

**THE FANTASTIC IN ROMANIAN LITERATURE –  
A MOTIVATING FACTOR OF LIFE**

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**Abstract:** The fantastic is always a constant of the human spirit and literature of all time, and a motivating factor of life. There are researchers who believe that the literature of science fiction is part of fantastic literature. Both types are based on fantasy, on increasing function and potentiation imaginative factor explaining their genetic relatedness which can lead to their eventual confusion. The fundamental difference between them is that fantasy literature assumes a mythical-magical mentality to exist, and science fiction is fed from a scientific mentality.

**Keywords:** creation, fiction, motivating factor, magical practices, magical *mentality*

The fantastic and the poematoc-lyrical theme in literature belongs to the period of genesis and romance, justifying and reporting provided by the social situation of high contrast confidence issue and full affirmation of human individuality is contradicted initial stillness life in relation exceeded, then - in recent years - complete denial of this ideal by introducing another social organizations equally is indifferent to his own dream.

From this way of understanding universality in the art of romantic fiction are not allowed to identify with the whole literature but a selection based on dramatic tension essentially casual nature of work and the imaginary language as a form of expression. Therefore, the first (chronologically) and the most authentic form of fantastic literature is fantastic poematoc-lyrical romance, regardless of the species was confirmed: lyrical autobiographical novel (*Reiser, Titanial*), fairy tale written by Brentano, Tieck or Eminescu, Novalis novel's symbolic, *Centuries Legend* of V. Hugo, Vigny's ancient poems, *Memento Mori* by Mihai Eminescu.

In Indian philosophy, with transmigration and the concept of avatar, Eminescu idea comes from primordial unity. Mystery of the world and life is the desire. Wishing to create the universe was born, first by creating feminine principle, which was founded male principle, these ideas appear in the Rigveda. In concept Upanishads, the individual soul (atman) merges with the universal (Brahman), 'One is in all, so as one is in everything'.

Identity from plurality, in the multiplicity of individual forms of life, is the greatest mystery Eminescu, the greatest mystery of life. *Poor Dionis*, and philosophical fantasy novel, has a rather complicated structure. Bond is formed, but the dream - „the reason world as a dream”.

The whole novel is built on deliberate confusion between dream and reality. Being considered a dream novel, by insertion into everyday life dream, *Poor Dionis* can be compared with Hoffmann's short stories, particularly *Gold pitcher*. The same dream a reality contraposition of plate, petty and prosaic, a meet and Eminescu. And here is the break in the order of reality, in order daily, which after Roger Caillois, as a distinguishing mark of the fantastic. *Poor Dionis* answer to thesis „the reader's hesitation” which falls under the definition of fantasy, as confusion between dream and reality is maintained skillfully Eminescu.

In the work of Ion Luca Caragiale, fantastic occupies a significant place. Realism and the satirical from *Comedy* and *Sketches* is doubled, almost paradoxically, the author of fantastic literature in stories. Fantastic of Caragiale is a strange and terrifying fantastic trunk grafted on native mythology. Caragiale's declared sympathy for the great American writer Edgar Allan Poe, one of his favorite authors, from whom he borrowed in fact the title of his masterpiece, *A Lost Letter*, and translated and that we can not provide such key perhaps more valuable for interpreting caragialesque fantastic.

The most representative novel of fantasy fiction is *The Inn of Mânjoală*, literary fiction masterpiece of Caragiale. Caragiale opens with this novel, masterfully constructed, the reason of inn in Romanian literature, anticipating the later stories of Sadoveanu, to hang passionate, agents of eros.

Caragiale's novel is permeated by a Balkan sensualism, juicy, slightly masked by clear and abusive language in a similar manner to that of Creanga in *Old Nichifor Coțcariul* work. Caragiale exploit this novel the mythical-magical thinking, superstition and popular beliefs and acquaints us with a new category, of satanic, and the demonic. The erotic magic of Marghioala that has on about the young man who arrives at the inn, is placed in conspiracy with evil spirits. Mânjoala seems to have demonic powers.

Novel charm comes from the storyteller knows how to evoke the strange and terrifying atmosphere of the inn and here its mark obvious influence of Edgar Allan Poe. At the Inn's Mânjoală example we can send it to the famous novel, *Boogeyman*, the presence of demonic and satanic atmosphere gradually inoculate inn, the innkeeper made the pact with the devil.

*Horse Devil*(1909) is a short symbolic tale inspired by local folklore, the facts occur in the same atmosphere saturated with magic and popular superstitions. Violation of the prohibition to enter in a Romanian foreign concerns, witchcraft, leading to a dramatic metaphor of a young girl in an old beggar king, which may be issued under the burden of the curse.

Regarding the supernatural, Caragiale create hierarchy between evil and human devils are mostly cheated by a human being unable to endure human existence. Supreme Creator has no wisdom in *Star* of Eminescu, is not a good man, a little fearful, as in,, Ivan Turbincă". This explains the outcome of *Kir Ianulea* where Dardarot may prohibit the entry into Hell's Ianuloaiei and Negoită. Hierarchy exists within the human species. When the man wants to change the subject, going through troubles, until it reaches what it was, and Abu-Hasan the hero from the tale of the same name, who for a time take place of Caliph Harun-al-Rashid.

On theme of change the difficulty on existential condition that goes from here to impossible, it is imbued with melancholy as a metaphor and horse fucking fairytale universe unexpectedly cheerful and jolly Caragiale's history. And here, fantastic Caragiale works only as an element of motivation is not operated as vision, but appears as a slight oddity, explained rationally. Ambiguity of normal-abnormal, explain inexplicable supernatural is generated real-ironic understood the text. Using a supernatural ipotetico-symbolic Caragiale considering its views on art as a break with reality, which can not be changed.

In the stories of Caragiale, wandering characterize evil people, miraculous and ends with return to where they were marked destiny, after a journey of discovery, where error and return appear to be the result of magical practices. Caragiale, oscillation between the real and the fantastic comic gives a special flavor description. Timely, short stories *Kir Ianulea*, *The inn of Mânjoală* takes place in an atmosphere of realistic fiction. Fantastic required by the very structure of the female characters, whose advantage over men evil escapes rational understanding, and is reported to cause superhuman evil.

Fantastic function is purely aesthetic part of it „human normality" of a world in a particular historical time, beyond which transpires always fascinating dimension of the eternal feminine, unpredictable behavior. „ Fantastic, even where it is introduced directly, it works only as motivating factor."<sup>1</sup>.

Caragiale presents several scenes of virtuosity demonology in which appear several women oppressed by the devil. Eternal feminine mystery rooted as Christian doctrine, relations with the devil woman. Origin demonic feminine charm and crazy behavior is being watched by trying to explain the haunting existence and his love.

Fantastic of Caragiale is driven by the emergence of women appearance and even mastered the female spirit. Manifesting itself as the emblem of femininity, fantastic embarrass him who loves, meeting a break in rational conduct of life and drawing him in a disquieting.

Epic conquest of new areas in the twentieth century is not a measure bodes well for durability fantastic genuine expression. Is there a crisis after programmatic E.A Poe

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<sup>1</sup>Paul Zarifopol, *I.L. Caragiale's Works*, National Culture Publishing, 1930

to surrealism. Old realism of living a mirroring relationship was calm certainty scientism thriving.

Lucidity in various ways to assert, is the new reality of creation and justice is absolute fantastic feeling. If Poe submitted a lucid perception express real event on which overlapped strangeness to create ambiguity where it will retain the advantages of descriptive realism in setting hesitation in the plot of composition.

In Caragiale's work fantastic is treated absolutely as poesc style. *The inn of Mânjoală* was the most representative short story that is reflected in the collapse of the *House of Usher* mirage of Edgar Poe. The structural elements of the story are the same and fantastic plays a similar role.

Caragiale automates the fantastic but the lack of effective reaction to the events recounted hero. The main character of the novel always accept extraordinary adventures through which current as inevitable, natural, and leave them worn like normal things, barely, at times, more of surprise than fighting with it îmbugorează by a cross. Such a character back to his own home may not have a specific or nationality..

Elements of fantasy does not have any other nationality. Goat and cat are representations which have existed in all times and in all places endowed with elements of folk magic or mirage night. We encounter in Arabic, Persian, Greek mythology, the sorcery first, then in medieval Germany and France. Novel interest but not falls to the Inn, or landscape, or the psychology of the characters, but only on its elements combining fantastic.

*In time of war* is the story of a robber king and then volunteer, his brother innkeeper, in a way, another kind of thief. The latter, in comparison with the first, is like a beast. There are some kind of fantastic here. Story by evil acuity through some very beautiful and psychological notations great fair, yet fall into a human general that no ethnic link no longer where to spend the environment around them and the characters come fully in their social, cultural and spiritual.

Fiction prose is an important work for Romanian literature. Developing a number of themes that go from one story to another, Caragiale created a memorable typology and imaginary space that is only him. Is the Romanian space: a place full of signs, initiating, a place with streets that hide ancient mysteries and individuals wearing them without knowing, myths.

G. Calinescu and Tudor Vianu believed that Romanian writer is not intended for fantastic. Caragiale showed that it is sufficient to show a great talent and prejudices critics retire then, ashamed of the way of evidence. His prose is dominated by mystery, takes place in a world marked by fantastic extrasensory and paranormal. In general, his short stories are grafted on existential issues. It is noted that the writings have a strong fantasy and fiction make up the majority of Caragiale.

„A prose comes, however, on a line of Romanian spiritual tradition: that of Eminescu "Poor Dionis" IL Caragiale and the enigmatic stories. Eliade renewed Romanian fantastic, approaching it from the great myths of modern existence”<sup>2</sup> (Eugen Simion).

Caragiale's cultural formation is marked permanently of Romanian spirituality. That fall within in the natural order and confessions scholar Mircea Eliade is a good acknowledgment: "Being Romanian, for me, is to live and to express, to value this way of being in the world. Have taken advantage of this legacy! ...This rich legacy was undoubtedly truly worth made in literature, scholarly culture. It is the creation folkloristic. Myth proclaims a cosmic situation or primordial event. It is therefore always the story of "creation" is told as a committed, it began to be. This is why the myth of solidarity with mythology, he speaks not only about reality, about what really happened, what has manifested the entirely "<sup>3</sup>

Caragiale presents itself as an advocate of knowledge verified using data available to scholars of folklore and ethnographic documents. He believed that folk material and may serve a different knowledge than that which gives us the philosophy of culture. Specifically, he believed that issues directly related to man, with his knowledge of the structure and limits can be worked almost to their final absolution, from folklore and ethnographic data.

Comparing with the Romanian archaic myths in literature, Caragiale demonstrates the uniqueness and superiority of our popular genius. Referring to the origin of folklore, Caragiale shows that agricultural rural societies have created the very beginning of history more games arising from the presence of ceremonial and fantasy. Legends, tales, riddles in various forms using mysterious and enigmatic element. Authenticity, depth and uniqueness of our popular creations can not be questioned.

In many of his speeches, Caragiale demonstrates the great importance of religions stemming from folklore works, distinguishing non-value of value. A mechanical copy can not give rise only to insignificant things. In a myth or a legend, there is anecdotal significance. To create a viable work is not to reproduce versification of popular poetry. Only a few were able to assimilate the essence of folk, conceived masterpieces, of which we can mention: Mihai Eminescu, Lucian Blaga, Tudor Arghezi and Emil Botta.

Caragiale's novel, *The Inn of Mânjoală* is a good example of these mutations. The reason that develops narrative is fantastic. Wanting to keep her room clean reckless lad for one night, the beautiful hostess, initiated in magical practices makes it way to return something exorcise in the hat and then using the tomcat that can be transformed into goatling. Novel does not develop as terror because the writer focuses on other sides of fables, obtaining an ambiguity style, a result of overlapping of meaning. Furthermore

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<sup>2</sup> Eugen Simion, *Vocation of fiction*, Literary Romania, no. 11, 1969.

<sup>3</sup> Mircea Eliade, *Myth Issues*, Universe, Bucharest, 1978

unusual tension on the double meaning of Caragiale is concerned with observations. Lady Inn has no icon in room and the tomcat reaction is unnatural by rationality: ☒

"Real female! I sat at the table making cross after my custom, when suddenly, a roar: stepped is seen with horseshoe old boots on a cat that's under the table ...The woman, taken in thought, sitting on the bed with my hat in their hands, an ever-spinning and twist...I said go on the road! And I crossed, when I heard right door thudding sound of a cat. My host knew no longer seeing her, entered rather 'the heat and grab the cat door, of course "<sup>4</sup>.

What made our writer is a performance of lucidity style. The same word can have meaning and the real plan, and the assumed fantastic. It's an expression, not an ambiguity of feeling that the end does not leave any doubt about the lack of integration in fantastic from his irony.

Another way of referral lucidity act of creation, perhaps the most prominent, highlighting the presence of irony, used by Caragiale, proof of posting creator of the work world. It is a general feature of degraded forms of modern fiction, present in style and purpose of creation. The most interesting is the ironic attitude required with justification, to express themselves, fantastic language.

The fantastic is always a constant of the human spirit and literature of all time. There are researchers who believe that the literature of science fiction is part of fantastic literature. Both types are based on fantasy, on increasing function and potentiation imaginative factor explaining their genetic relatedness which can lead to their eventual confusion. The fundamental difference between them is that fantasy literature assumes a mythical-magical mentality to exist, and science fiction is fed from a scientific mentality.

Magic in the prevalence of fantastic literature author is replaced by powers of science-fiction, science and technology. Place is taken by scholar magician, magic wand and substituting the machine or invention.

In Romanian literature, the first successor of philosophical fantastic line is Eminescu, paradoxically, the realistic Liviu Rebreanu with novel *Adam and Eve* (1925). The primordial unity thesis and torque reach eternal metempsychosis doctrine in transmigration of soul. Eternal couple designed to recover primordial unity is maintained only by the transmigration of the soul. Metempsychosis works only on this site erotic Rebreanu's vision. To achieve torque eternal souls of lovers, partners should be free from spatial and temporal determinations and overcome obstacles to social and moral conventions.

„A man from millions of men wants only one woman from millions of women, one single and only one! Adam and Eve! Mutual search unconscious and irresistible is

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<sup>4</sup> IL Caragiale, *Novellas*, Book Romanian, Bucharest, 1997

the sense of human life itself ! To facilitate searching this, do recover and undo all moral and social laws and conventions"<sup>5</sup>

Liviu Rebreanu is an artist of philosophical and fantastic novel, being closer to Th.Gautier and Camil Petrescu than Sadoveanu or Eminescu. Transmigration of souls like us is presented as a descent and ascent through the inner hell orgies, the darkness being the hero, modeled inside a romantic trip without their plastic inventiveness and without sunny landscapes reveals pictorial quality and great music, images visual and auditory unusual.

Mircea Eliade wants to differentiate itself from other authors of fantasy literature in the world of the German romanticism, by Edgar Allan Poe or Borges. At the origin of Mircea Eliade's fantastic, is the fantastic of Eminescu, philosophical, metaphysical, mythical doctrinally and not because myth is always exceeded the philosophy. What interests of Mircea Eliade is the philosophical meanings of myths.

Trajectory of Eliade's prose fiction is from myth to philosophy. His conception fantastic mythical conception is determined by creating parallel universes newspaper, revealing us another dimension of time and space. Which brings Mircea Eliade in addition to fantastic of Eminescu is „sacred and profane dialectic" the central idea of his system-philosophical thinking and mythical representation.

*Miss Cristina* (1936), the first fantastic prose of Mircea Eliade, is designed for a range of movement theme in literature, love between a „live man" and a „dead woman" a common theme in fiction prose, often populated by specters, ghosts, vampires, as messengers of the underworld. Writer exploit what could be called „strange coincidences" which is gradually adding the terrifying feeling. Isolated mansion in plain Baragan atmosphere, which invited young painter Edgar and archaeologist Nazarie who started emanating from careless air castles inhabited by ghosts and ghouls, the unusual events occur, common in western fantasy stories.

Mircea Eliade created by *Miss Cristina* an allegory of aspiration towards absolute impossibility of fulfilling his erotic and, of incompatibility between two different orders. The idea of transgression limits of human existence is that supplying novel idea of romantic origin. Not only direct references in the text, but also the entire issue, *Miss Cristina* is a response to *Star* of Eminescu.

In the novels *The Secret of Dr. Honigberger* and *Nights at Serampore*, fantastic of Eliade reveals the other side of India, unseen, hidden, one side of occult practices and initiatives. Appears to us here with a fantastic exotic twist. Eliade emphasizes, „the miraculous evidence" that aspires to reach initiative, meditation technique, the deepening of the inner life, thinking, from this perspective, superior Buddhist yogi practices. Dr. Honigberger secret novel is built on the concept of mystery, fantasy literature

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<sup>5</sup> Rebreanu Alan, *Adam and Eve*, Book Romanian, Bucharest, 2003

specifically, the author making the statement „the mystery is so active in our lives" as such is present and hidden in everyday life.

*Youth without old age* (1978) is set up as a response to the famous Romanian folk tale, *Youth Without Old Age and Life without Death*, on eternal youth. Novel illustrates a scientific hypothesis, the possibility of regeneration body. From myth, Eliade reaching science fiction narrative, traveling is the author of the science fiction to fairytale. Hero, Dominic Matei, embodies humanity posthistory. Through the simple act of concentration, intense thought, man may recover post-historical, cultural memory based on much stronger than the historical man.

Mircea Eliade's masterpiece, *The Gypsy*, preserves all special agreements. The action begins in the real sphere, Gavrilesco character enters in a place called "The Gypsy" because this place is cool and heat outside is very strong. In this strange space occurs "rupture" that speaks R. Caillois. Following the return to order, to real change. He puts out heat changes. However, real change is "almost unbearable", so is the space character pit house, where he fulfills his destiny with young love - Hildegarg. Ambiguity prevails, especially at the end and Eliade emphasizes the reluctance reader and character.

Gavrilesco piano's teacher, enervate the sweltering heat of July falls in Gypsy's place, attracted by the inviting coolness of nuts secular towering crowns. Naturally, it is then drawn into a dark adventure in the end finds astounded that it casts over time in life, returning it strange world. Conducting discreet narrative is dotted with fantastic event details by which nature carries symbolic meanings. All hot one day, sitting on a bench Gavrilesco student lost because of indefinite nature, the beautiful Hildegard. Now I can not guess that gypsy and can not take a final decision only after it became useless. Presence in narrative takes fantastic feeling to designate the great qualities of this type of creative accommodation throughout the ages, the possibilities range of events offered by the rigors very broad genre.

Novel is fantastic from its deconcertrant end, narrator and hero giving freedom to return to the old condition. Rules fantastic story proved highly resistant while other voltages ambiguous communication of subjectivity, sometimes becoming carriers of symbolic meanings.

Slowdown and cancellation of time are extremely fertile as processes of real fantasy, informed by acute perception, the event features normal. These generally valid reason to claim that fantasy genre. Signs of individuality (subjectivity represented, fabrication, use time) are convincing enough to have set up an originality able to provide some independence diachronic development. Fantastic field is of great importance and supremacy squaring off with the realist, the suspicion mirroring life.

People's desire to find answers to inexplicable and overcome the limitations of space and time has created the fantastic, which is also a bridge to the unknown, bizarre and terrifying world without rules of reason.

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