

SATIRICAL SPIRIT OF I.L.CARAGIALE

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ABSTRACT:

BY ADOPTING AN ATTITUDE OF SYMPATHY AND HIGH UNDERSTANDING, ACCOMPANIED ALMOST ALWAYS OF FUN AND LAUGH, SATIRICAL AND HUMOROUS REFLECTING THE FULL RANGE OF EMOTIONAL TONES OF HUMAN SPIRIT, MATERIALIZED INTO ARTISTICAL FORMS BEGINNING IN A SIMPLE PLAY ON WORDS, OF THE ASPECTS OF UMOR, CHEERFUL, KINDLY, AGREEABLE, CLOSE, AND UP TO SERIOUS DEVELOPMENTS TO THE ESSENCE OF BITTER HUMOR, THE GROTESQUE OR BLACK, HOLLOW BOOM, IN WHICH "LAUGHTER FREEZES ON THE LIPS", UNABLE TO PASS THE CRITICAL CONDITION TO TRANSFORMED INTO AESTHETIC PLEASURE.

KEY WORDS: SATIRICAL, HUMOROUS, IRONY, COMIC FORMS, COMEDIAN.

"This world is like a vast fair where everything is improvised, everything passes, nothing good set-up, nothing durable. The rickety shanties fairground stands for a very limited time, no lasting monuments, which will be left and use to others than those who have raised. Art, literature, philosophy - these are monuments whom neither can nor would you have to raise them the world as it is today with us. "²

Caragiale's not just a satirist, is a creator of comic situations. While Balzac's heroes are grim ferocity, fierceness Caragiale's heroes wear ridiculous clothes because it expresses attitudes and behaviors, sometimes in flagrant contradiction to their actual physiognomy and class mentality, sometimes in perfect compatibility with their appearance. A deeper analysis would reveal that Caragiale's heroines are simple or primitive beings surrounded by a faint veil of irony, if not even, necessarily, ridiculed. Male heroes are tolerated by some indulgence, especially inclination may refer to figures of peasants, or at least the beginning of sympathy.

In Caragiale's work are present elements of modern literature too. Under the set of comic elements discover how Caragiale introduce us into a strange universe, transparent and classified, with open interest almost confessed to the role of irrational, evil forces, destiny, chance of a human existence. Sometimes Caragiale feverishly approaching shaded areas of psychology (A torch Easter, in time of war), sometimes goes fabulous with a smile ambiguous boundaries (At the inn's Mânjoală), always suggesting at least one of the causes of mystery and refusing to accept it as such.

His intention to extend the reach of lucidity is obvious, but can be discerned in this tension and anxiety of an unknown writer who confronts the human condition, trying to get as light a certainty, strongly identified in a satirist spirit.

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² I.L. Caragiale, Politics and Culture, 1896, 174.

In Caragiale's prose, the fillings are just as intended parody of the writer, the essence of the work is consistent, its internal logic and critical work in architecture. Cases of clinical insanity shall not be binding in the writer's intentions, occasionally analyst of hereditary diseases, but matchless observer of manners.

Caragiale sometimes produce different images of madness, good or bad, sad or happy, funny or just stupid. Madness evoked by Caragiale in his short stories is ambiguous, a mixture of lucidity and irrational, the endless delirium and clear enunciation, an unpredictable condition that can arise from the truth or fantasizing, all or nothing.

The proper fantastic of Caragiale is created by relationships and human destiny, unpredictable mixtures and social interpenetration. Caragiale's work is regarded as "a complex of intentions who live in artistic ambiguity" in his literature to be two trends confronting a fruitful dialogue realism and classicism.

By the tendency to portray social types through local taste for concrete and by temptation which it undertakes on its particular - it is critical realist. Through careful to disappear from their work, the interest in what is permanent in human nature, the importance given shape by the passion of balance, it is classic, and "classicism and realism not to Caragiale, an alternation, but a summary privileged."³

Of all the antinomies resolved of the spirit Caragiale, remains one of the most spectacular that between the comic and tragic, two fundamental aesthetic categories, with the sublime. Comedian (gr. "Komikos") is an aesthetic category that expresses a critical attitude towards life - laughter that arises from the contrast between appearance and essence, between what one wants to appear at a time, and what what it really is.

After the great French philosopher Henri Bergson intuitionist in his reference, *Le Rive* (laughter), the comedian is "du mecanique plaque sur du vivant" - "which is mechanically superimposed on that is alive." This contrast born comedian. Stopping Us on literary prose in which I included sketches, short stories, novellas and novels, we can say that the processes are essentially common to generate comic pleasure.

General coexistence with individuals, their dual articulating the fictional discourse can be described as a set of assumptions, which leads us to the crossroads of tradition and innovation in terms of material, procedures or comic intentions.

Updating their recognition and perception as comic effects, related to the process of reading, so that the reader's world appears as an essential parameter and comic role in the success of communication. Laughter reader is desired answer comic author whose implicit message becomes argumentative.

The reaction of laughter, whether or not we have the consent of the author, comedian and laughter relativity proves their dependence reader world with her psychological issues, sometimes contradictory. The same event can trigger emotional reactions different, sometimes conflicting, depending on different readers and different times by the same reader.

From Hegel's opinion, the comic is based on the existence of contradictions lucid understanding, which results from the imposition of a laugh "satisfied wisdom" of "satisfaction that you try feeling over their own contradictions."

After Henri Bergson, the comic generates everything is rigid, mechanical, creating an opposition that is supple, alive, ever-changing, which emphasizes laughter and wishes to correct. Weapon comic, laughter, intelligence and spirit gun elevated, reflects the incalculable powers of consciousness fellows; force you to whip social vices amounts to acute intensity, the form most percussive, effective emotional criticism.

³ B. ELVIN, *Clasic's Modernity I. L. Caragiale*, E.P.L., 1967, 15-22

"Nothing burns more than laughter rascals" said ILCaragiale because "laughter is an important means of self-defense social body control and elimination of poisons moral and aesthetic" Paul Zarifopol 's opinion.

Transgression of the rule of honesty is another source of comic rupture of predictability, especially if the character does not control the stark art of lying. Lie, that stratagem in self-defense is not only used in intimate relationships, being a simple means of escape if his fantasy character aspire to credibility.

Funny ruptures determinism are the "offending" regulation on coding the most likely sense; false and they lead the focusing on humorous responses, omitting interlocutors meaning intended by the dialogue partner. Verbal interaction sequences are based on a number of regularities and their contempt creates favorable conditions risible. I.L.Caragiale managed to give life to this category aesthetic, more than any other writer in our literature and the few writers in universal literature.

Caragiale's comedies, *A Stormy Night* (1879), *The Lost Letter* (1884) and *The Carnival* (1885) is the most valuable part of his work. These comedies translated and represented almost all over the world, Caragiale became one of the greatest comedy of all time, with Aristophanes, Plautus, Moliere and N.V. Gogol.

In Caragiale's work we meet all types of comic, from the most simple to the most complex, from comic to comic situation and character, from comic to comic morals and intentions (humorous, ironic, slapstick, burlesque, grotesque and absurd). But the comic form in which it excels like no other, Caragiale's comic language. The way his heroes Caragiale Raping language makes us laugh more than amoralismul and their games. The comic language puts, more than anywhere, mark of Caragiale's genius. An important source of comic language is birthday as noted rightly, by Garabet Ibrăileanu in his study reference, proper names in comic opera by IL Caragiale.

Comic designates, generally, a phenomenon that provokes laughter, it results in a mismatch between content and form part of a whole, value and non-value, purpose and means, between appearance and essence. Only man can hide the essence, content, structure intellectual, physical and temperamental. The comic is manifested in a time and place determined by the unique genesis and content. "Reduced to its most general type, the comic is always an imposture exposed." - Tudor Vianu. Comic forms are humor and satire. Also, the types of comic are: irony, sarcasm, banter and joke.

The comic is a an objective and aesthetic quality for own social man, is a ratio aesthetic object, voluntarily or involuntarily, appears hidden, and the subject, object grasping inconsistency with himself, denies foreign appearance attitude to criticize often materialized through laughter. The comic does not exist outside the human. "A landscape may be beautiful, graceful, sublime, insignificant or ugly, but he will never be laughable." - H. Bergson

Comic provokes laughter, but laughter is much wider scope than the comic because laughter is the source not only in the comic. There are forms of laughter which are expressions of physiological or psychiatric or nervous laughter or laughter of joy. Duality laugh-crying, supported by thinkers as Blaise Pascal in *Thoughts* and confirmed by tragic-comic duality correspondent in the same universe, it may be apparent. Sometimes degenerates in tragic comedian, triggering opposite side in front of the reader perceives the object by training and depth of his being.

Belonging fundamental aesthetic forms, comic, tragic also, is lying area showing areas of social phenomena and their impact in terms of proper in artistic creations. "Nature is never funny, funny is what contradicts" said Tudor Vianu, associating F. Hebbel, for which "the comedian continued negative nature".

Comic enjoyed attention and interest, both practical and relations in the spheres of transfigured art. Aristotle origins tie comedy by "imitation of men with lower morality", in relation to the tragedy that is "imitation of an action chosen," to conclude that in fact they split up, just because one wants to portray the worse in people, other to show better of people, but still different from those of everyday life. Tudor Vianu believed that "reduced to its most general type, the comic is always an imposture exposed and done with it, for safe".

The essence of the comic can be seen in vanity and nullity inner ugliness clothed party content and real value. Comic field is man himself, human society, human life, because only man can develop a tendency to be something other than he is and only a man can reveal misplaced or absurd claims. At the bottom are some contrasts comic, inconsistencies, inaccuracies, that the comic reaction takes particular forms distinct, resulting in various ways of artistic expression.

A primary source of comic is the contradiction between the new and old elements of the evolution of society and outdated, obsolete elements, coming from the past - political phenomena, social routine, habits and outdated practices, etc., which, in their attempt to maintain historical justification limit become comical, ridiculous, sometimes horrific and abhorrent. Comic can be the misunderstanding and acceptance of the new, overcome the gap between the ideal and living conditions changed.

One of the very important ways of satirical or comic is the humor arose from the knowledge of social opposition, the degree of sharpness, not the essence of phenomena, processes, situations or characters, but only some of their sides or failures. Longing for change and improvement of the status quo, to their clearance by all they down the value, but anyway humor is highly moralistic sense and purpose.

Adopting an attitude of sympathy and understanding high, almost always accompanied by fun and laughter, satirical or humor reflect the full range of emotional tones of the human spirit, materializing in artistic forms that range from a simple play on words, the issues humor cheerful, benevolent, friendly, close, and until serious developments essence of bitter humor, grotesque or black, grim, in which "freezes laughter lips", unable to overcome a critical state to be turned into aesthetic pleasure.

A special role in the events occupy comic satire, whipping vehement form of social mores, total denial and rejection of the phenomena concerned, even if they can be partially accepted. In the sphere of comedian major importance not have laughter physiologically limited elemental nor the psychological with some facets of spirituality, but social laughter, thoughtful, superior, called to elevate and ennoble human being. Laughter is an arbitrator only rational human truth revealed by an old Aristotelian statement, "man is the only animal that laughs."

"Irony and humor are the veins of the richest art of Romanian prose writers. Among them, and above all, Creangă and Caragiale up a contrast somewhat typical, which can be interpreted in the light of further development of the author's entire comic. Branch laugh from within his society as a deeply ingrained element of it. His laughter is not critical. He is the first organic laughter, temperamental, the first form of human joy. Things it is not then cheers shortcomings or social deformities, but general human flaws. Caragiale laugh but the margins of society that can no longer follow in all its forms of life, with a critical eye for all its failings. Among Ion Creangă and Caragiale stretching thus a way that between two moments of human consciousness. "⁴

⁴ Tudor Vianu - Works, vol 5, Minerva Publishing House, Bucharest, 1975, p 235

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