

MYTHS AND POPULAR BELIEFS IN THE WORK OF MIRCEA ELIADE

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ABSTRACT: THE PERFECT EXPRESSION AND THE FINAL ACHIEVEMENTS OF THIS LIFE CAN NOT LONGER SERVE AS INSPIRATION FOR OTHER ARTISTIC ACHIEVEMENTS AND THERE MAY BE ISSUES OF ROMANIAN IDENTITY. WE HAVE IDENTIFIED THE SOURCE IN WHICH WAS BORN THE FOLK POETRY, THE POETICS, THE COREOGRAPHY AND THE FOLK ARCHITECTURE. THIS CAN BE THE REAL SOURCE THAT SUPPLIES THE ENTIRE FOLK PRODUCTION; IT IS THE PRESENCE OF MITH AND POPULAR BELIEFS, THE IRRATIONAL EXPERIENCE OF OUR SOCIAL LIFE.

KEY WORDS: INSPIRATION, FOLK POETRY, MYTH, POPULAR BELIEFS, SYMBOLS.

In recent decades we can notice that the popular inspiration was made and developed in an automatic style. Were copied and reproduced the folk reasons and the folk poetry but in the present they are considered all old forms. The folk poetry and the folk dances and costumes are all perfect expressions of a certain form of collective life.

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

In the inspiration of popular topics probably can not exist elements of originality. All that can do a modern artist to folk themes is to deepen it to retrieving the source of irrational that gave them birth. Looking the interpretation and symbols that lose the irrationality of folklore are losing its universal elements. Romanian artists and writers have been blinded by the brilliance of big popular productions like "Miorița" and watching the game, the costume, the decoration and tried to imitate them. But we never imitate the forms, the expressions, the achievements; it "mimics the presence of folklore". The technique is a magical technique of creative depths of penetration into 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 capital documents in island life.

The first passage through the gate means an entry about life, the real life outside. Gate guard represents the marriage and in the gate, the dead are gone solemnly, to the

eternal abode then, a return to the first one world; cycle is closed and the gate stays on with a man less to watch other births, weddings, or other dead.

The drama would be beautiful if it were held in the shadow of gates. The simple presence would elevate the consciousness above the dramatic action more the diurnal. By resources of modern art and the utility, the dream emotion, the supernatural, could be easily achieved. And this collective emotion words may sound difficult and it can penetrates deeper associations. Would not participate in the drama of individual consciousness diurnal, but all stages of sleep, all the powers of the dream, all the latent subconscious life, of which are born the great works and that is present in every act of our lives decisively.

Mircea Eliade probably wanted to achieve a "synthesis" of several formulas generators of strange queries, appealing to the power strangeness rites. *Miss Christina*, *The snake*, *The Gypsy Girls* are well individualized narratives and each one belonging to a species of fantastic. The author seemed more acutely felt the temptation of the experiment after the publication of them.

Through the short story *On the street of Mântuleasa*, Mircea Eliade goes beyond a fantastic experimental heteroclit and digressive, the various reasons are "forced" to work. There are many ways in which we can identify only the extremes: the detective investigation and the magic of folk origin.

Not just different decor difference Eliade's prose by the romantic fantasy tales. Romanian writer characters down the tram. For instance, the characters of Novalis, Eminescu, Chamisso, Poe moves in luxuriant landscapes in general, more "natural", when not downright dreamy.

More obvious is the differences in the density of the fantastic atmosphere than the Romantics launches totally in the imaginary space. "Attacking" fiction with banal regularity of life, Mircea Eliade preserves the connection with reality, with plausibility, in the current meaning. From here we identify the hesitation reader that was speaking Todorov, the difficulty to decide whether to it's a perfectly fabulous or of the atmosphere for a moment undecided.

Literary critics who have occupied by Eliade's fantastic have issued the opinion that the amazement is born from the interference of the real with the fantastic. Mircea Eliade's prose is not forgotten the plan of reality, he's just the stories difficult pigmented explained. The originality consists in the fantastic world of her serenity in the absence of the tragic, of damnation, the final catastrophe, the obsessions and fears of any kind. Mircea Eliade's fantastic is a rematch of life and its beauty unpredictable.

Eliade is a distinctive personality. He introduced a "new angle" in the study of magic. The literature is considered the "master of the fantastic." Considered a philosopher of archaic spirituality, Mircea Eliade founded the original texts in archaic human behavior is seen in the stability of the land. Journal pages it shows us the witness of an era of great convulsions. Beyond the chapters of a work, we find a great thinker of our time. "If Mircea Eliade" down "to the origins of human thought, not the fact that he did it to know the mentality and ideals of contemporary man." [1] Edgar Papu place him alongside representatives of our gigantism: Dimitrie Cantemir, Ion Heliade - Radulescu, Mihai Eminescu, Noica Nicolae Iorga " Mircea Eliade is the last Romanian giant. He presents something common with all his predecessors and yet is unlike any other writer" [2].

The snake story starts with a short story of love spell, but the core epic story focuses around the marriage plans made by the Solomon family for their sister Dorina, a

young graduate, who can not yet find the weird. The hosts of Torrid village "a poor village thirty kilometers from the capital" invite to them on Dorina, a pretender to her hand in the person of Captain Manoilă and a few other friends. They go together to the monastery at Căldărușani, where they wait and Zamfirescu family. On the way but are stopped by a young man as recommended Sergiu Andronicus, skilled aviator and will provide many surprises.

Like in the story, the snake there is a condition which if breached any mischief by people. Like the king's son cursed by an evil fairy, the snake can not regain human than under the rule of the night. Actually worse, would simply saying the name and Dorina would lose it unprecedented for nine years. Entering in the universe of the fairy tale, the heroine becomes Ileana Cosânzeana it prepares for the wedding. It is led by the dream in a glass palace that "women were dressed - as at other times, men were making gimped yarn clothes, long swords and helmets." [3]

The difficulty of the road expressing the difficulty can communicate beings belonging to different universes. Her way is a kind of corridor temptation of sample type of initiation during which some mysterious characters gather to persuade it to give up. But a guiding dream girl like Saint Friday in story with the young bride who defied the advice of good throws snake skin (pig, deer, etc) in fire and so it loses her husband and must set a long way to nine years to meet again. The experience from the dream leads to a failure, for Dorina breach curfew by saying the forbidden word - "snake". But the dream is intended to relate events in the real the plan, thereby realizing a perfect fusion between the two levels.

The novel begins with the charm of love, which is reminds in the snake episode, introducing us in the atmosphere of folklore. About chant it was said

The popular terminology delimits the species with sufficient clarity, although regional darkened some violations. This meeting names: spell, charm, spell, concerning the totality practices of performed to a magical or medical purposes (often magical-medical), while covering only charm for the literary text, even if, sometimes, it encompasses and accompanying practices as spell, charm, spell sometimes have meanings. For millennia, the incantation was the only way for worldwide people to resist to diseases and calamities tool match for the ordinary man to events occur in the fabric above the powers of ordinary.

We know love incantations of "destiny", aimed at accompanying the most coveted, and chasing evil spirits, led by the devil, evil Forest mother, then incantation against thieves, trial, and a wider range of incantations (currently called "ripper") is directed against a previous spells with the intent to cancel the harmful effects.

The incantations are performed mainly by women, but sometimes men and without thereby foresee any incantations structure according to the two sexes. As such, the mere knowledge of incantations is sufficient for the commission of a incantation without the need for any lubrication in the throes of priestly ritual, although sometimes is believed by the women who disenchant that they due to the devil all their knowledge, maintaining with it even erotic relations in exchange for teaching.

At the base of the charm is the ancient belief in the power of the spoken word in a particular context ritual to perform exactly, common feature of carols and poetry in general, the consequences folk, including the curses. Like the carols, incantation embodies a desire that needs to be fulfilled at any cost, it can not only be positive, as in the carols, but also negative, often harmful deep, up to the extinction of subjects. During the charm are claimed supernatural forces to interfere directly and immediately. Intervening various

magical elements, usually restricted to certain categories of works (Christian divinity, mythical stars: the sun and moon, water and fire).

Water and fire are supernatural powers that preserves the remnants of the cult of ancient chandeliers water and domestic hearth sacred fire. Fire occurs mainly as a erotic messenger by the power of turning into snake. In another embodiment, the fire gives waist messenger function, whereas the belt is acquiring a fantastic reptile turning into bringing to the doomed.

The fire metamorphosed into a snake or dragon must be fully subservient to the impetuosity of longing same proportions terrifying pleasure fear, of course a poetic archaic residue.

The snake has an important role in the incantation, being one invoked to go and bring the weird / soul mate was lost on "the road". One of the most important symbols of the human imagination is the snake. Universal mythology highlights the tenacity and versatility ophidian symbolism. It seems that the snake comes from the verb "to concatenate". The snake is a symbol of triple time transformation, the fecundity and, finally, the ancestral durability.

The narrative *Guessing stones* (1959) we can surprises on Vasile Beldiman exercising his curious vocation. Set in a place where we can distinguish some bodies, stones that are some premonitory signs after this bizarre character we can decipher the future. The writer knows what will happen, and the answers are even more surprising considering strangers. Vasile Beldiman talks about the existence of moral stones. The future is deciphered by the shape of the stones, after some corners, the direction in which they are placed, or their color, "Because as far as I explained I never man sat at random. Each sits as it is written".[4]

We talk to Vasile Beldiman by the faith in destiny that govern the human life, the life in which nothing happens by chance, and do not form stones than some interpretation, some prefiguring of this destiny. They are not carriers of meanings but only for those who manage to decipher. Only Vasile Beldiman reach the stage where stones reveal their true interest, just as soon as the letters of a book for anyone who knows how to read.

The old man however not revealing the secrets. They should be able to make people happy or, conversely, to sadden, but do not have that right, because it is not a fortune teller by profession. Vasile Beldiman not intervene in the destiny of others having the freedom to change. Deciphering the signs is an inner necessity, purely spiritual pleasure of knowing what will happen with others, synonymous with modern human thirst to learn "history", new events, whether it is in the books, the movies or the theater.

To predict the future is a violation of the laws of common life of the destiny governing the individual existence. There is then the risk of being wrong, of making a false statement. That happened to Vasile Beldiman when trying unusual exercise of its powers in a different environment - the mountains. Soothsayer believed that here could decipher as a man sits in front of or behind some rock. But this strange environment does not allow decoding most significant work experience and thus fails.

Vasile Beldiman is able to read the signs of nature and due to the fact that he lived as a child in the the middle of it. To the one who finds inner nature - and not just as tourist or through books - it begins to reveal deeper meanings, even offering information about the future of her estranged.

The magic produces divination is a very old and archaic peoples lives with information yet written 6000 years ago, from Egypt and Mesopotamia. Towns and villages

were full of wizards and witches. Each village had its statue, trees, cave was miraculous no individual who does not always carry over to a talisman. The magic represents the basis of all sciences early in the the time and even medicine was only an enigmatic complex formulas.

People who making to disappearing objects resorted faster than witches and wizards magistrates to catch thieves. Kings, generals, officials in the empire regularly addressed riddles to learn from their country's destiny.

The practice of guessing in the Ancient Middle crossed the moor to the realms of Europe, contaminating kings, philosophers, army commanders, as the masses. Divination and witchcraft were good home alongside such other occult, developing, thus increasing the general credulity, superstition.

In Ancient Times the madness has born guessing a huge variety of methods to "disclosure" of the future. Every magician, fortune teller specializes in a particular technique. There were, for instance, asked about the future snows, winds, fountains, trees, everything in nature. Quantitatively, guessing / riddles marked ups and downs along the way, but she has not surpassed quality formulas established by the chaldeenilor time because even the processes occurring within the modern and contemporary props differ only as the ancient practice are variations on the same theme.

In his work *The Babylonian Cosmology and Alchemy* (Iași. Publishing Moldova, 1991), Mircea Eliade presents the beliefs of Mesopotamia, where "cosmic life is organized just like the human life, birth, sexuality and in some cases – death Birth of inanimate things not achieved only by creation. Inanimate things (metals, stones, etc.) continued to be born long after the creation. They "live" so in the contemporary man and participates in the same fate as his. (...) The Babylonians and other people applied the sexuality of inorganic entire kingdom. Have distinguished stones "manly" stones "female" on the basis of their shape or brightness intensity ... ".[5]

An Assyrian text, translated Beson speaks rock "Musa" (male form), stone bronze (feminine form). The note states that Beson "masculine stones" are those who have a lively color and "feminine stones" are those that have a paler color. "[6]

A rock of a certain color - imbued with strength and vitality "heaven" attended - have enough magical energy that can restore harmony in the body of the patient. Such magical conceptions not only structured Mesopotamian cultures but won very wide areas throughout the Mediterranean and Western Asia.

Jean Chevalier and Alain Gheerbrant in the *Dictionary of symbols* tell us the following things on the stone: "There is a close connection between soul and rock. According to the legend of Prometheus, the builder of the human race, some stones will be preserved human smell ... unpolished stone down from heaven once worked, she goes up to him. Temple be built of stone, not carved stone, for stone is carved human work. It symbolizes the work of God and desecrating human action as a substitute creative energy. Rough stone has the symbol of freedom, while the carved stone symbolizes slavery and darkness. Rough stone is also considered as androgynous androgyny continuing perfection of the former. By plane, its principles constitutive split. It may be conical or cubical. Conical stone symbolizes the male element and the female on the cubic stone... Stones are not inert. Fallen from heaven as living stones, they remain vivid and earth. Stone plays an important role in relations between heaven and earth: the case of both the stones falling from the sky, and those raised or piled on top of each other (megaliths, betili, cairn sites). "Some people consider quartz crystals as glimpses of sky and pieces of the heavenly

throne. Quartz is clairvoyance tool for shamans. "Stones falling from the sky are in fact very often speaking stones oracles or sending messages." [7]

Stones are always uplifted spirits haunt patronizing. For some people, they serve as protection from harmful influences. Stone is alive and in its turn gives life (the belief that after the flood, people were born in stones sown by Deucalion). Alchemical symbolism is the philosopher's stone of regeneration instrument.

The stone is knowledge. Switching from raw stone to stone cut, not of a man, but of God, embodies the soul enlightened by knowing obscure to the divine. Everything comes down from higher areas carries something of the sacredness of uranian, so meteorites - Embodiments of the sacred sidereal - were objects of worship. Lightning stones generally meteors falling from the sky like rain, are considered symbols of fertility and tools. Lightning stones are first by themselves, powers, wearing them loads magical intrinsic fetishist.

Stones bringing rain petrified embody the spirit of the ancestors. They are merely symbols of steadfastness abode of their ancestors or in a place by their strength. Spiritual strength is achieved through rocks and boulders, reaching as objects of worship. Grooms get invoked for the children, women and rub their body to be fertilized by the ancestors (when talking about rocks giving love) anoint them with oil traders to be part of prosperity. Sometimes, they are feared, is considered as guardian of the dead, and are required for home or group care.

Stones giving rain - generally meteoric origin are also considered as emblems of fertility. Some stones records in the archaic beliefs, and therapeutic use: put the head of the sick, they get out of their bodies spirit. Also here Dravidian habit to throw over his shoulder to return from a funeral ceremony, designed to stop stone dead soul to return.

According to beliefs flattened stone would be the two sciences: the exoteric (white face) and the esoteric (black face). Thus, it appears that knowledge of the world symbol carries linking the two realms: the living, and the dead.

Also the stones were indispensable instruments of divination, mediating communication between God and the profane. Peoples beliefs still registers the habit of throwing a stone into the pile of stones. This aims chasing ghosts, dead soul. Sufferers (especially women) who come to pray at such grave rubs cock or the sick with a rock. These stones not be reached afterward for disease went into them and become contagious. And the dreams that you can escape of the death is shown telling the earth, under a rock will then fly spell.

Sometimes through the stone is embodied a curse: in the one you want to curse him with seven stones and make a pile of stones bearing the curse and then disperse, so wanting to blow things enjoyed at which they do evil. In biblical tradition stone under his immutable character symbolizes wisdom.

These are only some of the symbols about Mircea Eliade speaks in one of the chapters work - The Treaty of the History of Religions or The History of belief and Religious ideas.

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