

**Alina BAKO, MUZICALITATE NARATIVĂ ÎN ROMANUL ROMÂNESC** (Narrative Musicality in the Romanian Novel)

*The present research focuses on the embodiment of the relationship music-literature in the Romanian prose of the 20th century. Two fundamental directions are followed: the first is connected to the introduction of music in the literary text by various explanations related to the characters' options, while the second relates to the parallelism between the manner of construction of a literary text through the adoption of various compositions and methods of construction of musical scores. Literature becomes an imaginary of music providing innovative solutions.*

*Dumitru Tsepeneag introduces a formula adopted in music in the novel *Vain is the Art of The Fugue*. The text appears as a fugue, causing the number of repetitions to a disharmonic musicality. Bernard, the character of *André Gide's* novel *Les faux monnayeurs* wants to write a novel using this formula of musical Fugue. Tsepeneag succeeds in this attempt and identifies a unique compositional structure.*

*The scientist Baroni is part of the same musical register. His name is perpetrated throughout George Bălăiță's narrative, *The world in two days*. Author of an "unwritten Treaty", musicologist and author of articles on music at a local newspaper evokes a portrait of the artist. In an interview, George Bălăiță confesses its preference for the music of Haydn, and in the short prose *Cantor* he makes short comments on Bach. Beyond the building of the character, the structure of George Bălăiță's novels is one in which musical episodes go together, constituting an innovative musical score. The feeling of unfinished coincides with insertions that give a distinctive character to George Bălăiță's narratives.*

*We will also add texts to illustrate the concept of narrative musicality, thus outlining a definition for the Romanian prose of the 20th century.*

**Keywords:** structure; narrative; music, novel

**Cristina Raluca BARNA, RECREATING FAIRYTALE CONTEXT THROUGH THE IMAGINARY**

*It is common in anthropology nowadays to speak of imaginaries instead of cultural beliefs. For Castoriadis, the imaginary is a culture's ethos. This article examines the way this concept is to be found in the revitalised Arthurian legends in Germany by king Ludwig II and the way in which this concept is found in modern times in Disney's movies. The Arthurian legends reveal the medieval ideals and institutions such as knighthood and chivalry which were part of a shared cognitive schema (Anderson and Taylor) of the time. These ideals were a source of inspiration for king Ludwig II of Bavaria who tried to model the reality of his times after this Arthurian myths by building a fairytale castle at Neuschweinstejn over which presides his statue as an Arthurian knight, a castle whose rooms are thematically decorated, where Arthurian rituals took place and the minnesingers interpreted Wagnerian scenes with subjects that combined myths, such as Venus and Tannhauser. All that in an attempt to have a life according to his imaginaire, which, like *Don Quijote's*, o to the new, cognitive schemata of his time, but which ended tragically, with him being declared insane and dying in suspicious circumstances. However, today's Disney's approach is different. Current anthropological uses of the imaginary inherit from Castoriades a tendency toward cultural abstraction, reification and homogenization. Lacan's, Anderson's, and Taylor's applications of the imaginary are better used for person-centered methods in order to study real rather than abstract cultural subjects. We should take into account the psychological processes involved. Lacan's imaginary of desire is a process of substitution: slippage of signifiers under signifieds. The Arthurian signifiers are slipping under the signifieds of ancient German mythology, refurbished by Wagner. The King is trying to substitute a world of romance for the drab, uninspiring reality of his time. As in Lacan's mirror stage, he identifies himself with an image: the Grail knight. Disneyland is a cultural artefact, it is part of the Lacanian symbolic order. Common to both is the vanishing of the real under empty signifiers of desire.*

**Keywords:** imaginaire; cognitive schema; schema theory

**Gabriela CHICIUDEAN, MITUL ELECTREI ÎN REPREZENTĂRI SCENICE** (Electra's Myth in Theatre Representations)

*In time, Electra's myth inspired many authors, resulting in remarkable literary works, adapting the "story" according to the patterns or the spirit of age. Our paper is part of a larger study discussing several dramatic works, including Aeschylus' *Oresteia* of, Sophocles' *Electra*, Euripides' *Electra*, Sartre's *The Flies*, J. Giradoux' *Electra*, Eugene O'Neill's *Mourning Becomes Electra* and Victor Eftimiu's *Atrizii*. We analyse these works with their dramatic characteristics, as well as their content, what is taken from the old Electra's myth and the elements of novelty brought in each particular case, especially the ones related to the fact that the 20th century dramatic works register a return to the ancient myths. The present*

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*paper refers to the staging and screening of the ancient myth, discussing Orestia and Orestia II directed by Vlad Muger, Choeforele (The Libation Bearers) by Aurel Stroe, directed by Lucian Pintilie.*

**Keywords:** Electra, myth, tragedy, theatre, Aeschylus, Sophocles, Euripides, Aurel Stroe, Lucian Pintilie

**Petru Adrian DANCIU, MITUL ENOCHIAN AL ÎNGERILOR RĂI ÎN VIZIUNILE LUI HERMA** (Enoch's myth of the angels in Herma's vision)

*My paper is based on the certainty that the first Christian centuries were profoundly influenced by the Enochian myth, which, through writing and orality, got in the Christian environment, surviving for centuries, openly, in its interior, without synodal convictions. Almost three hundred years after the affirmed adoption of Christ, the Enochian religious current remained stable, by the writing of an essential part of angelologic history and especially of the Christian demonology. Herma is an interesting character, rather Enochian than Christian in his conception, whose history is not known. We chose some of Herma's visions because they basically expose a kind of demonology and of angelology conceptually impossible for the current dogma. Surely, the Enochian phenomenon is not limited to the Herma's writings. Perhaps the most "contaminated" one is the Revelation, contamination which did not exempt the apostles, as exemplified towards the end of my study. Basically, by their angelology and demonology, long before they became Christians (dogmatically), the Nazarenes were Enochian, like John the Baptist, or Andrew the Apostle, expelled by the "fate" of the Jerusalem council to the northern borders of the empire, near us, but still far, in Bulgaria.*

*The bad shepherd of Qumran texts becomes the bad shepherd at Herma, the evil angel of the Enochian texts respectively. Whatever the appellatives, Herma veiled the Enochian origin of his knowledge. Jesus Christ's name does not even appear in the three visions, even if the central position of Christ is essential in the shaping of Christian teaching. Moreover, his views have angelic origin, a confused charisma that enjoyed more or less the declared Christians of the first three hundred years.*

*In conclusion, in my view, this research is a temptation, an invitation to descend from the heaven of the prescribed mentality in the seething density of a phenomenon's potencies which can generate monsters, apocalypses or "suspensions" of the mind in an imaginary world, where the Enochian thinking can be rebuilt.*

**Keywords:** Enochian myth; Herma; evil angels; demonology

**Sonia ELVIREANU, MITUL LUI ORFEU ÎN LIRICA LUI MARIAN DRĂGHICI** (The Orphic myth in Marian Drăghici's lyrics)

*In Ancient Greece, the Orphic doctrine has the myth of Orpheus as a starting point, thus anticipating the constitution of Greek philosophy and poetics. Plato's dialogues, Aristotle's Metaphysics and Poetics, even Christianity originate in the Orphism.*

*Orpheus was endowed by Appollo, the deity of the arts, with a divine lute and the gift of poetry and song, symbols of universal harmony, thus serving the creative Logos. This mythological character also is the archetype of the Poet with a tragic destiny as well as of Love.*

*Orphic elements are to be discovered at the great lyrical creators of all times, from Greek and Roman Antiquity (Homer, Horatius, Virgil) up to our century. Poets have found in the Orphism their poetic substance, a theory on the arts or a philosophy of life, the cult of perfection by following Orphic incantations, models of sacred poetry and the art of verse writing.*

*Educated in the western model of knowledge, through German and French sources, acknowledging the influence of Goethe, Rilke, Trakl, Baudelaire, Rimbaud, Mallarmé, Valéry, Marian Drăghici is attracted by the high level poetry coming from a real talent. Through his poetic creed, he ranges in the Orphic spheres.*

*My paper's aim is to illustrate the Orphic myth of creation and creator in Marian Drăghici's lyrics, through the anthology *lumină, încet* (light, slow), a real and particular *ars poetica*. The main obsession of the poet is the act of creation, the core or his poems conceived as poetic arts with an aesthetic dominant. The poet is seen as the most creative, original and profound author of poetic arts in contemporary poetry, tending towards a "total" poetic art.*

**Keywords:** poetry; Marian Drăghici; myth; Orpheus; poetic art

**Liliana FLORIA (DANCIU), ÎNTRE CÂNTEC ȘI DESCÂNTEC. CONSTRUCȚIILE MAGICULUI POETIC. ÎN CURTE LA DIONIS, DE MIRCEA ELIADE** (Between Cantation and Incantation. The Architecture of the Magical Poetics)

*In this study, I submitted to a careful analysis the short story, In the courtyard at Dionis, by Mircea Eliade, which I consider a real *ars poetica* in prose, where the mythical and magical symbols lead to the same idea of the androgyny poetry possible by restoring the symbolic couple poet-muse, poetry-music. The two protagonists, Leana and Adrian, are the myth-characters, the symbol-characters who send to the primary prototypes of the Sun and the Moon, the Star and the Savior, or*

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*the couples Dionysos-Apollo, Gebeleizis-Zalmoxis, as many hypostasis of a primary androgynous gods who know the pain of separation and the polarization in the two opposite sides. By relying on the Romanian legendary background, I consider Leana and Adrian are the Moon and the Son, who, by magical point of view, symbolizes the „impurity” of the Non-Brother (Nefratele), respectively the virginity of the solar creative principle of the Brother (Fratele). The names of the two characters of the story are symbolically loaded and they can be interpreted by anagram and through homophonic and paronyms associations with the names of others deities, from there the behaviour at magical and ritualistic level. For decode the profound meanings hidden in text by the master mystagogue, Eliade, I used the Gnostic scenario, where Leana is the celestial Sophia, lost in the hylic world of his Savior' s pending, to release her from the material. Based on Greek mythology, I related the poet amnesia to the loss of his muse, considering the fact that the muses are the daughters of the goddess of memory. I used an adjustment of the Kabbalistic Sephirothic tree to the magical scheme of the Greek muses, and I identify the music in the material world, the 9<sup>th</sup> sephira, while Apollo corresponds to the first sephira, Kether (the Crown). To achieve the superior Apollonian world of creative imagination, the poet must go dawn to seek the music. But the music is inaccessible, because he forgot the fanic name, in my view, the name of Phanes, the first of the six primary deities in the Orphic mythology. Just when reach the auroral beginnings of the creation, the poet will unite instantly his muse and will became Vates – the poet-prophet, whose word transforms the man-beast in to a gentle-man, heal and save.*

**Keywords:** Dionysos, Phanes, Orfeu, Zalmoxis, poet, muse, magic

### Alexandra GRUIAN, FURTUL MERELOR DE AUR- DE LA IDUN LA SFÂNTA DUMINICĂ (In search of the Golden Apple - from Sfânta Duminiță to Idun)

*The Golden Apple is a recurring theme in world cultures, be it mythology, tales or modern traditions. Stolen by Zmei, giants or magical birds, it is a symbol of immortality in Scandinavian mythology, an attribute of science, magic and revelation for the Celts. The Golden Apple is considered "the world egg", a symbol of origin, but it is also the forbidden fruit of temptation, sin and knowledge. The apple tree is, above all, a tree from the other world, requiring constant care and protection.*

*The kings from Romanian tales crave their fruit, though the tree is in their own orchard. Like the Norse Gods that, in the absence of Idun, cannot reap the fruit of immortality. Perhaps the kings from the Romanian tale lack a mediator between the magical tree and this world. The heroes have to search for this liaison into the underground, the world of the Zmei/ Giants (Prâslea the Brave and the Golden Apples, Petre Ispirescu), or into the sky, in the garden of Sfânta Duminiță, where Mândra Lumii (The Fairest of the World) – hypostasis of the Saint – waits in her golden cradle (Bulimandă și Mândra Lumii, Simion Florea Marian).*

*In an attempt to reconstruct a Romanian Pantheon, this paper will follow the footsteps of the keepers of immortality, embodied in the heroine of the Romanian tales. I will compare them with established Goddesses in other mythologies of the world, from the Garden of the Hesperides, to Sfânta Duminiță and Idun.*

*With the belief that the tales are myths descended in the profane world, we credit them as the best keepers of a Pantheon of unnamed, local gods.*

**Keywords:** Golden Apples; comparative mythology; the Goddesses of immortality; foods that provide immortality

### Aritina IANCU (MICU-OȚELEA), SIMION LIFTNICUL – NEVOIA UNUI CENTRU (Simion Liftnicul - the Need of a Center)

*Coming from beneath the "sign of gravity", Simion liftnicul, Petru Cîmpoescu's novel, "belongs to those several books written for the mere elation of the reader" and lays under the sign of comic, without diminishing its literary value and with no fear of being thrown into the ungrateful space of paraliterature. All its comic situations, the colorful carnival atmosphere, the marionette show are grafted against a realistic background, the transition period, a prolonged strenuous transition which lacks its terminus point. The novel is an indulgent mirror, mild in contrast with the "too twisted, too tense, too intellectual, even when or especially when it claims to be self-fiction".*

*A post-December slum, compressed on the vertical direction, in the womb of a block of flats on Sheep Street (a symbolic name with references to the Bible), reveals itself to the reader who greedily consumes the narratives opened as in a multi-level system and offers, in its turn, to each of its characters, the chance to sustain, to place its score on sales. Jammed in apartments and studios with thin walls, an inheritance of the communist period, people are living as Mircea Iorgulescu underlines, "in an olfactory" and acoustic collectivism. The author manages to turn this common, yet private space into the axis of his novel, slowing the image and amplifying the sound by generously offering the reader the possibility to taste the full joy, this show of the world, not only through the key hole. "The archivist of the new humanity after '90" does not miss a thing, surprising all typologies populating the post-December Romania, crowding them on the floors of a block of flats, recreating, in miniature, the image of the entire country. We shall establish, from the very beginning, the common trace of the characters of this novel: a*

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*certain naivety and the propensity for miracle, generate the need of a new center, "a pathological infantilization", an illness contracted from the communist era, when the citizen was placed into the shelter of a father state which assumes the role of protector in exchange of a blind submission. The desire to neighbor miracle shall also be translated by the ease of accepting a weird shepherd, the humble shoemaker on the ground floor, who could give them what they need: "a confirmation of the self, a meaning (...), rather a meaning of their own illusions, a meaning of now, of the present, of this day, quite seldom of tomorrow".*

**Keywords:** slum/ outskirts, center and periphery, post-communist society, period of transition

**Ovidiu IVANCU, MIT, UTOPIE, MODERNITATE** (Myth, utopia, modernity)

*The issues a myth can address in a contemporary society are related to the global challenges the respective society faces. Analysing myths, one can gain access to a mental landscape which reveals the depths of the collective mentality. The present paper analyses the structure and the function of several myths within the Romanian culture, trying to give an answer to several questions such as: Which is the connection between myth and reality? How can one define the paradigm Myth-Archetype? Are there any new myths or just re-enactments of the old ones?*

**Keywords:** myth; collective mentality; society; culture; archetype; utopia

**Silviu MIHĂILĂ, UNIVERSURI (DIZ)ARMONICE LA MIHAI EMINESCU. VIZIUNI EXEGETICE COMPARATISTE** [(Dis)Harmonic Universes in Mihai Eminescu's Work. Exegetical and Comparative Views]

*The present study proposes a comparative analysis, particularly a critique of the critics, applied to Mihai Eminescu's Romantic universe from the point of view of the hermeneutical category of music. Therefore, our research aims at an exegetical intersection of the critical ideas expressed by Zoe Dumitrescu-Buşulenga (co-author Iosif Sava, Eminescu și muzica, București, Editura Muzicală, 1989) and Ioana Em. Petrescu (Eminescu. Modele cosmologice și viziune poetică, Pitești, Paralela 45, 2005) regarding the phases of Eminescu's literary work and the transformations/ conversions that each creation phase imposes to his harmonic universe. Nevertheless, we are interested in the evolution of the "sweet music of the spheres" – that governs Eminescu's first literary productions (the first phase of creation) – towards the last phase (the third one) which sets up – according to both Romanian critics – a tragic universe of disharmonic sonorities.*

**Keywords:** music of the spheres, romanticism, tragic vision, modernism, biography, Zoe Dumitrescu-Buşulenga, Ioana Em. Petrescu, eminescology

**Ioana Maria PAȘCA, MODALITĂȚI DE REPREZENTARE A FEMININULUI LA MARIANA BOJAN** (Way of representing the feminine at MARIANA BOJAN)

*Affiliated at the Equinox magazine poetic group, Mariana Bojan debuted in 1976 with Elegy for the last grove, a book that allowed us to identify, with enough precision, some of the poet's obvious qualities and first of all the taste for a diminutive world, outlined with conquering grace in the perimeter of reality, as an accumulation of vital intensity of energy flow, without it receiving an opposite ontological status.*

*"Mariana Bojan's writings bring a particular note of feminine suavity, the freshness of a universe of fragility and transparency delineated in gentle steaming watercolor; naive 'poetry', exploiting the space generally considered 'minor', a world of candid wonder and of childish play, later rebuilt with an accomplice sensitivity.*

*The poet writes a lyric of early insights, the objects and beings contained by it (dandelions, white lambs, mannequins, crickets and parrots, carnivore flowers, cats grotesque or suave silhouettes, lyrical characters became privileged interlocutors, just as Marta) announcing the bliss where the natural and the created object sit together (our emphasis). The poetic state is of innocence, with childhood and fairytale tones, the inclination to crafts and plastic sophistication can be easily deduced".*

*The first canvases depict the war of elements, the material flow ridden by storms, avalanches, threatened with apocalypse. In the second phase, the alluvial space is organized, it freezes in a style, in the custom shapes of certain cultural phases. In the third stage, the cultural forms of identity are again shattered by the maelstrom of the eternal adventure of matter and energy.*

*The faeries composed by Mariana Bojan, the joining of natural and artisanal objects, of the human and subhuman, of the abstract sense and the physiological debris, do not give the impression of a static, amorphous bric-a-brac, but, as Deleuze and Guattari used to say in the quoted chapter, of a process in which through geometric projections they generate simple figures from a multidimensional universe. Mariana Bojan's volume of prose, entitled Povestiri bologheze (2007), contains 22 stories that fall in line the coherent both literary and plastic imaginary, through which she became famous. "The latent*

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*lyricism, well tempered with irony and self-irony, and a special skill to give birth/ record small stories with profound meanings, are the elements of the author's style. Now and then, in the realistic narrative, the fabulous outbursts."*

*The latter is based on the subjective interpretations of reality, thus becoming a reality parallel to the narrative ego. The epic consciousness (and the reader's), allows itself to be involved in a game of the world that it accepts almost unconditionally, in its status of hypothesis of the real. It is not a crisis of reality, but rather of identity: the beings and objects drawn from contexts and without lineage and genealogy are like free valences that can be satisfied by any role, mask or effect.*

**Keywords:** Human and subhuman, femininity, innocence, interpretation of reality