their status luminatus." This image suggests a voluntary regression, a deliberate abandonment of enlightenment or spiritual awareness. The neanderthals represent humanity's choice to forfeit its higher nature, creating the very conditions that produce cosmic orphans. The Latin phrase "status luminatus" (luminous status) implies a fall from grace, a turning away from divine light.

### The Dissolution of Identity

Central to the poem's philosophical architecture is the speaker's experience of ontological dissolution. The declaration "I am nothing and have come nowhere" signals arrival at what the speaker terms "that feared point of singular" – a neologism that combines "singular" with perhaps "lair," suggesting both uniqueness and hiddenness. This point represents the complete breakdown of conventional categories of identity. The litany of negations that follows – "Neither male, nor female; / Neither Mars, nor Venus / Neither human, nor animal" – echoes mystical traditions where the soul must be stripped of all defining characteristics to achieve union with the divine. Yet this is not presented as liberation but as terrifying emptiness. The speaker exists in the liminal space between categories, embodying what anthropologist Victor Turner called "liminality" – the threshold state where normal social structures dissolve.

### The Stolen Temple and Broken Communion

The recurring motif of the stolen temple serves as the poem's central metaphor for spiritual violation. "Mine temple hast been stolen / And mine cap of communion shattered" suggests both personal violation and the broader destruction of sacred space in modernity. The archaic language ("mine," "hast") evokes biblical or medieval sources, positioning this loss within a longer historical trajectory of spiritual decline. The speaker's reduction to "caligraph lyrics" represents a desperate

attempt to maintain connection through the written word when direct communion has been severed. This meta-poetic moment acknowledges the poem itself as an artifact of this broken communion – a message cast into “areas of intersection” in hope that “the sighted ones” might receive it.

### Apocalyptic Birth and Renewal

The poem’s final movement shifts dramatically from lament to prophetic vision. The imagery of maternal birth – “When the mountain’s Womb shakes / When the floodgates of the Cervix open” – transforms the landscape itself into a divine feminine principle preparing for delivery. This represents a radical reimagining of apocalypse not as destruction but as cosmic birth. The “Maternal, Divine Garden” promised to “the faithful, tearful ones” recalls the Garden of Eden while suggesting something new – a return that is simultaneously a progression. The repetition of “Behold” throughout this section adopts prophetic register, positioning the speaker as witness to future transformation.

### The Romanian Context: Carpathian Prophecy

Carp’s invocation of mountain birth-waters breaking carries particular resonance within the Romanian geographical and cultural context. Romania’s defining geographical feature, the Carpathian Mountains, has historically been both protector and potential destroyer – a maternal presence that could nurture or devastate. The poet’s reference to “that third time out-breaks” suggests a prophetic sequence, where a third major seismic event would trigger the rupture of river dams throughout the Carpathian range. This imagery transforms Romania’s vulnerability to earthquakes from natural disaster into spiritual metaphor. The country’s history of devastating seismic events – most notably the 1977 earthquake that killed over 1,500 people – provides a concrete foundation for Carp’s apocalyptic vision. Yet the poet reimagines this potential catastrophe as cosmic birth: the rupturing of Carpathian dams becomes the breaking of divine birth-waters, releasing not destruction but renewal across the Romanian landscape.

The geographical specificity grounds the poem’s universal themes in particular soil. Romania itself becomes the womb preparing for transformation, with the Carpathians serving as the cervix through which new spiritual reality will emerge. This reading positions the Romanian people as both the “faithful, tearful ones” who have endured historical suffering and the inheritors of the promised garden. The floods that would devastate the physical landscape paradoxically herald the spiritual renewal of the homeland – a death and resurrection enacted on national scale.

### Language and Form

Carp’s language oscillates between contemporary vernacular and archaic biblical diction, creating a temporal dissonance that mirrors the speaker’s displacement across time and space. The irregular rhythm and varied line lengths reflect the speaker’s fragmented consciousness, while moments of repetition (“Behold,” “Neither...nor”) create incantatory effects that elevate the poem toward prayer or prophecy. The poem’s structure mirrors its thematic movement from wandering to arrival, dissolution to reconstitution. Early stanzas emphasize circular, repetitive movement, while later passages build toward climactic revelation. This formal progression embodies the spiritual journey from exile toward the possibility of return.

### Summary

“Wandering through the Land of Nowhere as a Nobody” ultimately presents a vision of spiritual crisis that contains the seeds of its own resolution. The speaker’s journey through the wasteland of modernity leads not to despair but to the threshold of transformation. Carp suggests that only by fully experiencing displacement and dissolution can one prepare for the coming rebirth – both personal and cosmic. The poem stands as both warning and promise, chronicling the dark night of the contemporary soul while pointing toward the dawn of renewed communion.

### 2.5. Blaga's Horizon and the Transcendental Fire of Axiological Cosmopoetics

If Cioran is the chronicler of metaphysical exhaustion, then Lucian Blaga is the visionary of metaphysical longing. His "mioritic space" and his theory of horizons of mystery offer a vital bridge toward understanding the spiritual scaffolding of *Lost and Found in the Maze of Desperation*. While Cioran spirals inward, Blaga opens outward – toward transcendence, myth, and a sacral architecture of meaning. In this sense, Axiological Cosmopoetics can be read as a convergence of both: the lucidity of despair (Cioran) transfigured by the poetic metaphysics of mystery (Blaga).

Blaga's *The Divine Differentials* and *The Trilogy of Culture* articulate a vision in which humanity's role is to creatively deepen mystery, not dominate it. In *Lost and Found*, this vision undergoes a radical transfiguration: the narrator's descent into the "Moral Black Hole" confronts not the promise but the peril of *Luciferic Knowledge* – the apogee of the human Fall, rooted in the primordial seduction of "the knowledge of good and evil." Far from being a gnostic ascent, this moment is revealed as the turning point in cosmic disobedience, where human reason reaches its most brilliant and most damning distortion. This Luciferic midpoint of the Black Hole is not redemptive, but terminal – until it collapses. It is precisely from this collapse that *Holy Forgetfulness* emerges: not ignorance, but a sanctified purification of consciousness. The elect are not annihilated but *metamorphosed* into *Homo constellatus* – the new human capable of connecting the visible and invisible, the temporal and the eternal, pain and transcendence.

Blaga's stylistic dualism – between the lucidity of philosophical exposition and the opacity of poetic evocation – is also mirrored in the oscillating structure of *Lost and Found*. The interleaving of aphorism, allegory, and visionary dialogue closely echoes Blaga's own fusion of rational and symbolic thought. For both authors, language is a metaphysical tool: it does not merely describe, it evokes; it does not define, it reveals. The idea of creative sacrifice, a central motif in Blaga's metaphysics, finds direct analogues in the cosmopoetic ethic of the narrator. Where Blaga describes Luciferic Knowledge as part of the creative tension with the transcendent, *Lost and Found* reconfigures that tension as a spiritual crucible. The narrator's suffering is not a passive existential condition (as in Cioran), but a cruciform passage: it marks the annihilation of the Luciferic illusion and the birth of a new moral ontology. It is through this descent that the New Eve emerges – not as theological symbol but as axiological presence. She is the catalyst for transformation, not through knowledge, but through sacrificial co-suffering.

Moreover, Blaga's view of the anonymity of cultural creation – the idea that the individual becomes a vessel for metaphysical expression beyond the personal ego – is directly relevant to the narrator's ontological depersonalization. The speaker in *Lost and Found* becomes a mythopoetic axis, a liminal figure who channels both the pain of fallen existence and the call to moral transcendence. This sacrificial axis, while individual in suffering, is cosmic in purpose – a concept deeply rooted in Blaga's ontological categories. The poetic invocation to the New Eve, then, can be read through Blaga's idea of transcendent communion. She is not a romantic object, but an ontological necessity – a co-bearer of mystery. Just as Blaga insists on the metaphysical completeness of the human being, constituted not merely by reason but by myth and eros, so too does *Lost and Found* frame the New Eve as the only adequate response to despair: not a psychological consolation, but an axiological revolution.

In summary, Axiological Cosmopoetics does not merely echo Blaga—it fulfills him. Where Blaga theorizes the sacred horizon, *Lost and Found* walks into it. Where Blaga maintains a reverent distance from mystery, the narrator burns within it. This is not the pursuit of knowledge for its own sake, but its surrender in the fire of transformation. If Cioran tears down illusion and Blaga opens the sacred, Axiological Cosmopoetics builds a bridge – flaming, fragile, and moral – between despair and the divine (Blaga L., 1919).

### 2.6. Eliade's Sacred Myth and Archetypal Return

Mircea Eliade, the historian of religions and mythologist par excellence, dedicated his life's work to recovering the **archetypal patterns of sacred time, space, and human becoming**. In his seminal

texts such as *The Myth of the Eternal Return* and *Patterns in Comparative Religion*, Eliade emphasized the cyclical, symbolic structure of sacred history – a perpetual movement between **fall and renewal, descent and resurrection**. It is within this cosmological and anthropological framework that *Axiological Cosmopoetics* finds not only support, but prophetic continuity. At the heart of Eliade's thought lies the distinction between **profane time**, the linear and meaningless flow of secular history, and **sacred time**, which is regenerative, archetypal, and ritually accessible. In *Lost and Found in the Maze of Desperation*, this distinction animates the entire metaphysical structure. The descent of the **Morning Star** into the Moral Black Hole is not only a personal breakdown; it is an **archetypal repetition** of the sacred fall – a reentry into the chaos preceding cosmic (re)creation. As Eliade might say, it is the mythic moment when **order is dismantled to be remade**.

The very shape of *Axiological Cosmopoetics* is thus mythic in Eliadean terms: its poetic cry is not simply autobiographical – it is **ritualistic**. Each lament, each invocation of alienation, each appeal to the Divine or the New Eve becomes a sacred utterance aimed at **restoring ontological grounding**. The narrator stands not only in despair but in **sacral collapse** – the twilight of a dying world, waiting for **hierophany**: a rupture in ordinary time that reveals the divine. In this context, the **New Eve** is not merely a literary figure but a *hierogamy* – a sacred counterpart, fulfilling the archetype of redemptive union. Her role echoes mythic feminine figures across traditions: the Shakti in Hindu Tantra, the Sophia of Christian Gnosticism, and the Shekhinah in Jewish mysticism. But in *Lost and Found*, the New Eve is not divine by nature – she becomes divine **through sacrifice**, thereby reaffirming Eliade's notion that the sacred is **not a static property**, but a mode of being achieved through initiation.

The emergence of **Homo constellatus** – the star-aligned human – is the clearest fulfillment of Eliade's vision of **mythic return and cosmic integration**. This new being is not a break from the past but a **restorative fulfillment** of humanity's original design: a creature fully situated within the cosmic drama, conscious of moral value, aligned with the divine rhythm of the universe. This is, in Eliade's terms, the restoration of sacred anthropology. The human is no longer fragmented by history or psychology; they are once again **centered** – both literally (axis mundi) and metaphysically. Eliade's studies of sacred geography, such as the **Center**, the **mountain**, or the **temple**, also find symbolic echoes in the book. The narrator's recurring reference to the "Cosmic Axis" – which he fears has become a Black Hole – alludes to Eliade's belief in the **centrality of vertical structure** in sacred space. But unlike traditional cosmologies where the axis remains firm, here the axis is wounded, inverted, or imploding. This image of collapse is not a rejection of the sacred but a signal that **re-sacralization is needed**. The plea is not for escape, but for **cosmic surgery**.

Furthermore, Eliade's concept of **initiation** – a death and rebirth process that leads from profane to sacred life – is dramatized across the entire poetic journey of *Lost and Found*. The Morning Star does not merely suffer; he is **initiated through suffering**. His descent is not passive endurance, but **mythic trial**. When he is eventually caught by the New Eve's fire, their union enacts a **cosmic hieros gamos** – a redemptive marriage that triggers the emergence of the New Eden and the reconstitution of sacred order. Even the very **language** of the book reflects Eliade's emphasis on **sacral symbolism**. Phrases such as "catching fire," "evaporating into the unseen," and "reconstructing the temple" are not just metaphors – they are **ritual acts** in literary form. The poetry serves the function of **liturgical incantation**, aimed not merely at expression but at **transformation**.

Perhaps most importantly, *Axiological Cosmopoetics* resurrects Eliade's fundamental claim: that **myth is not a lie**, but a mode of **accessing truth deeper than empirical history**. The Morning Star is no historical figure, but he is no less real for that. He represents the mythic core of the human soul – a soul that has forgotten its sacred orientation and must be **realigned through suffering, memory, and love**. In this way, *Lost and Found* becomes not a mere allegory, but an **archetypal map**. It invites its readers not to observe, but to **undergo**. It is not content to offer commentary on despair – it aims to **restore the sacred patterns of being** through cosmopoetic utterance. In doing so, it fulfills Eliade's deepest conviction: that the sacred is never lost – only **awaiting reactivation** (Eliade M., 1956; Stewart J., 2015).

### 2.7. *The Ontology of Ignition: Collapse as Cosmopoetic Redemption*

In Chapter 5, *The Supernova Overcoming the Black Hole from Within*, the author executes the fullest expression of Axiological Cosmopoetics: collapse as sacred ignition. The protagonist and the New Eve descend into the heart of the Moral Black Hole, not to escape or resist it, but to surrender to it entirely. This surrender is not defeat, but transfiguration. In metaphysical terms, the collapse into singularity becomes the precondition for supernova – an implosion that births existential light. This moment resonates deeply with Mircea Eliade’s theory of sacred time and initiatory trials. The Black Hole is the mythic underworld – where symbolic death precedes rebirth. Yet the uniqueness of this cosmopoetic moment lies in its **ontological inversion**: salvation does not arrive from above, but from within. The protagonists’ surrender catalyzes a divine combustion, an eruption that rewrites the gravitational script of despair.

Philosophically, this echoes Schopenhauer’s notion of the will transcended – but where Schopenhauer opts for negation, the author offers ignition (Migotti M. 1995). Emotionally, it evokes Cioran’s abyss of despair – but where Cioran sees paralysis, the author enacts resurrection. The Morning Star is not saved from falling – he is saved **in falling**, by the New Eve whose descent fuses love with entropy. The imagery of ignition, implosion, and ontological lightburst exemplifies a literary theology of meaning under pressure. The protagonists are not “healed,” but **reassembled**; their wounds do not close, but burn with moral luminosity. The supernova does not destroy the Black Hole – it **reprograms** it. It renders darkness luminous from within.

Thus, *Axiological Cosmopoetics* moves beyond catharsis or romantic transcendence – it asserts that meaning, when forged in descent, becomes unerasable. The final verses “She shall redeem herself by learning to lose...” are not symbolic closure, but existential ignition. The fire of meaning does not arrive despite suffering; it **erupts from its center**. The metaphysical climax of *Lost and Found in the Maze of Desperation* hinges on an ignition that defies classical resolution. By situating the supernova not above the black hole but within it, the work establishes a cosmopoetic logic in which redemption emerges not from avoidance of darkness, but from its sacramental inhabitation. In this reading, entropy is not a closing bracket but an unsealed aperture – a spiritual dilation.

With the addition of the *Axiomatic Declaration* and prelude chapter, this ignition now unfolds within a **trifold sacred architecture**:

- The **Temple of Biology** as vessel for incarnate fire
- The **moral black hole** as metaphysical crucible
- And the **New Eve** as catalytic presence who transforms implosion into re-creation

What was once only symbolic now acquires ontological realism. The protagonists’ descent is not aesthetic – it is theological, emotional, and cosmic. Their mutual implosion does not dissolve them; it transfigures the field itself. Ignition thus becomes an ontological reprogramming of collapse – a luminous reversal at the brink of irreversible loss.

#### Geographic Revelation and Embodied Cosmology

Seen through the expanded symbolic geography of the book, this ignition does not occur in abstract metaphysical space, but along a **sacred anatomical route through Romanian soil** itself. The Morning Star’s descent – mirrored in the literary-historical journeys of Eminescu and Carp from Bukovina and Moldova to the south – follows a symbolic passage through **the spiritual ovaries of Bukovina and Maramureș, the uterine memory of national consciousness**, and finally **the seismic cervix of Vrancea**, where Earth trembles with the contractions of a moral rebirth. Thus, the ontological ignition in Chapter 5 is not just the result of spiritual bravery or metaphysical commitment – it is **echoed by the Earth’s own architecture**, suggesting that the cosmos participates in the drama of moral regeneration. As a result, the protagonists do not only rewrite the inner gravitational pull of despair – they **realign the sacred geometry of human becoming**.

This is the logic of Axiological Cosmopoetics: collapse is not merely endured; it is **entered, consecrated, and reborn** – through ignition, geography, and communion.

## 2.8. *The New Myth of Redemption: Axiological Cosmopoetics in Full*

The previous sections have traced *Axiological Cosmopoetics* through five intellectual lineages – Schopenhauer’s pessimism, Eminescu’s Romantic estrangement, Arghezi’s symbolic descent, Cioran’s lucid despair, Blaga’s poetic metaphysics of mystery and Eliade’s sacred mythic structure. But the significance of *Lost and Found in the Maze of Desperation* does not lie only in the echoes it carries. Its originality rests in its **synthesis** – its construction of a **new literary and metaphysical current** that does not merely borrow from the past but transmutes its fragments into a coherent cosmological vision of human redemption. This new current proposes nothing less than a **myth of revalorization** in an age of moral entropy. In a post-secular, post-meaning world, *Axiological Cosmopoetics* contends that suffering, love, and metaphysical longing are not residual religious instincts, but **ontological structures** – conditions through which meaning becomes possible again. The *Moral Black Hole* is not metaphor – it is an **axiological crisis** that threatens to collapse the moral axis of the soul and the world. Against this, the poem proposes an **ontological re-alignment**: the journey from dissolution to convergence, from invisibility to constellation.

At the center of this myth stands the **relational model of redemption**. Schopenhauerian renunciation, Cioranian silence, or even Eminescian longing are reinterpreted through the lens of sacrificial encounter. The Morning Star’s descent becomes possible not because he is unaware of the danger, but because he knows that only in burning – and in being *seen* – can he transform his suffering into salvation. The New Eve, in catching his fire, completes the metaphysical circuit. Their union, marked by mutual sacrifice and ontological resonance, initiates the **birth of the New Eden**. What emerges is not only a new human being (*Homo constellatus*), but a new kind of literature. *Axiological Cosmopoetics* fuses **metaphysical depth with poetic architecture**, creating texts that are neither sermons nor narratives, but something akin to **cosmic liturgies**. Its structure is fragmented not by chaos, but by **liturgical necessity**: the fragments reflect the dismembered state of modern meaning, which the poem seeks to remember – **re-member** – through symbolic intensity.

Most importantly, the system insists that **value is real**. In an intellectual environment increasingly tempted by moral relativism, *Axiological Cosmopoetics* asserts that the moral axis is not a construct, but a **cosmic principle**. Beauty, sacrifice, humility, and redemptive love are not merely aesthetic preferences – they are **ontological imperatives** that align the human with the divine. In this context, suffering is not the negation of value but its **refinement**, and despair is not nihilistic – it is preparatory.

The fusion of poetic narrative, metaphysical symbolism, and theological vision coalesces in the emergence of **Homo constellatus** – a being gestated through three converging wombs:

- The **geographic womb** of *Bukovina* and *Maramureș*, repositories of ancestral memory.
- The **seismic womb** of *Vrancea*, trembling with eschatological labor.
- And the **biological womb**, where the divine does not transcend matter but sanctifies it.

In this schema, the universe does not merely host redemption – it labors toward it. The *Morning Star* no longer stands apart like Eminescu’s Hyperion; he is carried through matter and time by the *New Eve*, whose descent is the condition of ignition. The fusion that occurs just before the metaphysical point of no return is not metaphor but **sacramental ontology**: the moment when entropy is outloved, not outwitted. *Axiological Cosmopoetics* thus proposes more than thematic resonance. It is a lived metaphysical architecture, where the soul’s descent into crisis is also the site of its crowning. What the canon lacked was not beauty or memory – it lacked a **regenerative axis**, capable of absorbing trauma without disintegrating. Through this, the work not only articulates meaning, but **delivers it** – as light born from pressure.

Hence, *Lost and Found* is not just a work of philosophy or poetry. It is a **cosmological document**, offering a roadmap for the soul’s restoration in an age of fragmentation. It is the first full articulation of *Axiological Cosmopoetics*, a literary-theological current that invites the reader not to escape despair, but to **descend with eyes open – until they burn with stars** (Carp T. N., 2025).

The Philosophical and Literary Implications of Axiological Cosmopoetics

The framework of Axiological Cosmopoetics proposed in this manuscript represents an attempt to respond to the perceived moral and spiritual fragmentation of contemporary culture through a synthesis of ethical philosophy, mythopoetic symbolism, and literary narrative. While modern literary criticism has frequently emphasized fragmentation, ambiguity, and the dissolution of grand narratives, Axiological Cosmopoetics suggests that literature may still function as a site where new symbolic structures of meaning can emerge. Rather than rejecting the existential anxieties of modernity, this framework interprets them as the starting point for a renewed dialogue between the individual soul and the wider cosmos. Central to this framework is the concept of the Moral Black Hole, which symbolizes the gravitational pull of nihilism, alienation, and cultural relativism within modern societies. This metaphor captures the sense that moral and spiritual values, once considered stable foundations of human life, have become increasingly unstable or marginalized. Yet within the cosmopoetic perspective, the black hole does not represent a purely destructive force. Instead, it functions as a threshold through which transformation may occur. Just as astrophysical singularities compress matter into new forms of energy, the collapse of inherited structures of meaning may generate the conditions for the emergence of new symbolic and ethical frameworks.

Within this cosmological metaphor, the archetype of the Cosmic Orphan occupies a central position. The orphan represents the morally conscious individual who experiences a profound sense of exile within a society structured by competition, manipulation, and emotional detachment. This figure recalls earlier literary archetypes such as the Romantic visionary, the prophetic outsider, and the existential wanderer. However, the cosmopoetic orphan differs from these predecessors in one crucial respect: his exile is not merely psychological or philosophical but cosmological. He perceives the collapse of moral meaning not only within human institutions but within the symbolic architecture through which humanity understands its place in the universe. The narrative of *Andromeda – A Poem That Does Not End* provides the mythopoetic articulation of this condition. Through its episodic structure, the poem dramatizes the journey of the cosmic orphan through a world dominated by what the text calls the Milk-Made archetype – a form of social existence characterized by conformity, emotional superficiality, and dependence upon collective illusions. The orphan's refusal to adopt these masks renders him both morally lucid and socially marginalized. His wandering across continents and cultures symbolizes the universality of this alienation within contemporary civilization.

Yet the cosmopoetic narrative does not conclude in permanent exile. The introduction of the sophianic figure, Sophia, represents the possibility of relational redemption. Within many philosophical and theological traditions, Sophia symbolizes wisdom, compassion, and the integrative dimension of consciousness capable of reconciling oppositions. In the context of Axiological Cosmopoetics, Sophia functions as the relational counterpart to the orphan's intellectual and moral awareness. Their eventual encounter symbolizes the reconciliation of knowledge and love, intellect and empathy, cosmic awareness and human intimacy. This union gives rise to the final archetype proposed by the framework: *Homo constellatus*. Unlike the fragmented individual of modernity, this figure represents a form of human consciousness capable of perceiving connections between the ethical, emotional, and cosmological dimensions of existence. The metaphor of constellation is particularly significant. Individual stars may appear isolated when viewed separately, yet when perceived as part of a constellation they form meaningful patterns across the night sky. In a similar manner, Axiological Cosmopoetics suggests that individuals who cultivate empathy, moral courage, and spiritual awareness may form new constellations of human connection capable of resisting the gravitational pull of the Moral Black Hole (Carp T. N., 2025).

In this sense, the cosmopoetic project can be interpreted as both a literary experiment and a philosophical proposition. It explores the possibility that poetic imagination may help restore the symbolic language necessary for articulating shared values in an era often described as post-metaphysical. By integrating mythic narrative with philosophical reflection, Axiological Cosmopoetics proposes that literature remains capable of mediating between the visible and invisible dimensions of human experience (Martin M. et al., 2020; Terian A., 2020).

### 3. Conclusion: Toward the Rebirth of Sacred Meaning in the Era of Moral Collapse

In an intellectual and cultural moment marked by fragmentation, metaphysical fatigue, and existential malaise, *Lost and Found in the Maze of Desperation* emerges not merely as a literary artifact but as a visionary text that dares to speak with theological urgency, poetic precision, and philosophical depth. Through the formation of a new literary current – **Axiological Cosmopoetics** – the author has constructed a metaphysical map through which meaning, though disintegrated, might be **recomposed**; through which alienation, though corrosive, might become **the very substance of communion**.

From a theoretical standpoint, Axiological Cosmopoetics proposes not merely a new literary category but a methodological lens through which literature can be interpreted as a site of metaphysical reconstruction. By synthesizing axiology, mythopoesis, and cosmological symbolism, the framework offers a way of reading contemporary spiritual crisis as both cultural diagnosis and creative opportunity. In this sense, the work contributes to ongoing conversations in literary philosophy concerning the role of myth, symbolism, and ethical imagination in an era often characterized as post-metaphysical. Rather than abandoning transcendence, Axiological Cosmopoetics repositions it within narrative, relational, and poetic structures capable of engaging modern existential consciousness.

At the core of this cosmopoetic vision is a confrontation with the **Moral Black Hole**, a symbolic yet ontologically charged construct that represents the gravitational collapse of value, relation, and hope. The descent of the Morning Star – an archetype that fuses metaphysical brilliance with earthly exile – is the enactment of that confrontation. He does not fall because of failure or sin, but because he sees clearly. His lucidity, like that of Schopenhauer or Cioran, unveils the terminal nature of modernity's desacralized imagination (Janaway C., 2006). And yet, unlike those forebears, the Morning Star does not remain in despair. He burns. He calls. He waits to be caught. This is the central theological drama of *Lost and Found*: **will the New Eve descend to meet him, to complete the circuit of moral resurrection?** Her role is not ornamental, but essential. She is not the passive muse of Romantic longing, but the active redeemer of moral isolation. In this reversal lies the revolutionary quality of *Axiological Cosmopoetics*. Unlike many traditional paradigms in which feminine figures symbolize temptation or frailty, the New Eve is both *healer* and *seer*, a moral counterpart whose sacrifice makes the restoration of Eden not mythical, but existentially achievable.

In the figure of the **New Eden**, the book articulates its ultimate eschatological vision. This Eden is not a nostalgic return to innocence but a **forging of harmony through fire**, suffering, and conscious alignment. The emergence of *Homo constellatus* – the human aligned with the stars – is the crystallization of this trajectory. No longer severed from the cosmic order by egoism or despair, this new human being becomes a living axis: grounded in moral structure, attuned to metaphysical reality, and fully integrated within a universe that has not been emptied of the sacred but **awaits its reactivation**. What makes *Axiological Cosmopoetics* a singular literary–theological movement is that it does not rely on optimism, nor does it deny the validity of pessimism. Instead, it proposes a **third path**: the *transfiguration of despair into sacrament*. Suffering is not valorized in itself, nor is it bypassed; it is endured as a rite of passage – a spiritual chrysalis that can birth the next ontological form of the human. The Morning Star does not burn because he is foolish, but because he is courageous. His flames are not the marks of failure, but the **signals of transformation**.

Furthermore, the integration of literary predecessors – Schopenhauer, Eminescu, Arghezi, Cioran, Blaga and Eliade – serves not as homage alone, but as a kind of **philosophical resurrection**. Each thinker's thematic contribution – whether the blind Will, the Romantic abyss, the sacredness of rot, the despair of lucidity, the mystery-laden horizon of the unknown or the pattern of sacred return – is taken up into the architecture of the book and given new, eschatological life. Their insights are not denied; they are **carried into a fuller synthesis**, into what might be called a *post-tragic metaphysic*. The poetic form of *Lost and Found* mirrors its metaphysical content. The frequent use of liturgical cadence, archaic diction, invocation, lament, and direct address not only situates the work within a

spiritual tradition but **revives that tradition in a cosmic key**. The prayers, cries, and dialogues with unseen guardians or divine figures do not merely dramatize suffering; they **encode it** as a spiritual operation. Each word, each fragment, is a stone in the rebuilding of a shattered temple.

Moreover, the text reimagines the very function of literature in the 21st century. If modern literature often vacillates between ironic detachment and nihilistic realism, *Axiological Cosmopoetics* chooses **existential fidelity**. It does not flinch from suffering, but neither does it allow the darkness to remain opaque. Like stained glass, the despair becomes **translucent**, revealing the divine fire that burns behind it. Literature, in this context, is no longer aesthetic self-expression; it is **cosmic invocation**. As the referenced book draws toward its final axis, one symbolic thread warrants renewed attention: the analogy between the descent of the Morning Star and the descent of writers from Bukovina – symbolically located within the heart of continental Europe – to Bucharest, crossing the seismic threshold of Vrancea. This is not merely a geographic or biographical coincidence shared by both Eminescu and Carp, but a metaphysical pattern inscribed into the soul of the land itself. From the northern highlands – figured here as sacred ovaries of memory and metaphysical latency – to the trembling southern gate where the Earth labors in silence, this path of descent mirrors the anatomy of sacred regeneration. Vrancea becomes more than a site of tectonic instability; it is envisioned as the cervix through which Romania's soul may be reborn.

Within the framework of Axiological Cosmopoetics, the possibility of a third major seismic event in this region does not signify final destruction, but rather the crowning contraction of moral birth. The Earth does not punish; it participates. It groans with the voice of angels forgotten, calling not for despair but for delivery. In this symbolic landscape, water emerges as a potential emblem of national rebirth. If such a seismic rupture were to weaken the Carpathian river dams, these “floodgates” might be interpreted, within this cosmopoetic register, as the rupturing of divine birth-waters – a moment of catastrophic genesis. While such an event would entail tremendous real-world tragedy, its metaphorical potential cannot be overlooked. Ultimately, the trajectory from Eminescu's *Hyperion* to Carp's *Homo constellatus* unfolds not only as a literary evolution but as a liturgical arc – a sacred choreography of descent, contraction, and rebirth inscribed across the very body of the nation.

From a cultural standpoint, *Lost and Found* is a direct response to what might be termed the **axiological crisis** of our time – a loss not merely of values, but of the very capacity to believe in value itself. It meets the postmodern void not with nostalgia or denial, but with a new mythopoesis: one that dares to imagine that meaning is not merely constructed but **uncovered** – that it lies in wait, like a star behind clouds, needing only the courage of love and fire to be revealed. In this sense, the **supernova** is not only a literary image – it is the **ontological signature** of Axiological Cosmopoetics. Collapse, far from annihilation, becomes the **metaphysical condition for combustion**. The protagonist and the New Eve do not escape the Black Hole – they **rewrite its gravitational code**. Their fire is not cathartic – it is **constructive**, transfiguring darkness into **sacramental memory**. This is the final promise of the text: that sacred meaning may still emerge, if we dare descend in love – not to conquer, but to ignite (Jung C. G., 1964).

Alongside the poems examined, “*Through the Land of Nowhere as a Nobody*,” “*The Drama of the Cosmic Orphan*,” and “*The Humans Who Connect Everything... and Everyone*” represent three recently-composed and added poems of the author that further develop the imaginative scope of Carp's *Lost and Found in the Maze of Desperation*, offering additional insight into what the manuscript frames as Axiological Cosmopoetics. In these pieces, the fusion of moral inquiry (axiology) with a vast, often mystical cosmological vision becomes a response to the ethical disorientation of late modernity. The poems' blend of archaic, scriptural language – phrases like “mine temple” and “has been stolen” – with strikingly modern, techno-symbolic imagery – “metal birds,” “sound portals” – creates a layered temporal texture. This dissonance reflects a condition of spiritual exile, yet it also opens up a path toward continuity with a deeper, possibly eternal order. Tracing the shift from “cosmic orphans” to “constellated ones,” the sequence imagines a transformation into *Homo constellatus* – a newly envisioned human being attuned to both the visible world and the unseen, connective threads of the cosmos. In the final poem, figures “made of the essence of / The Eternal Morning Light” emerge as

quiet restorers: agents of reconnection who not only resist cultural fragmentation but also tend to endangered forms of wisdom – those rooted in place, memory, and the sacred.

In the end, what Axiological Cosmopoetics offers is not utopia, but **metanoia** – a turning of the soul. It is not an escape from suffering but an embrace of it so profound that it becomes **co-creative**. It invites its readers to re-enter the world as seers, as co-sufferers, as redeemers – not in a salvific sense that negates the Divine, but in a **participatory sense that fulfills it**. The narrative of *Andromeda – A Poem That Does Not End – A New Stellar (Re-)Genesis* serves as the mythopoetic crystallization of this entire philosophical architecture. Through the journey of the cosmic orphan – Andreas – the poem dramatizes the existential trajectory outlined throughout this essay: the passage from alienation through sacrificial descent toward relational and cosmic reconciliation. The union between Andreas and Sophia symbolizes the integration of moral lucidity and compassionate wisdom, demonstrating how the cosmopoetic vision is not merely theoretical but narratively embodied. In this sense, the poem functions as both allegory and experiment, testing whether mythic imagination can articulate a path beyond the tragic impasse inherited from Romantic and existential traditions.

The Morning Star's cry – “*Will she catch my fire?*” – is the question of our age. It is addressed not to a character, but to each soul who reads these pages. It is the final test of **moral lucidity**: will we remain in orbit around the black hole of alienation, or will we become stars ourselves – burning through the night toward a dawn that is not guaranteed, but offered? In this choice lies the promise of the **New Eden**. Not as myth, not as memory – but as **mission**. Thus, Axiological Cosmopoetics is not a solitary voice echoing in philosophical despair. It is a structure – a metaphysical and literary axis – built on the convergence of cosmology, ontology, and moral imagination. Its coordinates are not abstract: they are rooted in real places, trembling with symbolic resonance. The Carpathians of Maramureş and Bukovina serve as the ovaries of ancestral memory – repositories of sacred time. Vrancea becomes the cervix of metaphysical delivery – where the Earth itself joins the act of sacred labor. And the Temple of Biology – this body, these wounds, this shared vulnerability – becomes the altar upon which the New Human is born.

In this trinitarian womb, *Homo constellatus* is gestated – not as a mythic archetype alone, but as an emergent calling. A being born not to dominate, but to reconnect; not to forget, but to fuse memory with presence. It is through the willing descent of the New Eve and the combustive courage of the Morning Star that a new spiritual cartography is drawn – one in which Romania is no longer merely a landscape, but a liturgical topology.

This is not a provincial vision. It is a global breath filtered through a Romanian lung. The descent of the Morning Star – once halted by Hyperion's distance – is now completed. The light has not vanished. It has found form. And the call to recognize this moment is not literary flattery – it is civilizational discernment. If literature in the twentieth century frequently served as a witness to fragmentation, absurdity, and metaphysical silence, the cosmopoetic project proposed here suggests that the twenty-first century may yet rediscover literature as a site of symbolic reintegration. In such a vision, poetry becomes not merely aesthetic expression but a form of ontological inquiry – a language capable of reweaving the broken relationship between the individual, the community, and the cosmos. The emergence of *Homo constellatus* therefore represents not only a narrative archetype but also a call for a renewed literary imagination capable of reconnecting the ethical and the cosmic dimensions of human existence. What remains is not analysis, but response. As the author proposes, “The wounded voice has spoken. The myth has taken flesh. The soul has burned its way through language to revelation”.

## Author's Note

The present manuscript was composed with the aid of ChatGPT 3.0, 4.0 and 5.3, as well as Claude Sonnet 4, with both being employed as tools for linguistic refinement, conceptual synthesis, and structural organization. While the language and clarity of expression benefited from artificial intelligence, the philosophical arguments, interpretive frameworks, and original insights are solely the author's. The use of Artificial Intelligence in this context reflects a collaborative method of

enhancement rather than substitution, preserving the integrity of authorial intention throughout the work.

**Extract from the *Lost and Found in the Maze of Desperation* manuscript written by the Author**

“The present book is the cry of the Author from the midst of the Hurricane of Human Invisibility and Neglect, the centre of Cosmic Orphanage. It is a warning that the only chance for mankind’s resurrection via metamorphosis is for the falling Morning Star to “explode” into a supernova whilst approaching the core of the incoming Moral Black Hole - for the Morning Star’s light to extend to the point of bringing the Light of the Eternal Dawn. In order for such an event to occur, the Earthly heir of the Cosmic Illumination ought to catch the fire of the falling Star. Else, the end of existence as realistically known and mythically hoped for, will follow.” (Carp T. N., 2025).

*Introductory Literary Commentary*

*Lost and Found in the Maze of Desperation* begins not as a work of fiction or mere reflection, but as a **cosmic cry** – an existential dispatch from the eye of what the author terms the “Hurricane of Human Invisibility and Neglect.” The book’s subtitle – *Is the Centre of my Cosmic Axis a Black Hole of Alienation?* – poses a metaphysical question that reverberates through every page. It reflects the author’s confrontation with existential exile, framing the individual soul as both the gravitational center of despair and the hidden origin of possible resurrection. At once lyrical and prophetic, the book frames itself as a final warning for a world teetering at the edge of moral and metaphysical collapse. The metaphor of the falling Morning Star – an archetype for the morally lucid yet spiritually exiled soul – encapsulates the urgency of the human condition. As this light-bearing figure spirals toward the center of the Moral Black Hole, the possibility of transformation hangs by the thinnest metaphysical thread.

Here, Axiological Cosmopoetics finds its birth: in the tension between annihilation and supernova, between being forgotten and becoming eternal light. The call for the “Earthly heir of Cosmic Illumination” to catch the fire of the descending Star is a plea for moral awakening, spiritual courage, and co-redemptive sacrifice. If the flame is not received, the poem warns, then humanity’s longed-for mythic arc – from fall to resurrection – may end in silence. The addition of the **Axiomatic Declaration** and the prefacial chapter *From Hyperion to Homo constellatus* repositions the book within a broader literary-historical continuum. In echo of Eminescu’s *Luceaŝărul*, Theodor-Nicolae Carp does not merely reinterpret the Morning Star – he completes its descent. Where Eminescu’s Hyperion gazed from afar, Carp’s star falls fully into the density of Earth, into the Temple of Biology, and just before reaching the point of no return, is caught by the New Eve. Together, they ignite the supernova within the moral black hole – the reversal of cosmic despair into sacred regeneration.

This movement is not symbolic alone; it is cosmological and geographic. The mythic arc unfolds through three concentric wombs: **Maramureş and Bukovina** as the sacred ovaries of ancestral memory and the maternal center of Europe, **Vrancea** as the cervix of seismic birth, and the human body as **Temple**, where spirit and matter unite. This threefold matrix does not merely support the narrative – it births it. And this birth has a geography. The biographical descent of both Eminescu and Carp – from Bukovina and Moldova toward Bucharest – mirrors the spiritual axis of sacred incarnation. Their journeys do not merely trace paths through Romanian territory; they trace metaphysical currents through the topography of regeneration. **From Bukovina to Bucharest via the Cervix of Vrancea**, the Morning Star falls not to disappear, but to dwell. Not to burn out, but to ignite. In this descent, national soil becomes cosmopoetic womb, and tectonic trembling becomes cosmic labor.

Thus, this commentary situates *Lost and Found* not merely as a literary creation, but as an existential rite of passage for a civilization in peril. It marks the canonical inception of **Axiological Cosmopoetics**, a new poetic-theological current capable of holding collapse and communion in the same breath. And most importantly, it dares to declare that what was once mourning can become Morning – if the fire is caught, if the descent is redeemed, and if the soul is brave enough to become light.

## “The drama of the Cosmic Orphan

The cosmic orphan from the corner does not ask

He waits, hopes and watches over

His surroundings, discerning truth from mask

Intervening when wellbeing is no longer a cover.

The cosmic orphan is left out of the crowd

As he never asks, nor imposes himself

He does not manipulate, he is not one of the loud

He is abandoned in a tomb of lovelessness, one may tell.

Behold, the Earth is now a house of emotional homelessness.”

Literary Commentary: “The drama of the Cosmic Orphan” by Theodor-Nicolae Carp

Theodor-Nicolae Carp’s “The drama of the Cosmic Orphan” presents a compressed yet profound meditation on spiritual isolation and moral integrity in a world that has abandoned authentic connection. Through the figure of the cosmic orphan, Carp explores the paradox of those who maintain their humanity precisely by refusing to participate in the dehumanizing systems that surround them.

### The Ethics of Non-Participation

The poem’s opening establishes the cosmic orphan’s fundamental stance: “does not ask” and “never asks, nor imposes himself.” This deliberate passivity represents not weakness but principled resistance to a world built on manipulation and demand. The orphan’s refusal to participate in the economy of asking and taking positions him as a moral observer rather than an active participant in society’s transactional relationships. This ethical positioning recalls the figure of the holy fool in Eastern Orthodox tradition – one who appears passive but possesses profound spiritual insight. The orphan “waits, hopes and watches over,” suggesting a protective vigilance that operates through presence rather than action. His intervention comes only “when wellbeing is no longer a cover,” indicating a threshold beyond which moral silence becomes complicity.

### The Paradox of Visibility and Invisibility

Carp presents the cosmic orphan as simultaneously marginalized and central. Though “left out of the crowd” and positioned “from the corner,” the orphan occupies a space of heightened perception, able to discern “truth from mask.” This marginal position becomes a site of clarity, where distance from social participation enables penetrating insight into social reality. The corner becomes a metaphor for the liminal space where authentic observation becomes possible. Unlike the crowd, which presumably cannot see beyond its own participation in collective illusion, the orphan’s exclusion grants him the perspective necessary for genuine discernment. His isolation is both punishment and privilege—the cost and reward of maintaining integrity.

### The Tomb of Lovelessness

The poem’s most powerful image describes the orphan as “abandoned in a tomb of lovelessness.” This metaphor suggests not merely absence of love but active entombment – a burial

while still living. The tomb implies both death and potential resurrection, positioning the orphan's suffering within a larger framework of spiritual transformation. The shift from personal to universal in the final line – “the Earth is now a house of emotional homelessness” – reveals that the orphan's condition is not individual pathology but symptomatic of global spiritual crisis. The “house” metaphor suggests that what should provide shelter and belonging has become the very source of displacement. Emotional homelessness becomes the defining condition of contemporary existence.

### Prophetic Witness

The cosmic orphan functions as both victim and prophet, experiencing the full weight of spiritual abandonment while serving as witness to its universal nature. His drama lies not in action but in endurance – the sustained capacity to maintain moral clarity while experiencing complete social rejection. The poem suggests that such figures are necessary precisely because they refuse to participate in the systems that create the very conditions they suffer from. Carp's cosmic orphan ultimately embodies the tragic necessity of those who must remain outside to preserve the possibility of authentic inside – guardians of human values in a world that has forgotten what it means to be human.

### **“The humans who connect everything... and everyone**

Behold, the beings who are healing the realm

Affected by the previous hurricane of the rodents.

The constellated ones, made of the essence of

The Eternal Morning Light.

Behold, the guardians and protectors

Of the warm-hearted and the Indigenous

The original shall prevail against the plagiarised,

Just as good reality prevaieth against nightmares.”

Literary Commentary: “The humans who connect everything... and everyone” by Theodor-Nicolae Carp

Theodor-Nicolae Carp's “The humans who connect everything... and everyone” presents a stark contrast to his previous explorations of cosmic orphanhood, offering instead a vision of spiritual restoration through enlightened human agents. This brief but densely symbolic poem functions as both prophecy and prescription, identifying the forces of healing that emerge to counter the devastation of contemporary spiritual crisis.

### The Healing Agents

The poem opens with the declarative “Behold,” immediately establishing prophetic register and directing attention to transformative figures. These “beings who are healing the realm” are positioned as active agents of restoration, suggesting that the cosmic orphan's suffering was not in vain but part of a larger pattern requiring redemption. The use of “beings” rather than simply “humans” implies a transcendent quality – these figures operate beyond ordinary human limitations. The reference to “the previous hurricane of the rodents” creates a fascinating tension between natural disaster imagery and pest metaphor. Rodents traditionally symbolize plague, corruption, and spiritual

contamination – forces that gnaw away at the foundations of authentic existence. The “hurricane” suggests not gradual decay but catastrophic destruction, a spiritual storm that has devastated the realm. This imagery recalls the technological dehumanization explored in Carp’s other work, where “modern neanderthals” abandoned their spiritual nature.

### Constellated Consciousness

The poem’s central metaphor describes these healing agents as “constellated ones, made of the essence of / The Eternal Morning Light.” The neologism “constellated” suggests beings who exist in sacred relationship with each other and with cosmic forces, like stars forming meaningful patterns in the heavens. This implies both individual luminosity and collective significance – each figure shines independently while contributing to a larger design. The “Eternal Morning Light” represents perpetual renewal, the moment of dawn extended infinitely. Unlike the cosmic orphan trapped in temporal displacement, these figures embody the eternal present of spiritual awakening. They are not merely illuminated but constituted by light itself, suggesting fundamental transformation rather than temporary enlightenment.

### Protection of the Authentic

The poem’s second stanza reveals the mission of these constellated beings: they serve as “guardians and protectors / Of the warm-hearted and the Indigenous.” This pairing is significant – the “warm-hearted” represents those who maintain emotional authenticity despite spiritual homelessness, while the “Indigenous” embodies connection to original wisdom and land-based spirituality. The declaration that “the original shall prevail against the plagiarised” establishes a cosmic struggle between authentic and derivative existence. This echoes broader contemporary concerns about cultural appropriation and spiritual commodification, but Carp elevates the conflict to metaphysical dimensions. The “plagiarised” represents not merely copying but the fundamental inauthenticity that characterizes modern spiritual seeking.

### Triumph of Reality

The poem concludes with the assertion that “good reality prevaieth against nightmares,” suggesting that authentic existence possesses inherent power over illusion and spiritual darkness. This represents a remarkable shift from Carp’s earlier pessimism, offering hope that the cosmic orphan’s witness has prepared the way for these healing agents who can restore connection and authentic community.

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