

THE UNIVERSE OF ION CREANGĂ'S CHILDHOOD

Mirabela Rely Odette CURELAR

Associated Professor PhD

„Constantin Brâncuși” University of Târgu-Jiu

ABSTRACT:

IN THE CHILDHOOD, THE HERO IN HIS MOST FAMOUS TYPE OF COURAGE PLAYS HIS ROLE WITH FULL PARTICIPATION. IN THE LONGING FOR BATHING NICĂ BECOMES IN HIMSELF A "POET" OF NATURE; HIS ANGER IS OF GREAT MAGNITUDE WHEN NICĂ WANTS AT ANY COST TO GET RID OF THE HOOPOE IN THE WAY HE KNOWS, ONLY AND ONE OF THE PEOPLE IN THE FAIR TELLING HIM THAT HE WANTS TO BUY IT LETS HIM GO. THE SCENE OF CHERRY BLOSSOMS IS COMPLETELY DIFFERENT IN COLOR, BEING A FUNNY BOZ FROM THE WAY OUT - THE WAY THAT HIS AUNT MĂRIOARA SURPRISES HIM ABOUT THE FACT, AS WELL AS THE WHOLE ARSENAL OF EVENTS THAT FOLLOWED AND THEN GIVE COLOR TO THE WHOLE SCENE.

KEY WORDS: NARRATIVE WRITER, MEMORIES, CHILDHOOD, COURAGE, CRITICISM.

In the Romanian literature we can mention many authors have written about childhood: Costache Negruzzi, A. Russo, Vasile Alexandri etc. Each of these wrote in different ways. First wanted to show how was learned the Romanian language in his childhood, the second wanted to remember of his early years and the third tells that his childhood was full of friendship with a gypsy child despite gypsy ideas and concepts of the time. Ion Creangă wrote a comprehensive work about his childhood, the first great work of childhood in Romanian literature, named *Childhood Memories*.

The most famous of Nica's childhoods are: the avenging of the cherries of Aunt Mărioara where the scene of the avenged avenge by a grandchild by a hemp of whole hemp, whipping it all to the ground ends with the heavy beating received from his father for he had been laughing; admirably casual with the stealing of the "watchmaking village", that is, the hoopoe that awakened the Humulets people at dawn, stolen by Nica to stop waking up every morning.

The world where Nica spends childhood is a space, a game empire. Our protagonist at the early age of childhood is manifested by the variety of modes of play. The period of play of the child is unlimited and permanent lived intensely and naturally.

Ion Creangă looked at childhood from *Childhood Memories* from the perspective of a mature man as he was when he wrote the work, but also from the child who remembers the most beautiful happenings in his life. The childhood universe is part of a protective, carefree period in which its parents take care of everything.

The hero returns to the childhood very fondly to find and reconstitute, at the same time, not a particular universe, subjected to the times of those, but to an eternal age of the child forever and ever.

The characters in *Childhood Memories* are ordinary people who live their lives as they only know, waking up early in the morning, working and arranging all that is necessary for the course of ordinary life. That is why, except for the main character, Nica of Stephen of Petra, which has a special structure, the other characters of the opera are not types, they do not reveal great depths and human skepticism.

Childhood is depicted here with two basic meanings - that of the child in general - "so I was at the happy age and so I think there were all the children since the world and the earth, at least to say who they would say,"[1] which makes G. Călinescu say that the entire opera depicts «the childhood of the universal child» and in connection with the second meaning we can say that it refers to the first experiences of soul in the village of Humulești because it is not only found among the villagers with lazy females and girls in the middle of playmates and life but and in the middle of his native landscape, being a perfect representative of the Romanian soul and village.

In the childhood, the hero in his most famous type of courage plays his role with full participation: in the longing for bathing Nica becomes in himself a "poet" of nature; his anger is of great magnitude when Nica wants at any cost to get rid of the hoopoe in the way he knows only and one of the people in the fair telling him that he wants to buy it lets him go; the scene of cherry blossoms is completely different in color, being a funny boz from the way out - the way Aunt Mărioara surprises him about the fact as well as the whole arsenal of events that followed and then give color to the whole scene.

With the advance of time and events, the tone of remembrance changes, and the pain of separation, alienation and longing for the beautiful lands while his late Luca's wagon leads him to an unknown and distant place, makes him realize that this beautiful period it ends and life starts on its own with its hardships and joys.

In *Childhood Memories* are revealed the deep feelings of the author. Love to the family and longing for his native village, Humulești makes him fondly return to remembrance of his childhood even when he reaches the age of maturity. The attachment to the native place is crystallized by the refusal to separate from Humulești, the favorable environment for his being, for he knows that no other place will allow that fulness of life in all its authenticity as it was offered in her native environment.

Childhood Memories are scattered with proverbs, superstitions, customs that make them look authentic, just as they did. The Humulești people believe in the superstitions, they respect the customs and celebrations over the year, and in the language they speak, there are many examples. The technique Creangă uses in this writing is that of a narrator who seems to address the children or auditors who do not forget imaginary interlocutors.

We can say that Creangă's entire creation, Tales, Tales, Memories, have their own character that makes them unique in literature because they were dedicated to the children.

Land of childhood is a wonderful land, fabulous land of bliss in the middle of which is Nica, a child "cheerful and childish", which is the center of the universe and around which exists everything. The events were narrated express the light restlessness, inventiveness and curiosity of a child who, like all children, "since was born this world and earth" is a form of play or a happiness and is the most natural way of expression of any child. Ingenuity and imagination of children knows no bounds: the stick means a horse, and the priestly clothing can parody and imitate the clerical occasion.

By playing the children acquires a life experience, a community fall of the same age with him or go in relation with adults who relating to facts or patiently punished them with stern words. Through these stories the children form an image of the world, they learn more than from all the books and the lessons learned are useful for later. The Creangă's great art presented in this literary work consists in his orality style, because he creates the impression that he does not write his memories but it tells to an imaginary audience which he directly addresses

Ion Creangă was presented by criticism as a singular personality for the Romanian literature. On the one hand his enthusiasm is distinguished by an exceptional claim to literary verve as the same as the great writer Eminescu, at the urging to which the stories are written, and then they were published in the Junimists stories who sustain this literary style. On the other hand there is an unusually long delay to analyze and promote the work of Ion Creangă. Except for a few occasions in the history of the Romanian language and literature, Creangă's lifetime has not a benefit over the Romanian literary critics, unlike Eminescu and Caragiale. Even Titu Maiorescu, who had helped and promoted them has brought little comments, sometimes interspersed without balance in articles devoted to literature or other creations less valuable. Maiorescu calls Caragiale as a "playful vigor" and established his place in the Junimea society, or he consider him as the Moldavian peasant, a model for speech (Brătescu-Voinești's novels). As a significant observation, Creanga it ranks among the most interesting folk-inspired example from the realist novelists (Romanian Literature and foreign countries), who was named with the epithet " the priceless Creangă".

A series of stories from the work of Ion Creangă were translated into German and French and because of this, the Romanian writer has become widely known abroad. The writer Mite Kremnitz includes a collection of tales that were explained to German Romanian, published in Leipzig (1882): *Purse with two coins, Ivan Turbincă, Old woman and old man's daughter*, Jules Brown translates into "Magasin going littéraire", *Pig story* prefaced by Leo Bachelin and an anthology of Romanian fairy tales, Sept. contes OVR, the same two French researchers, is the pig story and *Stan Worldly Wise* (1894). Weigand translates *White Moor* (Leipzig, 1910), and only in 1912 in Lemberg the magazine published an interpretation of *Father Wit* and in 1921, *Tthe Rumanian stories* was translated by Lucy Bying, along with other stories and story is *Old Nichifor Coțcariul*.

In most of these translations is put the emphasis on folk motifs which have the headwaters in stories. Comments of the criticism writers over the work of Creangă were missing at that time almost entirely in Romania and the success they enjoyed meant nothing more than indefinite appreciation made soon as in account of popular genius.

The first book contains a long but incomplete biography with multiple errors, the work is overshadowed, and the second despite pertinent remarks about Creangă's contribution to the

textbooks, addresses a restricted area of existence of the writer and not the actual creative work. According to Boutiere, Ibrăileanu remaining when the originator of Creangă and his work most accurate appreciates *Creangă's stories* (Notes and Impressions, 1920) and I. *Creanga - peasants and townsmen* (Romanian and foreign Writers, 1926). Studies are investigating a road opening Creangă's creation. But Creangă's prose and accurate classification of the fundamental features such as synthesis of popular element and classical literary consciousness, realism and influences of Homer's work are summarized in a few pages Ibrăileanu carrying only sketch the work of the great classic characters.

Jean Botiere develop in his first work that aims thorough literary activity of Ion Creangă. The author shows modestly in the preface that he is aware of the double purpose of his work: "Let this work that worked as good will to further increase in Romania enjoyed exceptional favor branch's work and to make known and loved abroad that which is simultaneously one of the most original writers Moldovan and one of the best popular storytellers of Europe ".[2]

One of the most important folklorists of the Russian school, V. Propp, considered in 1928, two years before the publication of the monography of Boutiere that Finnish folk school work "represents a pinnacle moment in the study of fairy tale.".[3]

The work *Charmed Pig* aims first classification of animal fables stories in theory of human stupidity, fantastic stories and religious stories, and then the author focuses on the theme of each story and confrontation folk coming, initial versions of the Romanian foreign then setting each area spread. Such appeals to European folklore collections, not insisting too much on the Russian language poverty are felt especially *Ivan Turbincă* tale. In this chapter indicate extensive and erudite folk sources of Creangă's stories and their variants in other countries.

For the story of Adventure Stan source not found a similar option in other literatures. Specifying has the need for a tangible starting point existing in developing. Creangă's work was important not only to highlight how to report Creangă's popular prose to a model and therefore to understand the specifics of his art, but also as extending this feature to the entire work by other scholars, being a clearer definition of the creative process and realistic method of the writer (*Old Ion Roată, Childhood memories*).

One of the unfinished tales is *Prince Charming, the grand son*. Studying carefully the manuscript, he notes: "This story differs deeply from all others: it contains an unusual amount of expressions, phrases, stereotyped dialogues while moldavian words, so numerous in all other parts are very rare (...) Creangă began to write the story as a tradition received from the first impulse of his pen, were not anything higher variants of the same topics published by other storytellers in Romanian. After that, change the first draft in two ways: on the one hand he cut or change those formal elements that did not like either they were too naive or too dull (eg. initial formulas) and sometimes substituted or added to the original text some familiar words or phrases (usually Moldovan), which seemed to go well, the other, ever have the opportunity, put the moldavian actors in their situation and gave them life, sketching portraits physical and moral. Finally, sprinkle here and there comments and funny thoughts. "[4]

The multitude of the motives is taken from Creangă's folklore as the main concern of the writer is followed by analysis of the relationship between the story and its source of popular issues that give substance and form in the text. „Everything is exaggerated, the emotions, as well as the body's game”. [5] The researcher insists on what constitutes personal contribution of Romanian writer.

Botiere is the first person who discusses with relevant examples about Creangă's originality and he has given an interesting introduction of sweeping tale of popular life in the scheme with colors of Humulești village, the critic express the rural authenticity with scenes and characters, the compositional art with humor and the savory of storyteller. Boutiere notes: " Creangă liked to paint really on some of the people with whom he lived so long and, before you do to relive the memories, he entered into fairy tales. *Mother and three daughters in law, The goat with her kids, Danila, Adventure Stan, Ivan Turbincă, Old woman and old man's daughter,* wonderful companions traditional characters themselves are not lacking individuality are ploughmen Neamț county, Creangă 's contemporaries, farmers from Moldova not only by character their playful and often witty, with their language savory, rich in familiar terms and expressions in sayings and proverbs and sometimes by their prolixity , but also by the nature of life, the beliefs and customs ". [6]

The author then notes the joviality of Creangă, which was subsequently deepened by G. Calinescu: "Thanks to his original stile a good provision occurs in all his stories (it is still prevalent in *Childhood memories*), Creangă's stories are marked by a very personal touch, unique in Romania". [7]

Expressing the view over the originality of Creangă and his place among European storytellers, Botiere support complexity Romanian classical genius. Boutiere considers that exists excessive dialogues in *White Moor* and generally do not taste, the mood of cheerful of Creanga's heroes can be as one of the specific characters of the narrative writer when a character can be satirized by his own aspect not only from his behaviour.

Botiere positions Creangă's stories in the European circuit, concluding: "Making the popular story a real masterpiece is a fact that it does not appeal to many narratives. To write popular fiction, as the brothers Grimm, often polished stories that they picked and reconstructed were often the ideal choice, constructed into one or more incomplete versions (...) But rare are those who have had such as Creangă his talent is to enliven and rejuvenate old popular themes. Therefore, the most numerous collections of stories were published a century since in all countries where are not read today than specialists. The number of those who knew and know still considerable public success are very limited. We can cite chronologically only the Perrault's collections, the Brothers Grimm and the Andersen Schmid". [8]

Botiere continues with the same certitude: "Creangă is neither a moralist as Schmid, no poet or a philosopher like Andersen . He unwittingly, as the brothers Grimm, a folklorist. But above all is an artist like Charles Perrault . It is the work of the two narrators same old faithful reproduction of popular fiction and simple language, the same life, the same evocation of the common people of a certain age, the same spirit healthy. Branch does not differ from its

predecessor only by a realism sometimes something more daring, especially through a rich collection of expressions, sayings and proverbs popular they offer readers collection whose equivalent does not exist, to our knowledge, in any another European author . Creangă not for glory than to be put together Perrault, whose collection , so close to perfection is still a feast for the finest men of letters ."[9]

Any reader can notice the researcher's particular human structure over the object of his research, in the vision in that presents the characters like the old man Ion Roată or Nica's Stefan of Petrii, where the false naivety and funny words are left in the shadows, the writer looks and discusses other features and „offers him the opportunity to share their own impressions”[10]. For the *Perfect Memories* the critic declares firmly that their analysis is limited to eight-page without critical depth. but with analysis and insights fair with sharp observations, with humor that we can find only in the popular realism of Creangă.

The parallelism between fairytale's heroes and those memories (Nică Oșlobanu and White Moor's friends), means „to enjoy or assume something in common”[11], something which will be developed later by other researchers is very interesting.

The theme of "*childhood of the universal child*" consists in the presentation of the inherent stage of development, which is childhood, and which is a present and eternal theme for the knowledge of the human being. At this age of childhood, the basic features are manifested in their most natural, spontaneous and glamorous forms.

References:

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