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DOCTORAL SCHOOL OF PHILOLOGY

**ABOUT THE DEVIL OR THE "MYSTERY OF THE
MAJESTY" OF EVIL**

(WITH AN INCURSION IN THE ROMANIAN PROSE)

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**ALBA IULIA
2018**

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Key words: *imaginary, myth, witchcraft, folklore, Good, Evil, Devil, fantastic literature, topos, shadow, genie.*

Synthesis of main ideas

In this paper titled, *About the Devil or "The Mystery of the Majesty" of Evil (with an incursion in the Romanian prose)* we are pursuing a recontextualization of the Romanian prose in which malign figures appear, the presentation of which is under the empire of the native folk mentality represented by writings such as: Vasile Voiculescu – *Lostrîța, Iubire magică*, Gala Galaction – *Moara lui Călițar*, Ion Luca Caragiale – *La hanul lui Mânjoală*, Cezar Petrescu – *Aranca, știma lacurilor*, Mircea Eliade – *Domnișoara Christina, Șarpele*, Ion Agârbiceanu – *Strigoii*, Mihai Eminescu – *Sărmanul Dionis* and Pavel Dan – *Copil schimbat* etc.

Such a generous title requires some extra clarification offered to guide the lecturer's expectations, as the discourse paths are perpetually trying to maintain the ambiguity that surrounds the image of Evil. Thus, the intention to highlight the peculiarities of the Romanian people in the field of demonic representation is a preoccupation maintained throughout the whole research.

The purpose of this work is to identify and interpret the metamorphoses under which the Devil appears to us, the image of the demon in opposition to God. One (Devil) burns in the underground world, the other (God) shines in heaven. In this sense, Ioan Petru Culianu in *Gnozele dualiste ale Occidentului. Istorie și mituri* refers to dualism as a matter of perceiving two superhuman or pre-human beings in an antagonistic relationship, while both necessarily participate in the creation of the Universe, because the world is made by the collaboration of the Divinity and a second entity called *Satanil*, a „charlatan demiur”¹ directly responsible for the continuous degradation of the human being.

In literature, however, this opposition is less contrasting than that of official Christian dogma, retaining the attributes of a creative and ingenious collaborator in the world making, the existence of the Good-Evil duality offering a form of completeness. The Universe. In addition, the Evil - term correlated with other concepts, such as *Devil, Satan, Unclean*, etc. - presupposes a deepening of the concepts and an adequate semantic interpretation of the term, their knowledge becomes *a priori* a necessity for the present research.

The desire to limit the research leads us to the decision to observe in particular the Devil presented as an extremely dangerous fearsome entity, which takes us away from the hypostases

¹Ioan Petru Culianu, *Gnozele dualiste ale Occidentului. Istorie și mituri*, a doua ediție, tradus de Tereza Culianu-Petrescu, cuvânt înainte al autorului, postfață de H.R. Patapievici, Iași, Polirom, 2002, page 31.

of a comic demon, deeply ironized. The aesthetic area on which we act is drastically reduced by this delimitation which obliges the structuring of research in the present form to be more a requirement than an option and the analysis of a segment of prose writings that belong exclusively to the native space is due to the vastness of the approached topic.

The structure of the paper presents the theoretical part and the personal contribution, alternating plans because of the impossibility of separating the two aspects. Of particular importance is the argumentation of various points of view that ensure the applicative character of the fragments of texts presented in the form of quotes. In this context, it is possible to identify historical, philosophical and theological coordinates drawn from writings such as: Lucian Blaga – *Trilogia valorilor II. Magical thinking and religion*, Roger Caillois – *Abordări ale imaginarului*, Paul Carus – *Istoria diavolului. The idea of Evil from origins until now*, Constantin Ciopraga – *Fascinația tiparelor originare*, Gilbert Durand – *Introducere în mitologie. Myths and societies*, Mircea Eliade – *Istoria credințelor și ideilor religioase* etc.

Preceded by an entry on the stage of (fantasy) literary works, the approach shall be directed to identifying the literary hypostases of the "threatening" and gloomy Devil, a representative of the monstrous power that attacks humanity and pursues the loss of human life. Thus, a conglomerate of variations of a model pattern, the image of Evil in literature becomes *an archetype*, a situation due to the general tendency to form individual representations for each fundamental model that contributes to the composition of the world.

Anti-cosmism emphasizes the idea that the world is naturally *evil*², so the need to identify the Evil existing in the real universe is a challenge whose solution is facilitated by the few critical studies based on the same theme: Ioan Petru Culianu – *Gnozele dualiste ale Occidentului. Istorie și mituri*, Jean-Jacques Wunenburger – *Utopia sau criza imaginarului*, Silviu Angheliescu – *Mitul și literatura*, Roland Barthes – *Mitologii*, Jean Burgos – *Imaginar și creație*, Paul Carus – *Istoria diavolului. Ideea de Rău de la origini până în prezent*, Emil Cioran – *Demiurgul cel rău*, Friedrich Nietzsche – *Dincolo de bine și rău. Preludiu la o filozofie a viitorului*, Mircea Eliade – *Aspecte ale mitului*, Arta de a muri, Lucian Blaga – *Despre gândirea magică*, Gheorghe Glodeanu – *Orientări în proza fantastică românească* etc.

The relationship of contemporaneity with the Devil and the exemplification of the present situation through the pursuit of the specific concepts of different epochs, cultures, and different levels fully capture the metamorphoses of the No-Name-One in the perception of the human being and of the Romanian culture in particular.

²*Ibidem.*, p. 13.

The presentation of the transition to the literary dimension is supported by a brief breakdown of the epic texts that harbor perceptions of the notion of *Evil* and which have led to the emergence of literature. Following this historical and philosophical journey, the Devil's hypostases in literature become readily understandable and accepted because of the verifiable nature that to which adhere. Considered as an ambivalent notion that progresses from a simple fantasy figure due to his consciousness of inexistence, to a true projection that captures the existence of Evil in the human universe, the Devil gains his legendary character status in the writings of authors everywhere.

The paper shall be structured in four large chapters, in a chosen order to give the course of the demarche to be accomplished, each section being assembled to constitute the natural consequence of the preceding one. The presence of footnotes, analogies, and quotes provides additional information in order to complete the work in a necessary way.

Chapter I, titled *Mythological Landmarks*, presents the *archetype* constantly found in Jung's analytical psychoanalysis under the name *imago*, present in the human psyche throughout its material existence, since "*the reality of imitation of a celestial archetype*"³ (n. n. – M.E.), and the rite is the simply a demonstration of the veracity of the myth, because "... a man builds upon a prototype"⁴, the whole universe being thus formed.

Originating within the imaginary structures identified in the area of individual dreams, of religions and of mythology, the archetype is found in the human psyche from birth to death as a representation of primordial images. The condition of inferiority imposed on us by the *human fatum* itself blocks us into an existential interior that does not allow us to escape. The science of boundaries states that we are admitted to knowledge only what is inferior to us, or that is on the same level with us. When it comes to a higher level, the comprehension of rigorously contoured structures remains irrecoverable to the human being.

As a result, the forms of invoking or chasing the supernatural figures become fundamental structures of the myth, outlined by the desire to understand and control the real. This attempt to neutralize hostile powers or to attract the benign forces is equivalent to the development of *Good* and *Bad* abstract ideas, which also relate to life experience, and where the mythical imaginary acts through real images that fix the relationship with physical reality.

An archetypal image is concentrated, as we have already noticed, in the notion of the *Devil*, which, by reference to the artistic dimension, has a large number of variations. Corin Braga, the Imagologist of Cluj, in the volume *Zece studii de arhetipologie*, makes a taxonomy in

³Mircea Eliade, *Mitul eternei reînțarceri. Mituri, vise și mistere*, traducere de Maria Ivănescu și Cezar Ivănescu, București, Editura Științifică, 1991, p. 13.

⁴*Ibidem*, p. 17.

this sense, based on the unitary metaphysical nature of the archetypes, where the opening to meanings and significations depending on their imaginative vitality, translates into the obvious specificity of the fictional.

As for the condition of the prehistoric man, in the *Cosmological Trilogy*, Lucian Blaga presents the man "thrown" "... in the midst of a world full of enemies and moral dangers, a frail creature without arms, set in front of the beasts endowed with thorns and claws, with furs and horned skins, ten times stronger, faster, insightful"⁵, thus becoming „a creature of compassion”⁶. In the context of an everyday act, the primitive man behaves absolutely natural. But when it comes to the intervention „of the fantasy that forges myths”⁷, it is accelerated once with the intervention of human misfortunes that stir up violent feelings.

In the same way, according to Greek thought, the mythical time archetype is identifiable with the cyclical time, the representative of eternal return. As a result, Plato supports the idea of condemning everyday events to unfold in a "... entropic time of continuous degradation (...)"⁸, following the consideration that by participating in the divine nature, time becomes a mere mobile image of the archetype. Thus, the cyclic logic of the universe remains under the suzerainty of origins that play the role of a reference for each event. The periodic metamorphosis of things, also called instability, thus becomes a guarantee of the universal existence that "diffracts through the irreducible prism of life and death"⁹.

The mythical representations along with their permanent metaphorical aspect directly exclude the existence of the erroneous meaning of the words, their metaphorical interpretation being the manner in which the truth behind the message is revealed. Based on its representations being the *image*, the myth gains the power to transcend language, so it argues the correlation of the *rite*, which attempts to capture the imitation of a mythical event: "The imaginary world created and continuously enriched through contact with matter is hardly surprised by the figurative, geometrical creations of different prehistoric cultures. But it is also accessible to us from the experiences of our own imagination. Especially this continuity in the imaginary activity can allow us to understand the existence of people living in those remote epochs"¹⁰.

⁵Lucian Blaga, *Trilogia cosmologică. Diferențialele divine. Aspecte antropologice. Ființa istorică*, București, Editura Humanitas, 1997, p. 272.

⁶*Ibidem*.

⁷Lucian Blaga, *Despre gândirea magică*, cuvânt înainte de Acad. Prof. Zoe Bușulenga-Dumitrescu, București, Editura Garamond, 1992, p. 24.

⁸Jean-Jacques Wunenburger, *Viața imaginilor*, în românește de Ionel Bușe, Cluj, Editura Cartimpex, 1998, p. 54.

⁹*Ibidem*, p. 55.

¹⁰Ion Vrabie, *Mitul între imaginar și realitate*, în *Suplimentul la „Phylogica Jassyensia”*, An X, Nr. 1 (19), 2014, p. 19.

Jean-Jaques Wunenburger, in the *Viața imaginilor*, establishes the essential role that the image has in the process of concretizing the myth: "... the symbolic value of a representation through images is generally not literally inscribed in its own manifestation or organization, the exception of symbolic coded signs or encrypted with care.

So, there is no symbolic depth from the outset but for a consciousness that views the image as an opening to a hidden or shifted sense. (...) That is why the symbolic image, without losing its concrete vivacity, from its sensible rooting, shall be better suited to a symbolism that organizes itself as an emblematic type, equally spaced between a particular content and another universal”¹¹.

The second chapter titled *An Overview of Evil in the History of Humanity* attempts a theoretical classification of the concept of *Evil* or *Devil* and the elements that come into its paradigm. Like any deformity that is a sign of the mystery, whether evil or benevolent, the Devil can be both an adversary and complementarity of the Divine, Correct Argument, Paul Carus, trying to clarify certain aspects of the birth, existence and role of the Devil, states that: "The genealogical tree of the Bad One is older than the tree of the oldest European aristocracy and royal families; it precedes the Bible and is older than the pyramids”¹², and the proximity of the Unclean is an extension of its inner state materialized through the objects, nuances and numerical symbols that characterize it, and in which there are thought to be exertions of its power, a factor that gives rise to superstition .

The chapter titled *Myth - religion - literature* provides an introduction to the universe of literature where the image of the humanized Devil is presented. Starting from the idea that a mythical system is founded on an ontology that inclines towards the *sacred*, addressing the sacred question becomes imperative for this research. Ontic superior level, analogue to the absolute, the *sacred* calls a world of divinities – being either beneficial or evil.

Both religiosity and literature, "... both grow, rise from the same plan, that of living. There are imperative conditions intensified by necessity: existing in the world, through its very transcendent status, which does not hold by its will, by an option or by its own approach, the human has always tried to encompass what surrounds him, to reveal himself, to know, to understand and to explain the universe in which lives”¹³.

The whole literature regains its foundations in mythology, the "death" of a myth bringing a metamorphosis of the mythological content. These elements of content are found under another

¹¹Jean-Jacques Wunenburger, *Op. cit.*, pp. 20-22.

¹²Cf. Paul Carus, *Istoria diavolului. Ideea de Rău de la origini până în prezent*, traducere din engleză, note și îngrijire ediție: Iustina Cojocaru, București, Editura Herald, 2015, p. 351.

¹³Mircea Braga, *V. Voiculescu. Măștile căutării de sine (o hermeneutică a orizonturilor creației)*, București, Editura Academiei Române, 2008, p. 242.

structure in fantastic literature. In the *Ipostaze ale fantasticului în romantismul european*, Alexandru Mica presents the fantastic genre and the looks that he takes according to the epoch, constituting, as any other phenomenon, his own history, made up of stages that were born under the influence of the history of the real. The author sees the fantastic as a plurivalent manifestation, which appears in front of us in the form of the oniric, the dream, the S.F. stories who have the function to incite and keep up the interest of the reader by cultivating the enigmatic stories whose protagonists benefit from the shimmering of the stranger¹⁴.

Literary writing has the ability to abandon the space of norms, rigorous limitations and possess the power to manifest itself in the form of a myth that "...inaugurates a situation never before experienced, and its updating is accomplished by reading"¹⁵. Thus, the convergent subjects of the imaginary sphere enjoy this "surplus", a sort of "reality supplement"¹⁶ that individualises them and offers them the chance to save the human being from the anguish caused by the awareness of finitude.

Hegel defined the fantastic as "... the child of the new times - it only appeared when the syncretic thought was denied in which real and imaginary, rational and irrational are inseparable. It is only from the moment when the primary unit is violated, breaking into the mosaic of truth and untruth, only from that moment when the fantastic begins to be born. It was believed too much in myth - says Alexandru Mica – for this to be taken as fantastic. Fantastic is born when along with the faith appears the unbelief"¹⁷. Here, more than other types of writings, fear, unclarity that causes restlessness and anxiety and causing nightmares are defining and largely dependent on the reader's creativity. Starting from this hypothesis, there is a connection between fantastic and psychic issues, which is deeply trained in several categories of feelings.

Once the natural order of things is reversed, appears without hesitation the logical-illogical opposition, which is often presented to the lector by an obvious physical opposition of the protagonists, of space, of time or of character. This fear caused by the appearance of the fantastic is due to the absence of a logical explanation in the case of higher doubtfulness. Where no concrete explanation has yet been found, humanity lays it as *fantastic*, and if its appearance is negative or one that affects people in any way, the idea of *Evil* or *Devil* automatically appears.

The birth of fantastic literature seen as an environment conducive to the development of evil is based on the myths regarding the pact with Devil and its consequences. Starting from some reminiscences in the myth, literature consolidates a particular form, following its own

¹⁴Cf. Alexandru Mica, *Ipostaze ale fantasticului în romantismul european*, Editura ROMCOR, pp. 8-11.

¹⁵Jean Burgos, *Imaginar și creație*, București, Editura Univers, 2003, p. 10.

¹⁶*Ibidem*, p. 11.

¹⁷Alexandru Mica, *Op. cit.*, p. 39.

coordinates. Such an experience of the sacred is preserved through communication, often depicted under the image of literature. As a result, the structure of the fantastic literature in the sacred and profane, symbolically named *fantastic* and *real*, converges towards "un centrum", where the creator determines the expansion or spatial limitation (and temporal!), without any harm to the narrative consistency.

The latter chapter, *Predilcet topos and the metamorphic images of the demonic-fantastic element*, sums up a descriptive gallery of the predilected spaces of demonic appearance, areas wholly governed by the fantastic element that allows an escape from everyday reality, thus defying the ephemeral hypostasis under which the Devil appears daily. Starting from the idea that the image represents a primordial psychic reality, the literature partly borrows this character imprinted by the chaining of distributed images at the command of a superior force and which does not always identify with the author's person. An enlightening example of this is *space* as an archetype, the property of the human subconscious, knowing that literature can be symbolically represented as an image that sums up all the existing space categories, by the simply deducting the beings living on Earth.

We pay special attention to the fantastic topos in daily life, divided in a distinct way by Valeriu Cristea in *Spațul în literatură*, which claims that the inside of a literary text conceals a chain of distributed images, as a result, one of these images of the primordial psychic reality is the *space* considered as an imperative category for the beginning of writing. As for the literature that hosts evil as a protagonist, the imagined topos turns out to be a bad one every time, a "bad place" that can be manifested both in the physical and in the mental field. Located within a space, the characters relate to space as a whole, appurtenance that ensures the status of an "element" of a character, joining the final map of the work.

In Romanian literature the spatial and temporal coordination of life implies a discontinuity observed as a result of the existence of the *evil time*, and of the good *one*. In the same vein, mythical thought splits the topos in *beneficial* and *evil*, a technique that also covers the area of objects nearby and that impregnates with the nature of the essence of space. At the same time, the movement of characters in a given space is related to a mythology of the unknown, a tragic experience, illustrating the human fragility that grows with the abandonment of the system of values.

Each literature in part forms its own system of relations between the spatial categories, which form a true axis of all the writings. Thus, the *beneful tops*, Ernest Bernea, in the writing *Spațiu, timp și cauzalitate la poporul român*, speaks of varied origins: of a geographic origin (*the pond, the swamp, the forest, the island*) or that become evil after their macula by the human (*the*

mill, the inn, the mansion, the body). The Greek people believed that each space in the possession of malicious spirits that avenged those who disturbed their tranquility, even to claim human sacrifices, while *Meșterul Manole. Studii de etnologie și mitologie* states that "... Antiquity knew the sacrifices of construction. The Phoenician towns, as well as the temples or homes in Canaan and Palestine, are based on victims buried alive"¹⁸.

In this sense, the duality of the primordial element of water is presented by Vasile Voiculescu in *Loștrița*, where the flowing water becomes the shelter of a demonic being, half woman, half fish. Human body malformations, nature calamities, occult practices, and magic, make up a mysterious voiculescian world under the suzerainty of evil, while the protagonist of the fantastic works is the *fantastic human* in a "... creature [...] made speculatively by the fusion of the primitive conception of the totem with the archetype philosophy. The fantastic human preserves in his being a primordial vital principle, passed from generation to generation from the founder of the nation, that is, from the sacred animal of the time of the tribes"¹⁹, while the end of the protagonist becomes "... a metamorphosis of the human being towards undifferentiated, with the purpose to be recreated as a new being"²⁰.

The wretched space of the abandoned home, surrounded by static waters, is found at Gala Galaction in the *Moara lui Călifâr*, where the pond in complementarity with the pond makes up a "pre-chamber of hell" that lures the desiring beings of waking. Here Stoicea accepts the demonic pact as the faustian character to whom his fate "... is in the sky, but it is accomplished on the earth"²¹ becoming "an Enlightenment Devil, expressed more by the diabolical human and who occupies a realistic space"²² (n.n. – M.P.), suspected that "... he had sold his soul to Satan for not knowing how many centuries and life"²³.

The baneful topos of Caragiale is the *inn*, party and storyline space, but which undergoes a metamorphosis in a malignant setting under the suzerainty of Evil. Malignant force *La hanul lui Mânjoală* is behind the image of the ale wife, „...the favorite perdition tool of the Great Oponent. (...) the prize and the bait that Satan uses to draw men into carnal sin"²⁴, whose

¹⁸Mircea Eliade, *Meșterul Manole. Studii de etnologie și mitologie*, selecție de texte și note de Magda Ursache și Petru Ursache, prefață de Petru Ursache, Cluj-Napoca, Editura Eikon, 2008, p. 159. p. 161.

¹⁹Elena Zaharia-Filipaș, *Introducere în opera lui Vasile Voiculescu*, București, Editura Minerva, 1980, p. 100.

²⁰Mircea Eliade, *Imagini și simboluri. Eseu despre simbolismul magico-religios*, prefață de Georgez Dumézil, traducere de Alexandra Beldescu, București, Humanitas, 1994, p. 191.

²¹Tudor Vianu, *Idealul clasic al omului*, studiu introductiv de Mircea Martin, București, Editura enciclopedică română, 1975, p. 32.

²²Mircea Păduraru, *Reprezentarea Diavolului în imaginarul literar românesc*, Iași, Editura Universității „Al. Ioan Cuza”, 2012, p. 87.

²³Gala Galaction, *Moara lui Călifâr în Gala Galaction, Opere alese 2. Nuvele și povestiri*, București, Editura de stat pentru literatură și artă, 1958, pp. 31-32.

²⁴Giovanni Papini, *Diavolul*, traducere de Ion Rădulescu, Pitești, Paralela 45, 2009, p. 109.

demonic origin is commented by Tudor Pamfile in *Mitologia poporului român*. Under the demonic power, the woman knows an involution that causes the irreversible loss of innocence, because the dominant feature of evil possession represent the evolution-involution contradictions.

In Eliades' Writing, *Domnișoara Christina*, the terrifying decoration, according to a contemporary *horror*, anticipates strange happenings, inexplicable but real that disturb the concrete. Evil entity, the Devil appears in Eliade intense and vivacious thanks to his particular regime of presenting immortal truths described in metaphorical language. The basis of fantastic writings remains to the great philosopher the reality, the protagonists are not abandoned in a special, fantastic universe, but the truth facts are seen from another perspective the lector can discover. The creation of parallels with the real is the eliadic pattern, the demons depicted are pervading between the real and the unreal, but they fail to sustain their goals by abusing both dimensions.

At Eliade, the genie itself is a key point, *a knot* of Heaven, Earth and Hell. Symbol of the Devil's sphere, it acts on Earth because it was denied to entry into Eden. After transforming into the genie, the girl retains her physical appearance, continues to nourish human feelings (hatred, envy, cruelty, selfishness), but receives supernatural forces *from Infern*: "The image is related not only to the ghostly life but to death itself (...) The dead body is its own image. With this world in which it still appears, has only relations of an image, the obscure, shadowy possibility ever time present behind the living being, and which now, far from separating from this form, turns it entirely into the shadow"²⁵. Thus, the so-called "Miss" becomes a hybrid, *a dead-live*, that is a genie.

Similarly, in Mihai Eminescu in *Sărmanul Dionis*, the fundamental element of the human (the body) has preserved its evil connotation as a result of the fact that human nature has scattered the sense of justice following the original sin, which is why the being is always subject to temptation.

The protagonist becomes a victim of an avatar of Mefisto "... who wants to lose a naive soul, instilling its cunning thought of appealing to the power of the demiurg"²⁶. The cunning implanted by this makes Dan to commit "the original sin, severely punished"²⁷. Therefore, this

²⁵Roland Barthes, *Mitologi*, traducere, prefață și note de Maria Carpov, Iași, Institutul European 1997, p. 351.

²⁶Eugen Simion, *Studii eminesciene*, antologie de Virgil Ene și Ion Nistor, București, Editura Albatros, 1971, p. 231.

²⁷*Ibidem*, p. 237.

„evil dream”²⁸ condemns it to return to its old human condition, because in relation to the Divinity "... childish recklessness is always disastrous”²⁹

Structured on the archaic-primitive background, Ion Agârbiceanu's stories depict a *homo diabolicus* in which demonia is a state of normality. Here the genie is set up after another structure, defined as an obsession of the wealthy boyar. A detailed analysis of the demonized beings and especially their impact on the community develops in the vast writings, such as the novel *Strigoitul*, where Moisă appears to have turned a terrible curse on the Mărgineanu household because "... the vice manifests itself outrageously exceeding the natural proportions (...)"³⁰.

The forest area at Pavel Dan is always rotten by the anthropomorphism of natural elements, thus becoming a mysterious labyrinthian space. The fear of the traveler is intensified to dementia, due to the natural frame whose elements become *sui generis* characters. The "living" forest is metamorphosed in a terrifying environment, where superstitions generate a fantastic shadow that transcends ordinary naturalist realism and transfers us to fantastic, like the island space of the Eliade *The Serpent* compared to a paradisiac topos that hides the Underworld placed under the gloss of water. Written by the technique *allegoria in factis*, the novel features a mythical script that reveals an attempt to rebuild human spirituality to a cosmic dimension with myths.

The androgynous animal becomes a metaphysical center of artistic writing, a tellurian figure that lives in two worlds at the same time. Andronic recovers his human condition, and the universe in which he decides to live is transformed into a colossal mystery metamorphosed by psycho-cosmic homology, taking into account that "... the rebirth restores what death has unleashed, in turn, death - which it's a kind of disintegration - breaking off what the birth made. (...) Disintegration breaks down the work of birth, and the rebirth unfolds the one that unfolded, denies this negation, consumes the death of this death. And so, palingenesis, which rebuilds our lives periodically, confirms the circularity or reversibility of existence, infinitively reiterating this circular journey”³¹.

In *Iubire Magică* Vasile Voiculescu chooses a resemantization of the faustic myth. The miraculous of the voiculescian writings presents the magical act as a form of paganism of the pre-Christian populations, constituting a true overview of the "old traditions”³², still keeping "...

²⁸*Ibidem*.

²⁹Lavinia Bârlogeanu, *Diavolul în viziuni, povești și vise*, București, Editura Nemira, 2014, p. 204.

³⁰Mircea Păduraru, *Op. cit.*, p. 181.

³¹Vladimir Jankélévitch, *Pur și impur*, traducere din limba franceză de Elena-Brândușa Steiciuc, București, Editura Nemira, 2001, p. 71.

³²Florentin Popescu, *Pe urmele lui Vasile Voiculescu*, București, Editura Sport•Turism, 1984, p. 242.

a virgin land with true unexplored folkloric mines”³³, where "old spirits with strange sciences make strong charms”³⁴. In such a distant land, away from the human eye, Cezar Petrescu arranges the action of the writing *Aranca, știma lacurilor*, a perfect combination of insincerity and mystery, both caused by the appearance of a ghost. Taking the elements of the Anglo-Saxon Gothic, the Petrescian writing chooses *the haunted castle* as a topos of the demonic appearances, "labyrinthine, misty and unwonted", and "... the springs of facts are denied to knowledge, nonsense, confusing situations, unfaithfulness affiliate to the fantastic”³⁵. The indirect presence of the Devil in the text by the technique of altering the space and time elements surpasses Kemeny land (under the command of three generations: grandfather Armin Kemény, the son Andor and the granddaughter Aranka), generating events that fuel the idea that anything or anyone comes in contact with the elements already touched by the evil court is experiencing substantial corruption.

The calcification of a universe similar to the human is the process by which the region of darkness is grouped, the Devil's (profoundly human) functions being presented in the René Loius *Mystery Dictionary*. Here again, the rethinking of the human being in the sphere of malignancy is defined as a generally valid anxiety, spread through the fantasies that inhabit the area of literature and the film, in the form of stringent existential problems. Little by little, the extent of the facts proven by the contamination of the existing naturalness is involved in fixing of Devil as a unitary archetype image. However, the transfer of the existence of Evil into the world of men (governed by the Divinity) merely argues absolute unity, under the suzerainty of which the Unclean is found.

³³Vasile Voiculescu, *Iubire magică. Povestiri*, București, Editura Minerva, 1984, p. 2.

³⁴Mihai Ungheanu, *Voiculescu și traseele prozei fantastice* în „Biblioteca critică”, V. Voiculescu, analogie, prefață, tabel cronologic, bibliografie critică selectivă de Rodica Pandele, București, Editura Eminescu, 1981, p. 223.

³⁵Constantin Ciopraga, *Postfață*, în Cezar Petrescu, *Proză fantastică*, postfață de Constantin Ciopraga, București, Editura Junimea, 1986, p. 154.

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