

FANTASTIC CHARACTERS IN MIRCEA ELIADE'S PROSE

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ABSTRACT: MIRCEA ELIADE CHOOSES AS A STARTING POINT SOME VALUE ARCHETYPAL STORIES AND GET TO ADDRESS AND SATISFY THE REQUIREMENTS OF CONTEMPORARY MAN. THE WRITER PROCESSING THE MYTH OF WHICH ALLOWS BOTH THE PRESERVATION OF ELEMENTS SYMBOL VALUE AND THE FREEDOM TO TURN IT INTO A "GROSS" MATERIAL TREATING IT IN THE CONTEMPORARY AESTHETICS. THIS ARTISTIC LEAD TO REVITALIZATION AND UPGRADING OF MYTH IN A WORLD THAT HAS MOVED AWAY FROM THE MAGIC WORLD OF ORIGINS. MORE OBVIOUS DIFFERENCES IN THE DENSITY OF THE ATMOSPHERE IS FANTASTIC, WHILE THE ROMANTICS LAUNCHES TOTALLY IMAGINARY SPACE. "ATTACKING" THE FICTION WITH TRIVIAL REGULARITY OF LIFE, MIRCEA ELIADE STILL PRESERVED IN TOUCH WITH REALITY, WITH PLAUSIBILITY, IN THE CURRENT MEANING. HENCE THE HESITATION READER TODOROV SPEAKING DIFFICULTY DECIDING WHETHER IT'S PERFECT OR A FABULOUS ATMOSPHERE FOR A MOMENT UNDECIDED.

KEYWORDS: MYTHS, ARCHETYPES, RITUALS, MAGICAL VIRTUES ORIGIN, POPULAR STORIES.

Starting from the decoding of archetypes that builds the fantastic prose of Mircea Eliade, we must stop a moment to the short story *Youth Without Youth*. Creation refers to the universe of popular stories that why youth without old age and life without death occupies a privileged place. The title suggests however something much deeper. the simultaneous affirmation and negation of the same period, the writer reminds us the vanity of human aspiration to achieve the immortality.

Youth can not exist without old age and death nor life without each state containing in itself its own negation. Particularly significant is the revival of Dominic Matei, the protagonist of the narrative, that brings revival overcome ordinary human condition after previously going through a similar experience to that of 'metamorphosis' by Kafka's temporary return to a larval state.

Besides the acquiring of immortality, another similarity to the tale can be seen in the presence of an exceptional hero who participate in some extraordinary events. So Dominic Matei is a character like Prince Charming of the story. Even his age - a multiple of three annual - send to the ancient folk beliefs.

Identifying some pretty clear references to our folk tales in Veronica's person can easily identify to Ileana Cosânzeana's too. Developer is the end of the novel. If immortality is dependent on the tale of a privileged space where time disappears deadly in Mircea

Eliade's narrative complicates things, because the similarities become striking especially in the end.

Even if the immortality is depends on the right magic hatchet, restoring passage implies a return to the magical land of origin. as in fairy asks where death occurs abandon rights as soon as the privileged space of immortality, in Eliade's the short story while re going as quickly as acquiring eternal life but also through deliberate return of the hero in his native land.

The novel of Mircea Eliade can draw the source and mythological literature, talking about a myth of giants several times and Orientalist Mircea Eliade. We learn about children growing up in a day as others do in a year and our tales. Wise Eyes, Crooked-Wood, Broke-Stone, etc., are merely mythological creatures that move freely among the common people and make resonant finish. Legends speak of the various geographical points out that once the earth was inhabited by great people who attended the sacred stories.

In Mircea Eliade's novels focus is not on the study of macrosomia in the modern world, but the suggestion that a common item, becoming a giant, mythical contact with reality, common sense usually hidden. Evidence exists in mythological references in the novel *Mântuleasa Street*. Moreover, the very structure of creation sends us to the famous stories of Sheherazada of *A Thousand and One Nights* or Sadoveanu's *Ancuța's Inn*. Zechariah Master Grinding is a narrator omniscient and omnipresent creator of myths.

Even the original story about Selim, the son of the pasha of Silistra, and the pruning Fănică autochthonization is nothing but a myth of King Minos. Selim is, in Mircea Eliade's narrative, the mythical Poseidon correspondent who curses Minos because he has not kept his promise. The trimming Fănică is none other than the equivalent of the legendary king of Crete and his daughter, Daria is a Pasipha made by the same unnatural love for a bull.

Exceeding the limits of reality and enter the class itself is revealed through words to Oana by women who come to recover the men. They recognize that his daughter is not out Fănică Trimming them, but comes from a family of giants in part and the character of the narration *A great man*.

The constellation of myths requires belief in the magical powers of the mandrake and the transformation of the symbol of fertility. Astra is a deity which is faithful Oana, this being the size "cosmicized" endowed with Herculean strength.

References to Country of Memorial speak the native mythology. The kind people are magical creatures that live under the ground, their existence is determined by permanent asceticism leading to decode the hidden meanings of life.

. Suggestive in this short story is the the way in which the writer processing mandrake folk artistic reason. This plant with miraculous properties Eliade dealt extensively in the work *Of the Zalmoxis to Genghis Han*, dedicating whole chapter entitled "The Cult of mandrake in Romania". This time, scientist and writer not specify different magical virtues which endowed this plant consciousness of our people.

The Cult of mandrake is transposed artistically with great craftsmanship, the novelist. Of the many facets of the plant, the writer holds the mandrake role related to love and marriage. Oana, fabulous person who is unable to find a husband as among mortals, is the one that wants to use its magical virtues of mandrake. Hence you ask spells, magic, pagan beliefs. Collecting plant, Oana meets a whole ritual. Here Eliade does not want to inform us about where and how mandrake collection but artistically transforms some

popular beliefs. Oana, accompanied by street boys Mântuleasa, goes into the forest bird, great playground, but also fulfillment of a ritual.

Many narratives allow reporting structure eliadești epic myths. In this regard, *In the court of Dionis* is an update of the story of Orpheus and Euridice two legendary characters find their correspondent Leana and Adrian..

"Orphic message of the novel is the possibility of saving mankind through art, that the power of the word and especially the song". [1] The writer approach that starts from a narrative archetype and reach an undeniable creative originality is identical to the one we carried Leana. It also starts from some the ancient songs they create again so that plate of ordinary young people with a completely different aesthetic equivalent process with an update.

What is surprising, above all, in the narrative *In the Court of Dionis* is inversion the roles. The Orpheus Adrian is a loser, who has forgotten his singer meant. Character is doing signs but whose coding experience reminiscent of the mythical hero. Searching for Euridice becomes unconscious, the singer taking attributes. Leana is a new Eurydice condemned to live in hell everyday life. Lira given by Apollo is also a specific tool of Bucharest gardens of the century, that a violin.

Is maintained the influence of that particular song exercised over men. Unlike ancient myth where Orpheus is able to penetrate just beyond the gates of hell searching is mutual. Taking the attributes of the singer Leana acquires some magical powers, able to guide the man towards love ... the obsessive references to Dante's work and lift symbolism as a means of descent into the depths and return, suggests new references to mythology ...

There is an essential difference between ancient myth. If Orpheus used his miraculous gift to escape a single being Adrian descends into Hell to save the whole of humanity.

End of the novel we sent back to the myth, by prohibiting the sight back, which may be the cause of the collapse of efforts to date. The creation keeps broadly, although the roles of the two characters are reversed, the narrative of the myth, but it complicates making a labyrinthine narrative,, more complex. "

The inspiration was made popular in a foreign automatically. Copied reasons folk reproduced rhythm folk poetry. But all these are forms of death; and folk poetry and folk games and national costume, all are perfect expressions of a certain form of collective life.

And as they are themselves perfect expressions of the definitive achievements of this life, can not serve as a source of inspiration for other artistic achievements, I can not play the role of fear. But we don't know who is the source from which it was born and develop the folk poetry and poetics and choreography, and architectural of popular. We don't know what is the source that powers the entire production folk live. Present fantastic experience is irrational, fueled centuries on end of life some associated.

Exactly this fantastic presence, this irrational element was overlooked by those who were inspired by the folk art. They "played" folk themes, sought "symbols" and "heroes" were trying to be "original" inverting perspectives or values. They made from the kite a good man, from a cynical gentle a Prince Charming, from Ileana Cosânzeana a silly woman. They wanted to interpret folklore without realizing sterility and frivolity this operation.

In the inspiration of popular topics we can find its originality. All you can do a modern artist from folk themes to deepen retrieving source is irrational that gave them birth. Looking through interpretation and symbols losing the irrationality of folklore is

loose so its universal elements ... Romanian artists and writers have been blinded by the glare of big popular productions ("Ewe" Doina game, costume, decoration) and tried to emulate. But never imitate forms, expressions, achievements, it "mimics the presence folklore" [2] was talking about. The technique was a magical technique of creation and deep penetration in the the dark and fertile areas of popular spirit.

There are some popular themes in our literature extraordinarily rich in dramatic terms, for example - the gate - which celebrates in the life of the Romanian people the role of the magical creatures that ensure all documents capital of island life.

The first pass under the gate means an entry about life, real life outside. The gate shall ensure the marriage and under dead bear is brought solemnly into eternal abode. is, then, a return to the world first; cycle is closed and the gate stays on with a man less to watch other births, weddings, other dead.

The drama would be gorgeous if it were held in the shadow of gates. Her very presence would elevate consciousness above the dramatic action than daytime. By means of modern techniques and administration, dream, emotion, the supernatural, could be easily achieved by a person and „taking into account new psychosocial and behavioral concepts related to the person deprived of liberty”[3] as in case of strange characters blocked in various spaces and places who can transform in any other thing than they were before. And this collective emotion words may sound difficult, it penetrates deeper associations. Would not participate in the drama of daytime individual conscience, but all stages of sleep, all the powers of the dream, all the latent unconscious life from the great works are born and which is present in every act of our lives decisively.

„But how many folk themes we are on hand to create the Romanian fantastic drama: wake the dead, children games (which are remnants of initiation ceremonies and rites farm), St. Andrew's night, summer solstice, the mystery smelters of precious metals, and many others ! Each of these issues lead us to eternal source of creation - fantastic presence. Without the presence of any "popular inspiration" is a more "imitation" ..[4]

Mircea Eliade probably wanted to make a "summary" of several formulas generating strange queries, calling the power freak rites. *Miss Christina, Snake, The Gypsies* are well individualized narratives and adherent individually, a fantastic species. The author seems more acutely felt the temptation of the experiment after their publication.

In the novel *Mântuleasa Street*, Mircea Eliade goes beyond a fantastic experimental heteroclite and digressive, which for various reasons are "forced" to work. There are a variety of means, the only signal extremes: survey *cvasipolițistă* and magic of folk origin.

Not only the difference in Eliade's prose distinguishes the scenery of the romantic fantasy stories. Romanian writer characters down the tram. For example, the characters of Novalis, Eminescu, Chamisso, Poe moves lush landscapes generally more "natural", they are not the right dream.

More obvious differences in the density of the atmosphere is fantastic, while the Romantics launches totally imaginary space. "Attacking" the fiction with trivial regularity of life, Mircea Eliade still preserved in touch with reality, with plausibility, in the current meaning. Hence the hesitation reader Todorov speaking difficulty deciding whether it's perfect or a fabulous atmosphere for a moment undecided.

Marked critics of Eliade's fantastic issued opinion that astonishment arises from interference with real fantastic. Mircea Eliade's prose is not forgotten for a moment the plane of reality, he's just steamed pigmented with events difficult to explain. Without attempting a location Mircea Eliade fantastic contemporary European literature, Sorin

Alexandrescu argues, however, that it can be considered "one of the few writers interested in a fantastic folk or sacred obedience ..." originality world of fantasy lies in its serenity in the absence of the tragic, of damnation, the final catastrophe, the obsessions and fears of any kind and is necessary „removing public danger times of a major dysfunction”[5] which can appear. Mircea Eliade's fantastic is benign, a rematch of life, its beauty unpredictable.

From this point of view, he remains decisively Romanian to Romanian literature can be considered one of the few in the world literature in which fantastic never became „grotesque, tragic, gloomy, keeping purity lyrical „alternative better and more beautiful reality. ".[6]

Mircea Eliade is the man of the universal culture. He imposed a number of ideas and concepts that there are found in his literary work: the idea of the center, the truths hidden in places or symbols banal terror of history, a return to origins, etc. Considered one of the most eminent historians of religions, Mircea Eliade is defined as one, and a philosopher of religion.

Each ritual built on scenarios, actions, gestures, considered exemplary because they were committed at the beginning of the world, it sits on the primary participants at the time. versions of the ritual, the game and the show are also ways Cancellation historical time and opportunities to return to origins. Any place where eternity is to reconnect to his forebears, marked by a sacred settlement or mythologized general memory (Jerusalem, for instance), or the individual (Bucharest to Eliade). The religious man has the obligation it, and regeneration is illustrated by all the lives archaic agricultural labors, sacramental offering, like water or fire tree, death itself, are opportunities for regeneration.

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