

ION - THE CHARACTER OF LIVIU REBREANU’S NOVEL – AN EXAMPLE OF HUMANITY OR INHUMANITY

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ABSTRACT: ION IS THE HERO WHO EXPRESSES A THIRSTY FIERCE OF EARTH. HE IS THE PRIMITIVE EXPRESSION OF AMBITION THAT DISTURBS THE SOUL OF MAN FROM COUNTRY TO RISE OVER THE ENVIRONMENT IN WHICH PLANTED THE NATURE AND THE SOCIAL CONTINGENCIES. WE FEEL LIKE FROM ION THE FEELING OF CULPABILITY FOR A CRIME, THE THIRST ASPIRATION OF EARTH. LOVE ENNOBLES HIM AND THE DEATH ANSWERS ABSURDLY TO HIS SORROWS. REBREANU'S NOVELS CONTAIN A PHILOSOPHY THAT CELEBRATES THE MAN AS A TELLURIC FORCE OF GREAT VITALITY. THE MORALITY IS NOT IN CONSCIENCE OF ION BECAUSE HE IS THE VIOLENT EXPRESSION OF ENERGY. THE HERO MAKES ITS COMPLICATED MECHANISM OF THE SOUL TO A SINGLE IMPULSE, IS AN UNITARY TYPE; WITHIN THE LIMITS OF OBSCURE AND LOW IDEATION, IS A HERO FOR WHICH THE ONLY THE OBJECT OF DESIRE IS CHANGED, WHILE TENSION, TENACITY AND THE LACK OF ANY MORAL COMPUNCTION REMAIN VALID FOR THE ENTIRE EXISTENCE. THE HUMANIZATION OF ION IS ACHIEVED BY LOVE AND NOT FORCED AND UNPREPARED. SO ONLY THE HERO'S LOVE OF REBREANU COULD BECOME AN EXAMPLE OF SUPERIOR HUMANITY AND NOT OF INHUMANITY.

KEY WORDS: AMBITION, MORALITY, IMPULSE, HUMANITY, INHUMANITY.

"Ion" is a perfect objectivity epic work unmatched by the author, the brevity and depth of spiritual features of the characters, the novel is rich in character and definitively fixed targeted and original composition. "Ion" is the most powerful Romanian literature and creative objective, as the epic's natural process to objectification, can be put on the last level of the evolutionary scale.

The objectivity of unwavering writer further underlines his reality. Not identify any weakness of the hero, he goes to crime to humanize then the free play of actions that have not control any intention or reserve; a force that expands by virtue of its internal laws. The writer will not prevent, nor do accelerating and nowhere we not feel the shy of an artist who seems to be afraid of something.

The objectivity is observed in the novels of Rebreanu by: his look serene and clear that it is never disturbed by those subjective and personal inclinations falsifying the vision and the simplicity or distorts the reality.

In the novel "Ion" we not meet abstract characters that embodies a virtue or a vice, angels and demons that I did not encounter anywhere in our experience. These embodiments are never idealized as either blackmailed or caricaturized, Liviu Rebreanu's

novel heroes are people leaven of common substance, with each, but not to the same extent, qualities and defects, light and shadow which followed hard journey upon the earth.

Liviu Rebreanu has no affinity for one or resentment towards others, he tries to understand the reality as accurately and faithfully reproduce it, embrace them all, if not always with sympathy, even with equal interest and compassion.

Ion is the hero who expresses a fierce thirst of earth, he is the primitive expression of ambition that disturbs the soul of man from country to rise over the environment in which planted the nature and the social contingencies. The morality is not in conscience of Ion because he is the violent expression of energy. The hero makes its complicated mechanism of the soul to a single impulse, is an unitary type; within the limits of obscure and low ideation, is a hero for which the only the object of desire is changed, while tension, tenacity and the lack of any moral compunction remain valid for the entire existence. The humanization of Ion is achieved by love and not forced and unprepared. So only the hero's love of Rebreanu could become an example of superior humanity and not of inhumanity.

Ion hankers after the wealth of Vasile Baciuc because of the land hunger and an old poverty. For Ion, the woman is only a necessary step to achieve to a ultimate goal, an object with a simple value vehicular energies to obtain the earthly goods.

Ion is energetic and useful at the same time of his own purpose and the society, and we can appreciate as an indispensable factor of progress, although everything beyond common measure is an act of contemplation more than willing. Action is worth only the power of thought. Even in this report could sustain the superiority of the ideal intellectual phenomenon on the action.

Action people choose the isolation from the rest of life, to close the obsession to a single thought. Basically, like heroism, is an imbalance, that soul destroying the game harmonic functions by the abnormal growth of a single factor. Energetic and tyrannical action is a logical sign of intellectual poverty.

Reduced to a powerful instinct, Ion is a man of willingness and action; penetrating the complications detail to get their hands on the ground is, however, absent that the contemplative soul than with an armful of grass under head would inquire about the enigma of heavenly bodies.

The morality is not activated inside of Ion, even when others learn it well, even when his family tells him what to do. He made so many bad things and nasty, and not caring that hurts others, whether is his wife, his father, his family or his friends.

The hero passes over everyone and everything, at any time and violates all the laws written and unwritten, making all this just to achieve their goals to meet the highest and most ardent desires. It can be seen that the morality was not assimilated by Ion, or he did not want to learn, to understand and to practice, even if the school he was a good student, seems to have missed the moment was taught lessons about morality, because all his works show only ugly, dark side of it.

Ion wants to exceed its own condition, humble individual, anonymous, disregarded the rich, he feels that he is able to do and it's not "worse than others". It's a basic dignity reaction that has nothing subversive. At first everything seems a vague aspiration or only a dream. But the character knows he is handsome and clever lad and he can win the heart of a girl rich man, and what was just shy longing desire becomes increasingly fierce in more obsessive, tyrannical. In fact, the ambitious by nature Ion want to check its own capacity,

especially since entered a fierce competition with a rich son. Such competitions have often resulted in the rural world to crimes.

What is obsessed Ion is the passion for the land, reaching even to compete with the feeling of love. The condition was precarious and makes Ion to conclude that it is the best to have the ground. This is a passion for him. Is required to marry Ana to escape from poverty, but can not love, because it is "weak and ugly ... It's like a reed sickly, lifeless and skinny." [1,168]. The competition is going to actually do for a girl, because Ana is devoid of any feminine charm, but Vasile Baci's fortune.

Comparing her with Florica, Ion sees the ugliness of Ana which unleashes again "Voice of Love". After Ana gave birth to a child, Ion has obtained all the lands on his name. With the image of a beautiful girl in thought, for him is a dream come true. It has the earth. The love for the land is above his own feelings for Florica. "The smell sour, fresh and fruitful illuminates his blood. And the impulse appears the embrace. Then slowly, devoutly, without realizing it, dropped to his knees, his forehead descends and pressed his lips voluptuously on wet ground. And in this hurry kiss, feeling like a cold iron staggering." [2,319].

Ion believes that marriage came into possession father-land because it seemed natural that happen. But Vasile Baci wants to deceive, which causes to Glanetașu a wounded ambition which is also seen in the ridiculous and wrong situation. Pride wounded hero now triggers new energies. Ion violates any moral scruples terrorizing his wife with a brutally wild.

Vasile Baci's refusal makes Ion to unleash and turns it into a beast, though the husband does not record this way to an odious soul. The manifestations of cruelty and bestiality is observed dementia disillusionment, and secret hope that violence against his daughter Ana will trigger feelings of paternal father in law and should be a factor in negotiating. When finally has obtained the land that was promised to him, increased the satisfaction of Ion when he was thinking about the energy deposited, united with fierce grip and desperation. The price was great, huge. So the hero's victory seemed threatening, it is simply overtaken by events. The conquest of the earth it seems a mirage and that is sacred furrow kissing gesture.

Freed from the struggle waged to achieve the purpose, the hero returns to the initial fund, tempted by the "voice of love". Although he expressed the following: "What is good when the earth is yours if who you loved in the world is not yours" [3, 218]. The Earth is the one that takes place of girlfriend, who passionately embrace it becomes a symbol for him but he sneaks into the heart, a fear. This fear is a scene of emotional defeat. The drama of the earth determines the drama of love. Obsessed only the "voice of the earth," Ion would become a unilateral character, a satanic man, a monster. "The voice of love" does not "elevate" him, however, as one might think, but completes it.

However in the soul of Ion is Florica, the girl who becomes his obsession for ever. Ana acquires the role of victim of Ion. His love it possesses. It's the easiest way of enrichment. Ana is to him an instrument for acquiring fortune than expected but did not achieve a sense of spiritual fulfillment. It is constructed in such a poem by accepted solitude.

These images are not devoid of confusion, if we consider the following example, where the author wants to explain feelings of Ana when she realizes that Ion wants on Florica. "Once it would be destroyed by pain; now only the deepest shame burned his soul

that all guests see mocked the shame and slowly changes into a hard sickness. It seemed that everyone with everything in it, sinking into some troubled waters, so dirty that one scale floating above it like a ghost poisonous. Close your eyes and still see water constantly pushed to the heavy hand as a haven to which cleans traces and sorrow"[4, 220].

The accumulation of small details and sometimes trivial, but significant, rendered in a form usually trivial, sometimes vulgar and untidy in places, sometimes a little slow and somewhat cumbersome, Liviu Rebreanu manages what only some artists manage to animate a scene, to give life to a character.

Through the moral atmosphere of the novel, and the psychology of the characters that have an inner life simple, clear, without hiding as the depth of any provision to dream or to mysticism, he's novel of Liviu Rebreanu has a Latin background or south. Size of unusual composition more diffuse than concentrated prosaic intricacies and grant a glamorous style.

The moral does not appear in Ion's vision even for the moment. He does not know this feature because even when he mocks Ana, even after her death, morality does not appear. If he would had had dignity, Ion would have known that,, all people are worthy of respect and dignity, from the wealthy nobleman to the beggar on the street corner"[5, 89] but more than it the woman who is his wife. Ion carries on its plans without worrying about someone. The humanization of Ion is achieved by love and not forced unprepared. Judging by the persistence of feeling for Florica, Ion is deeply in love, being able to free contemplation, untainted by external factors such as the wealth. „This love will dramatically mark the existence and will destroy the soul"[6, 61].

We may believe that the Odyssey to obtain the earth is a fleeting fact, compared to the permanent feelings for Florica, the poor girl, but beautiful. We feel like from Ion the feeling of culpability for a crime, the thirst aspiration of earth. In another era, the favorable integrity and personality, Ion of Glanetașu, the unforgettable hero of Rebreanu, would become superior example of humanity and not inhumanity.

The novel of moral analysis is one that faced ethical ways and models. The end does not open his moral conscience and religion, but reveals some obscure mythological symbols, religious similarity source, or livresque folk the earth that integrates and identifies them is anthropomorphized and is the only salvation from the hostile existence.

The end presents us Ion as a God. Love ennobles him and the death answers absurdly to his sorrows. Rebreanu's novels contain a philosophy that celebrates the man as a telluric force of great vitality.

"Ion" is not only a masterpiece of the genre and the first Romanian novel really perfect; is the treasure of experiences that mirror one province and a nation. We should search our Romanian peasant, our Transylvanian peasant but also the peasant in general. Without really nothing to lose viability, must discover universal type of peasant everywhere.

Powerful individualized Ion of Glanetașu in Armadia lives a life of its own, of intensity unprecedented in Romanian novel, but it reveals, through his sense of fierce possessive love of the earth universally valid. He begins to differentiate, enriching spiritual valences in the fatality of love that leads to death sleepwalkers, under the blows of his rival digs, George Bulbuc. „With this moral duality, harassed between two fatalities, one typical another individual Ion of Glanetașu is an advanced appearance of the peasant, who had found in our literature epic fractional previous image. On the other hand, we find in "Ion"

the first full appearance of the Romanian village with all walks of life, presented without any trend. Liviu Rebreanu gave in "Ion" a summary of our rural life. More than material wealth soul, which is a novel achievement in the history of our background, we find here a technical victory of first - order “[7, 321-328].

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