

SYMBOLIC MEANINGS AND FOLK BELIEFS IN THE ROMANIAN LITERATURE

Mirabela Rely Odette CURELAR¹

ABSTRACT:

THE FICTIONAL PROSE IS AN IMPORTANT SUBJECT FOR THE ROMANIAN LITERATURE. DEVELOPING A LARGE NUMBER OF THEMES WHICH ARE REPEATED FROM ONE STORY TO ANOTHER, IN ROMANIAN LITERATURE CREATES A MEMORABLE TYPOLOGY OF FANTASTIC CHARACTERS AND AN IMAGINARY GREAT SPACE. THIS IS THE ROMANIAN SPACE, A PLACE FULL OF SIGNS, SYMBOLS, POPULAR BELIEFS OF INITIATING, A PLACE WITH STREETS THAT HIDE ANCIENT MYSTERIES, AND INDIVIDUALS WEARING THEM WITHOUT KNOWING, THE MYTHS.

KEYWORDS: SYMBOLIC MEANINGS, FOLK BELIEFS, PARTICULAR REPRESENTATION, MYTHOLOGICAL, CREATION, TRANSMIGRATION OF SOUL

Eminescu is one of the greatest creators of fantastic prose in Romanian literature, he is a writer which can be comparable with the great German romantics, Jean Paul Richter, Novalis, ETA Hoffmann, A. Chamisso, the great French romantic Th. Gautier and Gérard de Nerval and the great American romantic, Edgar Allan Poe. The fantastic of Eminescu is a philosophical fantastic, a fantastic of ideas. Eminescu's prose has a solid philosophical basis, consisting of reflections on time and space doctrine and concepts, the theory of the reincarnation after death, the avatar, the archetype and the history, features which assure the originality of the text.

Eminescu wants to shine from inside, like the character from the Romanian fairytale The Prince-Charming, he has a mythical air through the image of harmony, specifics to the young age boy, and which creates a perfect agreement with the fragile and the poetic story. The fantastic is very advanced during our great classic writers.

Eugen Simion said, „I can not believe the great vocation of Eminescu was lost and the golden key prose never has been found of nobody. Not only the great vocation for Eminescu's

¹ Associated Phd.. Faculty of Education Sciences, Law and Public Administration, University “Constantin Brancusi” Tg-Jiu

fantastic is lost, but his prose learned so many Romanian writers over time, including: M.Sadoveanu, Liviu Rebreanu (Adam and Eve), IL Caragiale."²

The most authentic form of fantastic literature is the lyrical fantastic romance, regardless of the species was confirmed, the lyrical autobiographical novel, the fairy tale written by Brentano, Tieck or Eminescu, Novalis novel's symbolic, Centuries Legend of V. Hugo, Vigny's ancient poems and Memento Mori by Mihai Eminescu.

With the exception of Victor Hugo and Mihai Eminescu, the fictional or the fantastic lyrical affirmation belongs to the period of genesis and romance, justifying and reporting provided by the social situation is contradicted of the romantic initial situation.

The identity come from plurality at Eminescu, in the multiplicity of individual forms of life, is the greatest mystery of Eminescu, the greatest mystery of life. *Poor Dionis*, and philosophical fantasy novel, has a rather complicated structure. Bond is formed, but the dream - „the reason world as a dream”.

The novel is built on the deliberate the confusion between dream and reality. Considered a dream novel by insertion into everyday life dream, *Poor Dionis* can be compared with Hoffmann's short stories, particularly *Gold pitcher*. The same dream is a reality contraposition of the place, petty and prosaic, a meet of Eminescu. And here is the rupture in the order of reality, in order daily, which after Roger Caillois, as a distinguishing mark of the fantastic. *Poor Dionis* answer to thesis „the reader's hesitation” which falls under the definition of fantasy, as confusion between dream and reality is maintained skillfully of Eminescu.

The transmigration philosophy, and the concept of avatar is the Eminescu's idea, which comes from the primordial unity. Mystery of the world and life is the desire. Wishing to create the universe where was born, first by creating the feminine principle, which was founded the male principle, these ideas appear in the Rigveda. In the concept of the Upanishads, the individual soul (atman) merges with the universal (Brahman), 'One is in all, so as one is in everything."³

The fiction of I.L.Caragiale is a strange and terrifying fantastic trunk grafted on the native mythology. Caragiale's declared the sympathy for the great American writer Edgar Allan Poe, one of his favorite authors, from whom he borrowed in fact the title of his masterpiece, *A Lost Letter*, and translated and that we can not provide such key perhaps more valuable for interpreting caragialesque fantastic.

The novel charm comes from the storyteller knows how to evoke the strange and the terrifying atmosphere of the inn and here its mark obvious influence of Edgar Allan Poe. At the Inn of Mânjoală example we can send it to the famous novel, *Boogeyman*, the presence of demonic and satanic atmosphere gradually inoculate inn, the innkeeper made the pact with the devil.

The most representative novel of fantasy fiction is *The Inn of Mânjoală*, the literary fiction masterpiece of Caragiale. Caragiale discovers with this novel, masterfully constructed, the reason of inn in Romanian literature, anticipating the later stories of Sadoveanu, to hang passionate, agents of eros. Caragiale's novel is permeated by a Balkan sensualism, juicy,

² Eugen Simion, *Vocation of fiction*, Literary Romania, no. 11, 1969, 78

³ Mihai Eminescu, *Poetry*, The Letter I, (e.d.p., Buc., 1997), 49.

slightly masked by clear and abusive language in a similar manner to that of Creanga in *Old Nichifor Coțcariul* work.

Caragiale exploits the novel and the mythical-magical thinking, the superstition and the popular beliefs and make acquaints us with a new category, of satanic, and the demonic. The erotic magic of Mânjoala, that has on about the young man who arrives at the inn, is placed in the conspiracy with the evil spirits. Mânjoala seems to have demonic powers.

Horse Devil(1909) is a short symbolic tale inspired by local folklore, the facts occur in the same atmosphere saturated with magic and popular superstitions. Violation of the prohibition to enter in a Romanian foreign concerns, witchcraft, leading to a dramatic metaphor of a young girl in an old beggar king, which may be issued under the burden of the curse.

Considering the existing of supernatural, Caragiale creates hierarchy between the evil and the human beings, and the devils are mostly cheated by a human being unable to endure the human existence. Supreme Creator has no wisdom in Star of Eminescu, is not a good man, a little fearful, as in, Ivan Turbincă". This explains the outcome of *Kir Ianulea* where Dardarot may prohibit the entry into Hell's Ianuloaiei and Negoită. Hierarchy exists within the human species. When the man wants to change the subject, going through troubles, until it reaches what it was, and Abu-Hasan the hero from the tale of the same name, who for a time take place of Caliph Harun-al-Rashid.

On the theme of change and the difficulty on existential condition that goes from here to the impossible, it is imbued with melancholy as a metaphor and the horse devil fairytale universe unexpectedly cheerful and Caragiale's jolly history. The fantastic of Caragiale works here only as an element of motivation, it is not operated as vision, but appears as a slight oddity, explained rationally. Ambiguity of normal-abnormal, explain inexplicable supernatural is generated real-ironic understood the text. Using a supernatural ipotetico-symbolic Caragiale considering its views on art as a break with reality, which can not be changed.

The writer creates several scenes of virtuosity demonology in which appear several women oppressed by the devil. Eternal feminine mystery rooted as Christian doctrine, relations with the devil woman. Origin demonic feminine charm and crazy behavior is being watched by trying to explain the haunting existence and his love.

The short stories of Caragiale *Kir Ianulea*, *The inn of Mânjoală* takes place in an atmosphere of realistic fiction. Fantastic required by the very structure of the female characters, whose advantage over men evil escapes rational understanding, and is reported to cause superhuman evil. In the short stories of Caragiale, wandering characterize evil people, miraculous and ends with return to where they were marked destiny, after a journey of discovery, where error and return appear to be the result of magical practices. Caragiale, oscillation between the real and the fantastic comic gives a special flavor description. The fantastic function is purely aesthetic part of it „human normality" of a world in a particular historical time, beyond which transpires always fascinating dimension of the eternal feminine, unpredictable behavior. „, Fantastic, even where it is introduced directly, it works only as motivating factor."⁴

⁴ Paul Zarifopol, *I.L. Caragiale's Works*, (National Culture Publishing, 1930), 149

In Caragiale's work the fantastic is treated absolutely as a poesc style. *The inn of Mânjoală* was the most representative short story that is reflected in the collapse of the *House of Usher* mirage of Edgar Poe. The structural elements of the story are the same and fantastic plays a similar role.

The fantastic of Caragiale is driven by the emergence of women appearance and even mastered the female spirit. Manifesting itself as the emblem of femininity, fantastic embarrass him who loves, meeting a break in rational conduct of life and drawing him in a disquieting. Elements of fantasy does not have any other nationality. Goat and cat are representations which have existed in all times and in all places endowed with elements of folk magic or mirage night. We encounter in Arabic, Persian, Greek mythology, the sorcery first, then in medieval Germany and France. Novel interest but not falls to the Inn, or landscape, or the psychology of the characters, but only on its elements combining fantastic.

Caragiale imagines the fantastic as a lack of effective reaction to the events recounted of hero. The main character of the novel always accept extraordinary adventures through which current as inevitable, natural, and leave them worn like normal things, barely, at times, more of surprise than fighting with it *îmbujorează* by a cross. Such a character back to his own home may not have a specific or nationality..

In time of war is the story of a robber king and then volunteer, his brother innkeeper, in a way, another kind of thief. The latter, in comparison with the first, is like a beast. There are some kind of fantastic here. Story by evil acuity through some very beautiful and psychological notations great fair, yet fall into a human general that no ethnic link no longer where to spend the environment around them and the characters come fully in their social, cultural and spiritual.

The fiction prose is an important work for Romanian literature. Developing a number of themes that go from one story to another, Caragiale created a memorable typology and imaginary space that is only him. Is the Romanian space: a place full of signs, initiating, a place with streets that hide ancient mysteries and individuals wearing them without knowing, the myths.

The literary criticism considers that the Romanian writer is not intended for fantastic. Caragiale showed that it is sufficient to show a great talent and prejudices critics retire then, ashamed of the way of evidence. His prose is dominated by mystery, takes place in a world marked by fantastic extrasensory and paranormal. In general, his short stories are grafted on existential issues. It is noted that the writings have a strong fantasy and fiction make up the majority of Caragiale.

Caragiale presents itself as an advocate of knowledge verified using the data available to scholars of folklore and ethnographic documents. He believed that folk material and may serve a different knowledge than that which gives us the philosophy of culture. Specifically, he believed that issues directly related to man, with his knowledge of the structure and limits can be worked almost to their final absolution, from folklore and ethnographic data.

Caragiale demonstrates the uniqueness and the superiority of our popular genius if it is compared with the Romanian archaic myths in literature. Referring to the origin of folklore, Caragiale shows that agricultural rural societies have created the very beginning of history more games arising from the presence of ceremonial and fantasy. Legends, tales, riddles in

various forms using mysterious and enigmatic element. Authenticity, depth and uniqueness of our popular creations can not be questioned.

In his speeches, Caragiale presented the great importance of religions stemming from folklore works, distinguishing non-value of value. A mechanical copy can not give rise only to insignificant things. Even it is a myth or a legend, there is an anecdotal significance. To create a viable work is not to reproduce versification of popular poetry. Only a few were able to assimilate the essence of folk, conceived masterpieces, of which we can mention: Mihai Eminescu, Lucian Blaga, Tudor Arghezi and Emil Botta.

Caragiale's novel, *The Inn of Mânjoală* is a good example of these mutations. The reason that develops narrative is fantastic. Wanting to keep her room clean reckless lad for one night, the beautiful hostess, initiated in magical practices makes it way to return something exorcise in the hat and then using the tomcat that can be transformed into goatling. Novel does not develop as terror because the writer focuses on other sides of fables, obtaining an ambiguity style, a result of overlapping of meaning. Furthermore unusual tension on the double meaning of Caragiale is concerned with observations. Lady Inn has no icon in room and the tomcat reaction is unnatural by rationality: ☒

"Real female! I sat at the table making cross after my custom, when suddenly, a roar: stepped is seen with horseshoe old boots on a cat that's under the table ...The woman, taken in thought, sitting on the bed with my hat in their hands, an ever-spinning and twist...I said go on the road! And I crossed, when I heard right door thudding sound of a cat. My host knew no longer seeing her, entered rather 'the heat and grab the cat door, of course "'⁵

What made valuable of our writer is the performance of lucidity style. The same word can have meaning and the real plan, and the assumed fantastic. It's an expression, not an ambiguity of feeling that the end does not leave any doubt about the lack of integration in fantastic from his irony.

Another way of referral lucidity act of creation, perhaps the most prominent, highlighting the presence of irony, used by Caragiale, proof of abilities of creator of the work of world. It is a general feature of degraded forms of modern fiction, present in style and purpose of creation. The most interesting is the ironic attitude required with justification, to express themselves, fantastic language.

The fantastic is always a constant direction of the human spirit and literature of all time. There are researchers who believe that science fiction is part of fantastic literature. Both types are based on fantasy, on increasing function and potentiation imaginative factor explaining their genetic relatedness which can lead to their eventual confusion.

The fundamental difference between them is that fantasy's literature assumes a mythical-magical mentality to exist, and science-fiction is fed from a scientific mentality.

The magic in the imagination of the fantastic literature author is replaced by powers of science-fiction, science and technology, the author, he used the „intentional actions”⁶ to create a world full of mistery that can offer magic situations. Place is taken by scholar magician, magic wand and substituting the machine or invention. Eminescu fantastic philosophical

⁵ IL Caragiale, *Novellas*, (Book Romanian, Bucharest, 1997), 174.

⁶ Ana-Maria Dudău, linguistic and discursive means in james joyce's short stories, *Annals of the „Constantin Brâncuși” University of Târgu Jiu, Letter and Social Science Series*, 3/2016, 98.

influence is manifested in a number of Romanian prose writers such as Gala Galaction (Califar's Mill), Alan Rebreanu (Adam and Eve) and, especially Mircea Eliade, one of the greatest artists of the century prose fiction.

Liviu Rebreanu is another writer attracted of mitical and magic theme and beliefs. He creates the novel *Adam and Eve* in 1925. The primordial couple thesis reach eternal metempsychosis doctrine in transmigration of soul. Eternal couple designed to recover primordial unity is maintained only by the transmigration of the soul. Metempsychosis works only on this site erotic Rebreanu's vision. To achieve torque eternal souls of lovers, partners should be free from spatial and temporal determinations and overcome obstacles to social and moral conventions.

„A man from millions of men wants only one woman from millions of women, one single and only one! Adam and Eve! Mutual search unconscious and irresistible is the sense of human life itself ! To facilitate searching this, do recover and undo all moral and social laws and conventions”⁷

Liviu Rebreanu is an artist of philosophical and fantastic novel, being closer to Th.Gautier and Camil Petrescu than Sadoveanu or Eminescu. Transmigration of souls like us is presented as a descent and ascent through the inner hell orgies, the darkness being the hero, modeled inside a romantic trip without their plastic inventiveness and without sunny landscapes reveals pictorial quality and great music, images visual and auditory unusual.

Mircea Eliade wants to differentiate itself from other authors of fantasy literature in the world of the German romanticism, by Edgar Allan Poe or Borges. At the origin of Mircea Eliade's fantastic, is the fantastic of Eminescu, philosophical, metaphysical, mythical doctrinally and not because myth is always exceeded the philosophy. What interests of Mircea Eliade is the philosophical meanings of myths. The trajectory of Eliade's prose fiction is from myth to philosophy. His conception fantastic mythical conception is determined by creating parallel universes newspaper, revealing us another dimension of time and space.

Miss Cristina (1936), the first fantastic prose of Mircea Eliade, is designed for a range of movement theme in literature, love between a „live man” and a „dead woman” a common theme in fiction prose, often populated by specters, ghosts, vampires, as messengers of the underworld. Writer exploit what could be called „strange coincidences” which is gradually adding the terrifying feeling. Isolated mansion in plain Baragan atmosphere, which invited young painter Edgar and archaeologist Nazarie who started emanating from careless air castles inhabited by ghosts and ghouls, the unusual events occur, common in western fantasy stories.

Mircea Eliade created in the novel *Miss Cristina* an allegory of aspiration towards absolute impossibility of fulfilling the erotic and, of incompatibility between two different orders. The idea of transgression limits of human existence is that supplying novel idea of romantic origin. Not only direct references in the text, but also the entire issue, *Miss Cristina* is a response to *Star* of Eminescu.

In other novels *The Secret of Dr. Honigberger* and *Nights at Serampore*, the fantastic of Eliade reveals the other side of India, unseen, hidden, one side of occult practices and initiatives. Appears to us here with a fantastic exotic twist. Eliade emphasizes, „the miraculous evidence” that aspires to reach initiative, meditation technique, the deepening of the inner life,

⁷ Rebreanu Liviu, *Adam and Eve*, (Book Romanian, Bucharest, 2003), 63.

thinking, from this perspective, superior Buddhist yogi practices. Dr. Honigberger secret novel is built on the concept of mystery, fantasy literature specifically, the author making the statement „the mystery is so active in our lives" as such is present and hidden in everyday life.

Youth without old age (1978) is set up as a response to the famous Romanian folk tale, *Youth Without Old Age and Life without Death*, on eternal youth. Novel illustrates a scientific hypothesis, the possibility of regeneration body. From myth, Eliade reaching science fiction narrative, traveling is the author of the science fiction to fairytale. The hero, Dominic Matei, embodies humanity posthistory. Through the simple act of concentration and intense thought, the man may recover post-historical, cultural memory based on much stronger symbols and beliefs than the historical man. The novel is fantastic from its deconcertrant end, narrator and hero giving freedom to return to the old condition. The rules of fantastic story proved highly resistant while other voltages ambiguous communication of subjectivity, sometimes becoming carriers of symbolic meanings.

Mircea Eliade's masterpiece, *The Gypsy*, preserves all special agreements. The action begins in the real sphere, Gavrilescu character enters in a place called "The Gypsy" because this place is cool and heat outside is very strong. In this strange space occurs "rupture" that speaks R. Caillois. Following the return to order, to real change. He puts out heat changes. However, real change is "almost unbearable", so is the space character pit house, where he fulfills his destiny with young love - Hildegarg. Ambiguity prevails, especially at the end and Eliade emphasizes the reluctance reader and character.

Gavrilescu it is drawn into a dark adventure in the end finds astounded that it casts over time in life, returning it in a strange world. Conducting discreet narrative is dotted with fantastic event details by which nature carries symbolic meanings. In one day, sitting on a bench, Gavrilescu student thinks that he lost because of indefinite nature, the beautiful Hildegard. Now he can not guess what gypsys's think and he can not take a final decision only after that, but before he became useless. Presence in narrative takes fantastic feeling to designate the great qualities of this type of creative accommodation throughout the ages, the possibilities range of events offered by the rigors very broad genre.

From the reasons circulation and images, the creative interplay with the educated folks are arguments in favor of recording the attitudes of the general issues integration in fairytale the epic material evidence that beyond designing loan outstanding personality of the poet, which is a fabulous way of visionary asserting. The Romanian tradition of fictional or fantastic literature, even in contemporary prose, which is in a report of continuity, has major evolutionary directions as: „fantastic mythological", „the fantastic philosophy", „fantastic enigmatical and absurd ", „fantastic realism " and will add several connections of science fiction prose. For us, the fantastic is in a permanently relation with the realism.

The slowdown and cancellation of time are extremely fertile as processes of real fantasy and informed by acute perception, the event features normal. These are generally valid reasons to claim that fantasy genre. Signs of individuality (subjectivity represented, fabrication, use time) are convincing enough to have set up an originality able to provide some independence diachronic development. The fantastic field is of great importance and supremacy of him squaring off with the realism, the suspicion are mirrored in life.

Dramatic or obscure, stance greatness lack, the specific features of sublime object are fantastic and creates a specific feeling of high acuity.

The fantastic represents the need of people to perceive what is beyond of our understanding and the reality. People's desire is to find answers to inexplicable and overcome the limitations of space and time has created the phenomenas of fantastic, which are also a bridge to the unknown, bizarre and terrifying world without rules of reason.

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