

## **PSYCHOLOGICAL AND MYSTERIOUS MATTERS EXISTING IN THE SHORT STORIES OF I.L.CARAGIALE**

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**ABSTRACT.** CARAGIALE CREATES FOLLY'S CASES, SAD OR LIVELY, POSITIVE OR NEGATIVE SCENES, COMICS OR STUPID, BUT THE MADNESS FROM HIS SHORT-STORIES IS NOT OBVIOUSLY HIS REAL INTENTION. HE IS LESS AN OCCASIONAL ANALYST OF HEREDITARY MALADIES AND MUCH MORE AN OBSERVER OF MANNERS. HIS HEROES ARE MARKED OF TERROR AND ANXIETY. THE MADNESS OF HIS CHARACTERS DEVELOP A MIXTURE OF LUCIDITY AND IRRATIONAL, OF INFINITE DELIRIUM, AN UNPREDICTABLE CONDITION FOR THE READER TO SEE THE TRUTH OR THE FANTASY. THE LESSONS OF HUMANITY CAN DRIVE US TO TERRIFYING FEELINGS, STRONG MADNESS OR MENTAL TERROR. CARAGIALE ACCEPTS WITH DIGNITY AS HIS HEROES TO TAKE PART OF VIOLENCE SCENES AND TO REVEALS THEIR BRUTAL BEHAVIOR. THE STORIES OF CARAGIALE ARE ABOUT GREAT PSYCHOLOGICAL AND MYSTERIOUS MATTERS AND THE AUTHOR IS INTERESTED IN THE CHARACTERS ONLY TO THE EXTENT THAT THEY ARE MOLDED BY THE EVENTS. THE ESSENTIAL MYSTERIES OF CARAGIALE'S CREATION REMIND TO TEASE US INTO AND OUT OF THOUGHT. HIS CREATION IS AN INSTANCE OF A TEXT AT FIGHT WITH ITSELF, TO FIND AN ORGANIC FORM FOR THE UNITY OF HIS STRUCTURE.

**KEYWORDS:** MADNESS, MALADIES, ANXIETY, DELIRIUM, MENTAL TERROR.

Caragiale offers us many new causes and themes for our native fiction that were not developed too much in the Romanian literature, until to him. We can observe in his short stories his concern for the human matters, their difficult substance and the fact that he was the only who attacked these matters. These stories are about great psychological and mysterious matters and the author is interested in the characters only to the extent that they are molded by the events.[1]

This is the larger function of Caragiale's literature, to teach the morality and to probe psychological and fiction issues. The foundation of Caragiale's contribution to modern psychology and fantastic literature is his emphases on the unconscious aspects of the human psyche and he developed in his characters as original models for the Romanian literature and the most interesting point of view for many critics is the relation of fiction and the reality.

The originality of Caragiale's creation comes from the acceptance between fiction and reality and the events from the real life. That are contaminated by supernatural factors, and his characters are dominated by an evil power and for the presence of a devilish soul.[2] The heroes

of Caragiale live in a closed space, where anytime can happen strange things, the road-house been the right place that can brings ghosts, spirits and evils.

The short stories of Caragiale have a psychological nature, ethical and mental. Some of them can be situated to the limit from tragic and comic (The inspection, Two lots), others been strict tragic or naturalist (A torch by Easter, The guilty, In the war time) and others dedicated fiction's domain and the miraculous (At the road-house of *Mânjoală*, Devil's horse, Kir Ianulea, Abu-Hasan).

Caragiale was a loyal admirer of Edgar Allan Poe's creation, he was the author who inspired his valuable work A losted letter, Caragiale improves an uncanny terrifying and unusual fantastic, very close from Poe's fantastic.[3] The strange feelings, the terrible environment, the fading light, the colors and shapes make the mystery of Caragiale's stories.

One from the greatest creations of Caragiale is At the road-house of *Mânjoală*, a real masterpiece for the fantastic literature. Caragiale shows us a diabolical world ruled by superstitions and popular beliefs, a magic world in which rules the demons and Satan. Like Edgar Allan Poe, in his great story Bon-Bon, Caragiale considers the road-house as the best place for mystery.[4] All around is strange and grim and the young man has to cross a way by initiation until to end.

Another short-story of I.L.Caragiale is Kir Ianulea that has as a precious example the story Belfegor arccidivolo of Machiavelli and treats an old theme that the woman worse than evil. The female character treats her husband, who was himself the devil in the most horrible manner and he doesn't object anything.

Also, the story Abu-Hasan proposes us a form of folk-legendary fiction, where the main character Abu-Hasan wants to take the caliph's place and to make rules right. Caragiale creates a case of degeneration to Abu-Hasan's mind. Just this change of those two identities represents the fabulous, the incredible, the mythical theme of the story.

The fairy tale The Prince Charming with forelock is the most illustrative for the magic marvels. Even the nature created ugly things the destiny is more powerful and the love is victorious over the nature. The love can be upper even than death and can win against everything.

*Devil's horse* takes the aspect of a satanic story. Both characters have supernatural powers. Devil's horse is the sun of night-mum and the mystery as dad. It's an imaginary symbol a magic carrying, it comes from folk-mythology and he has the role of guide in it trip. The overshadowing demoniac terror of his stories lends reality to unreality, charm and substance to mystical form absence.

We find multiple and contradictory answers to discover of Caragiale' s creation. It makes us probe deeply into the ways we are constructed psychologically and culturally and to consider the power of humor, or fantasy and, in particular, memory in our lives.[5]

As a starting point comedy and tragedy represents the terror in human experience. Both terror and joy are primitive emotions that throughout our lives become overlaid with multiple layers of experience.

But these memories are not simply subjective, even the most basic areas of our experience, the joy of love family life, political liberation, self assertion, discovery, reconciliation, the terror of weaning, differentiation entrapment, loss, death, the mystery, the

magic, are articulated through historically specific, culturally inherited forms and material practices.

Some of the greatest Caragiale's short stories may produce as much tears as laughter a phenomenon that is explained by the typical happy endings providing us with what some psychoanalysts terms a safe haven for the release of pent-up anxieties. The joy in short, may be inextricably connected to, and even depend upon, the terror. All Caragiale's symbols keep inside the fight between good and evil, their encounter, their opposition and still their interdependence. The absence of evil brings about the disappearance of good.

The responsibility of Caragiale is to present what is new, what is magic, what is mystery, to revivify the Romanian literature, because if it does not bring anything new, it means that we are dealing with a dead culture. His short stories bring us a flow of energy and imagination, with its multiple new elements and symbols.[6]

All his creation is an innovation in reality. The strongest relationship between his characters can be understood as an irreconcilable philosophical flirt between material and spiritual. They are carnal, amorphous, aggressive and strange creatures in contrast with the real people and if they don't exist anyway bring us a magic power to dream and to live a tale.[7]

His creation cannot be defined historically. There is no essence of his short stories. Not should it be thought of simply as light or trivial or less demanding than comedy or tragedy, as say merely pleasant entertainment designed to make us laugh or help us escape the tensions of our lives, however important these characteristics may be in different experiences of his creation.[8]

When we speak of horrors, this sustains the relative benignity of love – madness with an evocation of the supernatural, irrational incident of Caragiale's creation. His characters are similar with the ghosts and they describe the secrets of their family or their prison-houses.

The true and reality are discovered to the end when all things turn back to the normal life and the reality take place again to unreality's place.[9] They are surviving over the bad things which they pass and their attitude is more profound if they succeed in giving answers the great theme of our doubts.

We have to appreciate his proposes of a reflection upon the reality, upon its power to oppose society and force us to understand his thoughts about itself and we vibrate at the power which we feel has. The essential mysteries of Caragiale's creation remind to tease us into and out of thought. His creation is an instance of a text at fight with itself, to find an organic form for the unity of his structure.

His literary work art embodies a potential human experience and because human experience is multidimensional, we need a variety of ways to approach and realize that experience.

Caragiale's fiction is dominated by the being of mystery in the real life, by the morbid states of the conscience, states of nightmare or madness which are based on fright, dread and terror. His characters have always fear to live, to still alive and want to die with hope they will be saved.

The mystery is ruler for the world of I.L. Caragiale and his creation it's expose its secrets, the humans are surrounded by unusual and unpredictable magical and fairy. The fiction to Caragiale respects the human's necessity of dreams and it brings them a streak of light in their existence, and also it drives away the monotony condition.

The fantastic of Caragiale's creation gratifies our fancy about a dreaming world that lives a colorful life with all its mystery and secrets, a delightful existence where the order of normal things is changed and rebuild to the writer's mind and desire. His fantastic art is a story of the magic action, full of fears and meditations.[10]

The short-stories of Caragiale must be appreciated as a valuable work, as a model for our contemporary because he tries to bring us much more close of magic than anyone, to create for us a connection between the dream and reality, an imaginative way that can drive us to a new life where we shall discover that everything is possible.

Caragiale creates folly's cases, sad or lively, positive or negative scenes, comics or stupid, but the madness from his short-stories is not obviously his real intention. He is less an occasional analyst of hereditary maladies and much more an observer of manners. His heroes are marked of terror and anxiety. The madness of his characters develop a mixture of lucidity and irrational, of infinite delirium, an unpredictable condition for the reader to see the truth or the fantasy.[11]

The lessons of humanity can drive us to terrifying feelings, strong madness or mental terror. Caragiale accepts with dignity as his heroes to take part of violence scenes and to reveals their brutal behavior.[12] We can observe an obviously approaching between the prose of Caragiale and the fantastic of Edgar Allan Poe. Caragiale follows all Poe's manners and creates like him the same type of fantastic, paradoxical of directly what's going to the limits of terrifying and absurdity.

His masterpiece “The fall of House of Usher” is a real model about his all fantastic creation and it can be considered the most valuable short story of him which always could demonstrate the approach of Caragiale by Poe's work. We distinguish the same theme to both writers and the same kind of characters. The strange atmosphere and the psychotic heroes with their nightmares keep the ambience of horror and magic places.

The mystery of “The fall of House of Usher” is solved through evolving the characters in reality and all incertitude and secrets are related as possible events, common and natural things. But the normal order of these things is always changed and gives us the possibility to see a new world with magic and ambiguity. In now days tradition of fantastic literature brings more and more innovations to improve the high quality and value of our culture.

Caragiale's creation presents us a bizarre and grotesque world with hilarious characters and their imaginary events. The role of his art is to try to separate truth from lie and the fiction from reality and to understand the world we live in.

We can meditate to a reflection upon the creation of Caragiale's work, upon his power to oppose society and upon the force to think about what it is right and what really vibrates, at the power which we feel the art has.

This is the mark of genius in the creator. The symbols are manifold and suggestive, the epic scope is opulent, the rhetoric is full and various, the incidental actions and metaphors are richly absorbing.

Ion Luca Caragiale is a man of whom Romania has reason to be proud, with all his faults; and if he does not eventually rank as one of Romania's greatest giants in literature it will certainly be a lack of innate genius and solely for his own conscience, he will remain one of the most precious gift for our literature.

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