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*MATEIU I. CARAGIALE - THE INCIDENCE WITH THE
PSYCHANALYSIS OF C. G. JUNG*

Conducător de doctorat:

Prof. univ. dr. Mircea Braga

Student-doctorand:

Chira (Mîrza) Nicoleta

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SUMMARY

The purpose of this doctoral research, *Mateiu I. Caragiale - on the incidence with the psychoanalysis of C.G. Jung*, was to interpret the Mateiu work from the perspective of revaluing the *personal myth*, vector of all its constructs, regardless of the chosen method of analysis. Permanently maintaining the direction of investigation on the aesthetic and personal coordinate of this myth, we highlighted the fact that Mateiu I. Caragiale capitalizes abundantly on symbols and thought schemes specific to the *Balkan imaginary*, which he wanted at some point to abandon, especially during his Berlin "self-exile". He failed to break away, however, because no one can detach himself from what is at the level of that mysterious cultural DNA related to the paternal spiritual heritage, mentalities and stereotypes of education. He denied it by taking the image of an arrogant dandy in society, but, understanding that in himself is the source of this imaginary "command", he valued it stylistically and aesthetically in the opera. The balanced mixture of East and West makes his work somewhere at the confluence of several types of symbols, difficult, but not impossible to approach hermeneutically. Such a challenge could not be missed, which is why we considered that the author and the work deserve an approach from a different angle. Our intention was to capture the moment of symbiosis between the creator and his creation, in order to understand the "mythical" meaning of existence as a life experience of the first.

Our research aims to start from knowing Mateiu I. Caragiale, the man. For this, his work is seen as a "mirror" of his soul, a manifesto full of symbols which come from, par example, his passion for the heraldic. The understanding of the Mateiu mystery, the acquaintance, in part at least, of the author, beyond, of course, the flawed relationship with his devoid of affectivity father is considered absolutely necessary. Such an approach transforms the Mateiu "case" in the personal "myth", because both the childhood, the youth experiences, and the relationship with his father or with the women are contained in his work. The fiction is just staging them, the author becoming states of his characters.

The main trauma is forming in adolescence (II.2. *În umbră tatăului / In the shadow of the father*). As a illegitimate son, rather tolerated than accepted, Mateiu I. Caragiale is forming as an "appendix" of the family of which he will feel related just from his father's presence. Influenced by the painful perception of the indifference or, from time to time, the parent's tyranny, the emotional structure of the future writer is changing dramatically, contributing to the projection of "the perfect father" in the old talkative policeman from "*Sub pecetea tainei / Under the seal of*

mystery". The matern presence, followed by it's lack and replacement with a stepmom tangle deeply the feelings and emotional intelligence of the young man growing up. Almost permanently, the feminine presence projected in the creation is apparently positioned "on the outside", detached or insidiously involved in masculine character's lives, an aspect which was highlighted by us in the analysis of the detective writings from "*Sub pecetea tainei / Under the seal of mystery*".

Excess generates excess, parent's decadent attitude being a favorable context for the born and development of the son's "elitism". From the nobility of blood to the intellectual one is just one step, materialized in the dandy, western attitude of the young man from Bucharest, which considers himself as oppressed. The opposition between West and East is obvious, and the break from his balkan origins. At least on the cultural plan, the young Caragiale is going to feel westic, a "top" he'll touch and fully live in Berlin, the cultural Babilon of Europe.

Between jester and dandy, Mateiu is a nature hard to bear by many contemporaries will choose to be exceptional. The incompatibility with the foster family enforce the search for his origins, not so noble as intellectual. His proximity to the center implies the occult presence, as the knowing implies the esoteric, means which were highlighted in *Remember*. Step by step, the literature is replaced by an intimate journal. We get this way to a new chapter (II.3.) *Viață și literatură / Life and literature*.

Beyond the malicious statements of the contemporary, Mateiu is seeking to identify with his hypothetical ancestors - hence the matein bovarysm, the desire to imagine as being somebody else - *archetypes* and sources capable of building the personality of the future writer. These "masons" (builders) present themselves as sources of inspiration, divine muses of western breathing, also protective balkanic daimons. Mateiu I. Caragiale is starting his way of building his own spirituality, the base of what will later be a "method": his own style. Studied through the belgian grid of "stylistic matrix", the author of "*Crailor*" appears as split between 2 different horizons and temporal styles, a *coincidentia oppositorum* of which only the gods and geniuses are capable. It turns out that the divine perfection of the Crater (the writer) overflows in constructive characters, "face and likeness" of the fractured attributes in the creation (literary work).

Perhaps, through a certain effort of will, we could separate the work from the author, but the author will never exist without his work. Mythologization does not seek to mystify the person, much less the author's personality, but to "rereading" it from the context of the entire work to recover it *in integrum*. The emphasis thus placed falls rather on the author's opinion about himself, who became the creator of the work, and not on the opinion of the critics about the work, considered to be only an expression of his imagination.

Self-expression does not exclude the socio-cultural context in which Mateiu I. Caragiale was born and formed, which is why in Chapter III we consider the following four aspects: *decadentism, dandyism, symbolism and Balkanism*, literary currents and defining ideological and cultural directions for the birth of the author, for his spiritual construct.

The industrial revolution captures the beginning of the twentieth century under the political power of liberal systems. The emergence of the middle class with its professions "generating" literary characters for Balzac, Flaubert or Zola tend to standardize society. The intellectual peaks reject this tendency of uniformity of the petty bourgeoisie, manifesting itself on all levels of life against conformism, which leads to the emergence of symbolism, decadentism and dandism. In Eastern Europe, less industrialized, due to the fall of the Byzantine Empire, Balkanism appears. In this socio-cultural and historical mixture, the man and the writer Mateiu I. Caragiale will be born, formed and will live. Nothing can change the fact that Mateiu was born in Bucharest, in a suburb of a capital located on the edge of the civilized world, as no further approach to European culture will be able to protect him from the deprecating nuance thrown by the reality of Balkanism.

If we add to all the above the association of the father with the almost demonized space of Bucharest, the image of a total disappointment is almost formed. The antipode of cultural Berlin-Babylon is the subcultural Bucharest-Balkan. The writer's elitism can be interpreted as an affront to the patriotic spirit of the time.

Admittedly, Europe was not in a very good situation either. We dealt with this aspect in subchapter III.1: *European Decadentism. A few landmarks*. Decadentism, an extension of romanticism, appeared at the end of the 19th century. The loss of territories of the old empires, the emergence of the philosophy of denying old values, not only philosophical but also theological, the reconsideration of man as a social and psychological entity indicates the presence of an acute awareness of the crisis whose peak will be reached in the middle of the next century by World War II.

We are talking about a crisis when the cultural ages of mankind are considered "staged" in a descending sense, as a departure from an initial value moment. Of course, the golden age belongs to the beginning, the myth. We are not surprised that Mateiu I. Caragiale sought to reconfigure his existence according to this golden age in order to save himself from the historical reality in which he lived, an "iron age" of the decline of spiritual values, the victory of nihilism and of the birth in the West of extremist parties at the center of which is, reinterpreted, Nietzsche's Superman.

This huge monolith will affect him positively, all the more so as Mateiu Caragiale always had before him, for comparison, his Balkan origin, the quintessential opposite of the "Superman" freed from any faith, superstition and even philosophy. We could have had such a being if we had not fallen at the gates of the Ottoman Empire. The only salvation of the rebel from Bucharest is in the aesthetic formula of the "Superman" from Dandism. The rebellion can be assimilated and expressed, hence the almost visceral reactions of his father, a Balkan through structure.

We understand Dandism (III.2.) as a border of the cultural phenomenon. The differentiation of "masses" is made mainly by the ostentatious wearing of clothing items that refer to a certain metaphysics. Of course, dandyism cannot be reduced to this aspect, but essential for Mateiu I. Caragiale was to present himself as a completely different one, a "species" that only through the error of destiny made him be born in a corrupt and uneducated Romania. In fact, he will uncensorally tax the hypocrisy of some intellectuals and politicians of the time in the journal which, precisely for this reason, will be rewritten.

Western Dandy (III.2.1.) is a special, original, unique way of being in the world. Dandy never shows the world what it wants to see, but only what he is, where he gets the very image of male vanity, as an element that differentiates him from the vulgar. The short journey through the history of Dandism imposes itself as an introductory element to what Mateiu Caragiale thought he could appropriate and expose in the ignorant space of Bucharest's Balkanism. The clothing eccentricity could have been overlooked, but not the impertinence, the sarcasm, the arrogance, the condescending indifference towards the world's show or, worse, towards the Romanian intellectuals. As a reaction to the platitude of a uniformed and vulgar society we have the intellectual who wants to discover himself. Remember is one such example.

Mateiu I. Caragiale would be difficult to integrate, if we were to try an association with one or both human manifestations of decadent dandyism - artist dandy and noble dandy. The only relationship with dandyism is the narcissism it shows. The arrogant attitude brings him closer to the space of art, as the desire for elegant clothing is projected on Aubrey, the noble dandy. Dandism is a *lifestyle* and, at the same time, another step towards perfection as a writer in method.

The indifferent nobility is "adapted", recognized, desired and assumed by Mateiu, a Balkan dandy (III.2.2.). It is not only a cultural but also a social construct of an eminently rural society, projected beyond the borders of the West. Paradoxically or not, such a society, ugly and discredited, seems to have discovered the spiritual identity in terms of the caste values of the old local boyar families. The origin remains Balkan, even if the West inspires it. The beginning of the

twentieth century surprises the author in full swing of self-discovery. This personal archeology directs him to find a financial source that will propel him into the much-coveted category of those who "do nothing." To all this is added the passion for heraldry. The construction of the self as a noble begins, the Balkan version of Western dandyism. We consider this moment as essential in the perfection or, rather, in the process of awareness of a mythology of the self.

In *the aesthetic refinement of symbolism* (III.3.) we started from the premise that the symbol can be "cleansed" of the inflections of decadentism starting from the rejection of declamatory rhetoric, artificial and syrupy sentimentality. A dandy recognizes the symbol when he sees it because he understands its correct meaning, emptied of any unnecessary theorizing. In this sense, the narrator of *Remember* will recognize the initiate in the person of Aubrey, because the symbol transcends any Cartesian quantification. The knowledge of the symbolic meanings in nature, in art presupposes the proof of the absolute intellectual superiority without which the constructs of human thought cannot be built on a sustainable basis. Mateiu I. Caragiale seems to be perfectly aware of this aspect. Behind the symbols he recognizes archetypes such as that of the initiate / "messiah", of the anime or of the shadow, all in a perfectly contextualized relationship with the characters of the work.

Mateiu, like all these dandy of universal literature mentioned, cherish the symbol and reject the banality of everyday life. The relationship with the world is written taking into account its own terms, but in accordance with the "strong" symbols, able to give them wings strong enough to detach themselves from the mundane. It maintains a "flickering" connection with it through eros. The social masks of a dandy do not cover, but reveal the personality, but only in symbolic "sequences", an important difference in opposition to the masks of the bourgeois meant to cover their personality, to represent them as what they are not in fact. We are not dealing with a reverse reading of the mask symbol, but only with a personal "recitation" of it, because if the symbol does not express you, then for whom does it exist?

Balkanism - autochthonous hypostasis of decadentism (III.4) is a theme in our research, since Mateiu Caragiale is a Balkan, despite his efforts to exorcise this datum. The Phanariot period definitely marks the behavioral model in the Romanian Lands, while in the West we have the traditional Victorian era full of clichés, according to which they rewrite themselves until a total transformation of "personal histories", imposing *elitism* as an attitude compared to the border areas considered inferior, barbaric: the Balkans.

Although he hates his origins, Mateiu does not approve of superficial evaluations. There is also mystery and symbol in the Balkans, *Craii de Curtea-Veche* becoming the literary expression of a *modus vivendi* specific to *homo symbolicus*. For Mateiu I. Caragiale, *homo balcanicus* is a *homo*

duplex that opposes harmony with the other, with society. One cannot ignore the finesse of the matein psycho-social analysis, whose vector is the father-son conflict. For the Balkans, a perspective from which Mateiu detaches himself, wearing a mask means *imitating the spectacle of life*. The Balkan Dandy is nothing but the cheap slum donjuan, lacking the ideal, but dominated by strong survival instincts. Behind this social mask lies the true reality, a hidden, esoteric self - very rarely exoteric, a risk taken only in the vicinity of closest friends. Language is a means of temptation rather than knowledge of the other.

The aesthetics of the matein Balkan correspond to the vision of Western decadentism. They both want to live their ideal life here on earth, the source of "beauty" depending only on each person's ability to recognize it in the intellectual and spiritual concerns that animate them.

A "level break" of the research was the challenge to offer a new, Jungian perspective on the personal and at the same time (as a "reflection") literary thought of the researched author. An introduction to the theory of Jungian psychology was required, which is why Chapter IV, *Literature and Abyssal Psychology*, is constructed as an "adjunct" to the research of two of his writings, *Remember* and *Under the Seal of the Mystery*.

The birth of the work occurs as a result of the flood of consciousness of thoughts and images coming from the unconscious space of the Self, information that the author thinks are foreign to him. This process of flooding is associated with inspiration, muses, daimon, more recently, the collective unconscious of abysmal psychology. We tried to summarize in one chapter an extremely complex process, focused on the idea of the birth of the literary construct. The work, the subject of subchapter IV.1: *Abyssal psychology and the birth of the work*, is in the end the conscious expression of the archetype, an interface born of its explicit "translation" and "adaptation".

We have stated since the beginning of the chapter that we do not claim a comprehensive approach to the "patient" Mateiu I. Caragiale from the perspective of current psychotherapy. As for the work, a Jungian analysis would itself be the subject of several doctoral theses. Finally, our demonstration highlights a complex personality, whose *libido* or "psychic energy", repressed in the unconscious, then unfolds in the creative act, in the work. Even if they were not known, the matein work "bites" of archetypal elements, the subject of the first subchapter (IV.2): *The work - imagination of the soul*.

The process of creation knows the fluency according to the imaginative capacity of the soul (*cryptomnesia*), the freedom of consciousness being taken over by archetypal structures. The coexistence of the two (conscious - unconscious) generates the working *method*, so important in the coherence of the text and the appearance of the work. The "narrated" archetypal structures are

later opened, by association, for interpretation, to the narrator and, through hermeneutic analysis, to the researcher.

Coming from the unconscious, the work is, in part, the expression of an autonomous complex of archetypes, expressed in consciousness through symbol and adapted to the field of the collective imagination, to be perceived and understood by the reader. The archetypes expressed as the subject of the work must reverberate beyond the reader's consciousness, into his collective unconscious, hence the *feedback* as a pleasure to read.

According to Freud, artistic creation is the product of a neurotic state in which reality is altered to falsification, while Jung believes that the artist is a *superior man*, which is why "distortion" detaches itself from the realm of the pathological, revealing its nominal part as of artistic creation. Or, from this perspective, *art speaks about the creator* and not the other way around. Thus, the author *lets himself be read* starting from his own creation. Theology calls it a *natural revelation*, and its purpose is to "recompose" the attributes "recovered" from the hermeneutic reading of creation.

There is, however, an inner state capable of "expelling" into the consciousness of the Ego the archetypes metamorphosed into artistic creation. This is *the Self* (IV.3), to which we paid special attention. In the construction of abysmal psychology, it has the function of encompassing both the conscious and the two aspects of the unconscious, the personal and the collective. Its function is to mediate the contact between the conscious and the unconscious, to facilitate it without imposing it. It is not responsible for the crises of the conscious nor for the invasions ("possessions") of the unconscious, even if through mediation there is a tendency to assimilate the unconscious, hence his understanding as a source of absolute paradox, of antinomies. Hence his attribute of being *provocative*, as long as there is the conscious-unconscious antinomy: even in archetypal representations in opposition, the toxic figure of the father versus the messianic / hermaphroditic figure of Aubrey, a man-woman - Good soul or protective mother .

The conscious relationship with the Self is realized through *the Ego* (IV.4) identical for the ancients with *the name*, for Mateiu, with the family's blazon. The ego marks the limits of self-awareness, its image of the world, as a mask more or less successful in its personal relationship with it, hence its importance in the development of personality. The negative feedback brings disorder in the ordered representations of the world and imposes a whole series of negative contents repressed in the *personal unconscious* (IV.5), contents that "supply" with energy the archetypal presences of the collective consciousness. The toxic presence of the father, the lack of the mother, "calls" from this unconscious those saving archetypes - we called them "messianic" of another archetype - "abandoned child" / castrated, hence the morbid boredom or lack of

meaning of life or it simply indicates the presence of a destructive anime (as is the case in *Under the Seal of the Mystery*).

The unconscious occupies the largest "part" of the Self. Jung splits it in *personal* with a tiny or "historical" section of the Ego, and a collective, "ancestral", "mythological", state (in psychology) - space (in religion) of the archetype - "god", amoral, not good, not bad in itself, but only in its "reaction", with the more or less objective attitude of the conscious towards the world. Therefore, archetypes should correspond and respond to the types of "borderline" feelings, located between archaic and Cartesian, of the conscious.

The collective-archetypal unconscious (IV.6) corresponds to the psychic life of the ancestors, if we were to paraphrase Jung. The conscious search for origins is part of the initiatory act of discovering the collective unconscious. Mateiu I. Caragiale was no stranger to such an approach, since his approach goes from self-initiation (searching for origins: ancestors and concern for heraldry / symbol - esotericism) to the occultism of secret societies or the "experiment" *Remember* - the discreet exotericism of masonry .

The energy (libido) through which the *symbolic* content (for the conscious) of the archetype is manifested is *the creative fantasy*. Depending on the control reaction of the conscious, it can oscillate between work of art and pathological madness. Only the self-knowledge of the conscious, rather a self-control, opposes it, ordering it within the limits of the "relationship" with the world, as a work of art, musical creation, poetry, literature, etc. Self-knowledge is presented as a "stepped" immersion, the first being indicated by the descent into the personal unconscious, where the author's conscious self will meet the *shadow*, the almost "palpable" "exponent" of the capable Soul, as appropriate, of *creative or destructive autonomy*. (see *Under the seal of mystery*). The writer experiences the feeling of abandonment in front of the divine river of ideas that floods him or, on the contrary, of his lack, as a state of "emptiness", of "uselessness" and even incitement to suicide. In essence, knowledge presupposes the regression of modern man in the spirit world - from the beginning unfamiliar due to the lack of inconsistencies with secular society -, hence the trauma of contact, fear of losing the soul (Ego, self-awareness).

In the state of the personal unconscious, the Ego receives the revelation or mythical symbols as "extensions" of the archetypes (which it only indicates and does not express) from the collective unconscious. These can be "digested" by the Ego in the future hermeneutic process (depending on the already developed capacity of such a language) in order to share them with the reader through the work. Symbols are new or old only because they represent the expression of the infinite capacity to adapt archetypes. The crisis of symbolism is the expression of a cultural illiteracy of modern man, increasingly impoverished by symbols and both confused by the

reduction to the conventional, "road" or profane sign. It is born of ignorance to continue in the generalized stupidity of the formless masses, so hated by the Romanian writer. The inevitable return to the disastrous geographical position of his country as a datum is, in this context, a Babylonian victory of archetypes. Here the role of Anime is rather a bad one.

The scene opens to the presence of Anime (IV.7), personification of female tendencies in the mind of the man with a positive / fertile role (Eros' companion) in the act of creation (creative imagination), identical to shamanic initiation or self-discovery of the author through his own work. This creative act becomes equivalent, as a "therapeutic" effect, with the writing of an absolutely sincere diary, objectively fulfilled by Mateiu I. Caragiale. The noble nature of the Anime opposes the irony of the father, an expression of the lack of coherence in carrying out an externally imposed plan, as is the case with law studies.

The blockage of the man to project his Soul in any unimposed personal creative act changes its polarity. The soul gradually loses its numinous function, projecting itself into symbolic forms like the barren woman, the widow and the old woman. Living with such a bad projection, consuming and not generating vitality, the man will risk losing the meaning of his own life, expressed as disgust with everything around him.

We have said that the Soul becomes "palpable" through *the Shadow* (IV.8), a by-product of the Ego (its symbol is the body of the other, on which it is projected, "loading it" "heraldically"), most easily deduced from the contents of the personal unconscious, where the negative contents of the personality are repressed. The shadow is the expression of the contents that do not let themselves be "extinguished", of what should not be known about oneself. The ability of the shadow to become an extension of archetypes is given by its state of neutrality. It is neither good nor bad, as any of them can be, if it is related to "light" or consciousness (norm or custom), hence its function as a *mask*. Gesture and mimicry are not excluded (we could look at dandism as a "shadow lifestyle"). The role of the Shadow is to *repress* from the awkward contents of the conscious, as of the archetypes, loaded with this repressed energy, to *unleash*, potentiating in the conscious, up to pathological, these contents.

The shadow cleavage is felt in the *cunning shadow*. It overlaps with the image of the father, integrating into his physical constitution. We are dealing in the *cleavage of the shadow* with an autonomy detached from the subject, in our case Mateiu, the son of I.L. Caragiale. The appearance of the evil double (father as a stranger and enemy) makes all sentimental constructions fail in the face of the possessive fascination of the shadow. The father becomes the expression of everything that the son can conceive worse as a relationship, an evil that risks turning on him, suffocating him. The abandonment of any paternal project (Faculty of Law) and

flight are outlined as the only forms of maintaining mental health. The revolt against the father leads to the shaping of self-consciousness through the appearance of otherness, an otherness in which the father, relatives and the slum of Bucharest are fused in a toxic mixture rejected for life.

However, his Balkan origins are the source for the vast majority of Matthew's writings, a sign that the author was best anchored in the archetypal elements of the Balkans, rather falling into the realm of collective indifference. We consider that in the context of self-discovery, the volume of poems *Pajere* is gradually built (1904-1913), the subject of chapter V: *Under the sign of melancholic reverie*. The twenty texts highlight the constant preoccupation of the young Romanian intellectual for history, especially the appetite for the heroic aspect (Roman Empire - heraldry: eagle / emblem - straw / myth), its glorious marking the destiny of a people. In the mixture between *history and poetry* (V.1), the archaic becomes for the historian a way of being authentic, cruel, but untouched by the falsity of the so-called modernity, so that, in the matein poetic imaginary, the pajera ends up replacing the Roman eagle, with all the "side effects" of the decadence of this civilization.

Almost everything that was palpable, telluric (the eagle-flag stuck in the conquered earth) volatilizes in the ether of permanent changes: the tails. Hence, the melancholy that runs through the twenty poems (or rather poems-avatars of some key historical figures) located "under the seal" of the mythical hero. Everything is shrouded in the "secret" and "spell" of an immemorial past that has become a "story." The *epic* narrative character is suggested by the influence of the Greek construct highlighted by the dialectical presence / absence relationship; descriptive art is evident in pastel-type chromatic games and the inclination of the matein style towards Parnassianism, plasticity and formal perfection (beautiful). In these poems, history is perpetuated as a myth.

In his work, poetic and narrative, the creator does not intend to expose a unanimously accepted cultural beauty. In the diary, he asserts to himself that "at least I had a program and a style", continuing in the spirit of Baudelairean decadentism that its superior purpose is to correct the imperfect divine creation: "Life is made cheaply, by chance. Like a novel. If God is more careless, at least the narrator works somewhat *professionally*, puts less risk, more logic, sometimes he has common sense, even taste. But neither one nor the other has style, they don't have a program "¹. If an empire seeks to comprehend and change everything it conquers in its image and likeness, the aspiration for perfection, another empire, etheric, of thoughts, why would it have another purpose?

¹ *The last notes of Mateiu Caragiale accompanied by an original epistolary as well as the index of beings, things and events in the presentation of Ion Iovan*. Second edition. Bucharest, Curtea Veche Publishing House, p. 294.

As all empires have their limits, the creative matein program imposes its own end (sign of absolute control) in the context of the cultural crisis of the early twentieth century. Its language (cultural and historical, where history is a mystical revelation, "asleep" in archetypal symbols) loses its "consistency", is etherized in front of the decadent culture of time (which escapes the ultimate meaning of the symbol - the archetype), hence the author's impossibility to be understood, with a direct consequence in the uselessness of writing.

War, violence and glorified cruelty give birth to the heroic (V.2), *the main aesthetic dimension of the matein poetic*. His vitality transcends paganism, through Christianity, while foretelling his decadence in Nietzsche's "witness": the Superman. Life can be materialized only by the manifestation of the freedom to live and die wild, pagan, that is, *broken* by norms, replaced by one's own norm. Jung would see here the model of the reconciled Self. Here the ego and the collective unconscious intertwine without dissolving. The "barrier" of the personal unconscious is missing, an artificial product of the norms of society, and the split announces the decay of the human being, from which only those who pay *attention* to themselves can be saved.

Matthew I. Caragiale, a dandy "magician" ("black Lord" and the Black Prince), does not want a "return to the origins", but a *recollection* of the primordial state. It can be remade into the personal reality of modern man, its cathartic effect saving him from the social annihilation increasingly evident in the twentieth century. In this context, symbols function as sensors, vectors that stimulate archetypes from conscious to unconscious, the former "calling" the latter through the symbol, a quality of the poetic act (a magical litany of evocation - remember - and invocation - *heraldic symbol* - of archetypal presences) par excellence.

Decadence is dominated by disfigured human figures, lazy and parasitic "personalities", hence the need to study *human types in antithesis* (V.3). For the Balkans, as social types we would identify the Boyar and the Drone, true *images of decadence* (V.3.1). The first, the Phanariot boyar (adorned with clothing that betrays his way of life), is a descendant of the archaic Conqueror-Voivode (haloed in the simplicity of metal armor), acquires "inheritance" in the degenerate form of the desire to own the goods of others. The lascivious and parasitic boyar is nothing but the image drained of vitality of the former warrior leader. Here, Mateiu I. Caragiale recognizes the role of the evil insertion of hypocritical and cowardly submission of the Romanian nobility, which must save its people, in front of the Ottoman Empire. A subtle irony makes the ideal poetic image of the matein heroic have its downside in the "life that is lived" in a pseudo-"boyar" experienced with a morgue and typically in a "Balkan" mansion. Only one fact is

common to the voivode-hero and the boyar-drone: the coat of arms, now the object of a family history, personally mythologized.

The Sage and the Chronicler (V.3.2) suggests the captivity of the intellect between legend (unwritten history - spiritual objective: positive facts) and history (written - subjective: only facts); the two are promoters of two antagonistic currents Epicureanism (moral harmony as supreme happiness) and Stoicism (self-control to detachment from society as an ascetic ideal), Matthew I. Caragiale obviously opts for the first option as a model to save the vitality of the Self's projections about an assumed mythologized past.

Another "twin couple" is addressed in section IV.3.3: The ruler (narcissist, artistic expression of the camouflage of the diabolical essence behind humility, kindness and temperance: The evil shadow - the undead - corporeality) and the Hermit (or Shadow as a beneficial projection of the good archetype wandering - extra-corporeality) - the politician and the ascetic. In his dialogue with the Shadow of the Ascetic, the poet prefers the extracorporeal expression of the archetypal abyss.

In subchapter IV.4. (Heroic images of femininity), the widow of the leading hero from Pajere, dignified and faithful, presents herself as a superior female hypostasis, as opposed to the widow devouring masculine vitality from Craii de Curtea-Veche

The widow of the leading hero from *Pajere*, dignified and faithful, presents herself as a superior female hypostasis, as opposed to the widow devouring masculine vitality from *Craii de Curtea-Veche*. The first is the complex hypostasis of the partner-wife and mother that the poet did not have in real life, the second concerns the purely erotic, sterile and lethal femininity, to which he felt magically "connected" to the impulses of the unconscious, rejected by the conscious. The lived history can be masked in the work of art. The eros of Mateiu's poetry struggles between vitality and sleep / death (thanatos): a kiss. We are dealing here with a struggle in the personal unconscious in order to assume the impulses, hence the irresistible preoccupation of the author, pursued as a *shadow* of the need to know his aristocratic origins.

Psychoanalysis and imaginary in the lyrical confession (V.5) opens with subsection V.5.1: *The symbolism of the garden and the old courtyards*, where we resume the discourse on the shadow, but applied on the hermit, whose "history" -symbol, closed-open, reveals the very personality of the poet, depending on the degree of development of the capacity for self-knowledge. In this process, temporality and spatiality are adjuvants in the complex process of self-knowledge. Time suffers to become a continuous present, as the place metamorphoses into state through the symbols it assimilates. For example, the space of the "*old courtyards*" (or of the garden, irresistible centripetal force) receives the symbolism of the unfathomable abyssality of the *soul*

(vitality), in turn expressed as "wild vine" and "black ivy", a *perpetum mobile* of the movements of the unconscious in which the poet's consciousness is deliberately caught (fascinated), provoking, in his lyrics, the sensation of a deliberate ambiguity. This is the timelessness-state of the Shadow, the symbolic "equivalent" of a mythical time-place continuum.

Inevitably, Psyche appears as a symbolic continuity (in the last two poems: *Mărturisire* and *Singurătatea*) of the Soul-Shadow (V.5.2, *About the psyche in terms of Mateiu's poetry*). Appealing to the mystery of the lyrical confession, the poet reveals to the reader about the essence of his soul, rendered by a triple poetic representation of the same ambivalent structure, built on the vertical of the deep-high axis. Attracted by the perspective of self-knowledge, the poetic self knows that it is lurking in the double danger, of the definitive loss of the Self or of its annulment in the Self, nothing more than the Gnostic (in knowledge) liberation (nirvana) of the Ego in the vicinity of the Archetype, the Self. like God. Psyche is the angelic energy of the Soul, its shadow and consistency, a guiding daimon that attracts and guides the poet's ego to the ultimate reality, the synergistic state of reconciliation of all energies in Himself, the only God of his own personal myth-history.

Chapter VI, entitled *Double and Self-Knowledge - Remember*, argues that the Mateiu short story is the result of a mystical-poetic hierophany experienced by the creative self of Matthew I. Caragiale. The encounter with his double, respectively his daimonic twin, makes him the witness of the kratophanic manifestation (of power), and *Remember* is nothing but the product of a revelation. The spiritual experiences of authors of all times are often transposed into poetry, prose or novel, becoming for the reader the object of a subtle knowledge shared indirectly through metaphorical language². *Remember* is intended to be the product of such an act of saving self-knowledge for the subject of Matthew I. Caragiale.

What is *remembrance other than the insertion of the past in the contingent* (VI.1)? The more hidden a theme is, the denser the presence of archetypal symbols. We constantly sought, on the one hand, to rediscover in the text a strange but possibly "true" event, and at the same time we descended into what we considered to be the "secrets" of abysmal Mateiu psychology.

The objects (in our case a letter-note) produce enlightenment, synonymous with remembrance, because they are loaded with a history, alive through its connection with the human subject, the narrator, the "paper being" of the writer, Mateiu I. Caragiale. The meeting with Aubrey (a *name-symbol*) in a Berlin museum (after the author's return to Berlin from Bucharest), the friendship built on the fascination of the "narrator" towards the occult, keeping the origin, the lodge and

² See Colin Wilson, *The Occult*. English translation by Laura Chivu, Bucharest, Pro Editură și Tipografie, 2007, pp. 100-130 (chapter *The occult capacities of the poet*).

those discussed with Aubrey under mystery, his sudden disappearance, with the ending mythologized by ritual crime are enough aspects indicating a *real nucleus* of the future story.

We are dealing with a partial (discreet - exoteric) exposition of a living, occult - esoteric personal experience of the author. The occult preoccupations (secret societies, magic, etc.) of the young Mateiu, far from the parental-Balkan resistance of his father, find in the Babylonian-cultural Berlin the long-awaited answer. We do not speculate on any affiliation with the Masonic lodges, as, of course, it was possible for a man of culture to meet them, and the museum is a cultural projection of the temple where the "gods" recruit their believers. This interpretive process, kept in the permanent limitation of the work (*Remember*), aims at reconstructing a part of the writer's personal history, intimate and hidden, a recovery from its mythologized form: the short story.

The narrator is the avatar of the author, as Aubrey of the initiate, as lacking in nominal consistency as the narrator. We will state that the avatar becomes an aesthetic and psychological construct, through which the conscious explicitly exposes its unconscious. To study the short story we turn to abysmal psychology, as long as we do not have more information about the *reality* of the meeting. This perspective will provide answers about the author's desire to know, as well as the effects of such an exotic encounter. For this reason, it is true that the work "reflects" the author in his conscious and unconscious feelings, but it does not "include" it *in its entirety*, beyond the stages that made its existence possible. This is why we will not speculate more about the possibility of a real *encounter* with a human vector of a secret society. At the metaphysical level, the short story opens for analysis.

In subchapter VI.2, *The Sick Self and the Initiatory Journey*, we catch the narrator returning from Bucharest to Berlin after a long illness. From the perspective of initiation techniques, convalescence (the disease itself is an initiation, just as Bucharest can be associated with the "world beyond") presupposes the spiritual openness necessary to accept gnosis, the accidental encounter with Aubrey indicating the hand of destiny that "binds" the initiate to his spiritual double, the daimon. He is the only one able to "reconfigure" his vision of the relationship of *assuming* the Ego as a *center* in Himself. For this to happen, *the gesture must be produced, a symbol that opens* (VI.3) the act of communication.

Sir (Hebrew Adonai - "Lord") Aubrey is the human expression (sympathetic and magnetic manifestation: sight + assimilation) of everything that presupposes the projected positive presence of the Shadow - the hermaphrodite / transvestite - Soul - eros / gnosis - daimon / messiah : *the supreme parent*, an accumulation of parental emotions. The divine functions are lowered, "extracted" from the painting and superimposed (the image of the transvestite) on the

gnoseological structure of the initiate Aubrey (the hermaphrodite). The narrator sees and tells about a man, but will permanently maintain the confusion about his gender. The same confusion is experienced by those who see the "incomplete" angels. The biblical episode of Sodom and Gomorrah, in which Lot's guests, the angels, are desired by the sodomites is eloquent. The projection of powerful symbols on an avatar that shows the opposite generates a superficial reception of the image by the physical eye unable to "see" the essence. Aubrey is a mirror image of the narrator's alter ego, the Gemini or the favorable projection of Shadow - Soul.

The magical-religious function of *iconic animism* (VI.4) cannot be abandoned. What does it mean? Like the letter of the sacred alphabet, painting is the higher thought fluidized in color and contour "reinforced" in the image. The function of the image is to fascinate (spells), just as the enchanted psyche imagines and superimposes the imaginary over the real. Not anyway, however, but depending on the ability of the conscious (Self) not to be flooded to the pathological by images / archetype (s). The projections are conscious, so that the process of knowledge through awareness goes beyond the animistic phase of the influence of the natural magic of things on the mind. A conscious projection observes and produces an almost mystical experience in the narrator's consciousness (Ego), fixed on the emulation produced between the image (Shadow) "extracted" from the painting (Self) and the character Aubrey, the avatar support that assimilates it.

Dandy, the superman: Sir Aberly de Vere (VI. 5) is presented as a cold, virginal, ageless construct, just like the archetype he represents. Socially, he presents himself as a "behavioral matrix" of dandism, as symbolically it is a motionless projection, captive in the angelic youth and full of vitality of the "superman", freed by any law, for the narrator, a daimon of knowledge , a messianic liberator, as *alive* as he is *alien* to mankind.

The progression of the initiation act is observed by moving from the sacred space of the museum to the intimate matrix of the divinity, the tavern, where the narrator will receive knowledge as a fan of Edenic flavors and colors. It remains a secret, since it will not be shared with the reader. The main thing seems to be summed up by the mutual recognition of the possibility that the two met in a previous life. The karmic episode marks the transcendent connection with the messianic archetype (the function of the transvestite is enriched by that of the avatar of the sacred), a *personal* one, closer to Judaism, by filiation, than a *general* one, characteristic of Christian monotheism. Once produced, the revelation makes the action of Destiny intelligible, for the uninitiated nothing more than a succession of accidents.

It was relatively easy for us to follow the author's hermeneutic method, because, in itself, the process of recollection presupposes a reinterpretation of the facts. The personal perspective, the most important, full of symbolic presences and active components of the rites of the Masonic occult systems can be associated with magical practices such as necromancy and spiritism, fashionable in the time of Mateiu Caragiale.

Uncertainty about the purpose of the whole approach (VI. 6, Remember) will be quantified in the only moments of maximum creative tension. Of course, it can only be expelled by expulsion outside the self of the possessor, thus becoming the author (of the opera). Once the tension is generated, the thought is saved from *regression* or *oblivion*, giving it consistency as a generating point of opera. In the beginning tension we find all the generating essences, worthy of being ordered in the work, just as, in the final one, for the work to end, they are missing. As in the *Tao*, both surplus and absence are states of "deficit" by which creation cannot subsist in balance with the uncreated. We refer here to the *method*, an exceptional aesthetic construct in *Craii de Curtea-Veche*.

For Chapter VII, *Individuation and Imagology (Craii de Curtea-Veche)* we suggest two directions for interpreting the novel, whose separate approach would lead to their distinctive understanding, but would vitiate that subtle hermeneutics of totality provided by the author. It is about "flat values", "the art of horizontality and style", supported and argued by Nicolae Manolescu in *Arca lui Noe*, and about the values of ontology and human psychology, present in a subtle art of the depths of the creative imaginary and, implicitly, of the symbol, but denied by the mentioned literary critic.

Knowing the author's obsessive preoccupation (VII.1. *The expressive aspects of form*) for cultivating a clean and precious style of language, it becomes obvious the not at all accidental choice of the central title, *Craii de Curtea-Veche*, and the four chapters of the unique and original his novel: *Întâmpinarea crailor*, *Cele trei hagialâcuri*, *Spovedanii*, *Asfințitul crailor*. From the beginning, their semantic and symbolic symmetry can be seen: the first refers to the idea of meeting, and the last to the idea of parting with the central characters of the text, individualized since the title of the narrative - craii. Equally, in the "core" of the text, in chapters II and III, the idea of searching in the dimension of interiority is suggested, by going through the three spiritual journeys, crowned by as many confessions, echoes of self-knowledge.

Let's not forget the self-referentiality practiced through the intertextual references to the short story *Remember* and its mysterious character, cut from a hypothetical direct experience (VII.2. *About art, the supreme gratuitousness*). Another boundary is thus abolished, that between imagination and reality, drawn between the Berlin of morning dreams and the one crossed

admiringly every day. From this angle, *Craii de Curtea-Veche* becomes the cipher novel of a novel's construction site, respectively a first and timid attempt at a meta-novel in Romanian literature. The characters become authorial avatars encountered by the writer during the creative process reflected in the mirror of the interiority, hence the artificiality of their appearance and personality.

In his extensive study of reading theory (VII.3. *Hermeneutics and narratology*), based on a double research, phenomenological culture and hermeneutics of the literary text, the critic Mircea Braga refers to the multiple "coding" of objective and fictional reality: first of all, the real becomes fiction, an original universe, completely new, due to the passage through the filter of the imagination and the unique "code" of knowledge and affectivity belonging to its creator; secondly, although it enters the new created universe knowing its "unreal" character, the reader accesses it by accepting the "game" of appearances, still letting himself be carried on the narrative thread as a path to a truth to be discovered.

Therefore, we will try to capture in this chapter the fact that the novel *Craii de curtea-Veche* is a complex writing with a symbolic, initiatory and imagological character, developed narratively in the direction of a double formation, individual (authorial) and collective (national). The matein novel can be read as an abstract and complex individuation and as a spiritual ethnogenesis of a nation located in a space of border and confluence between two major cultural-religious, spiritual and imaginary opposite directions, from Antiquity to late modernity, Greek and Latin culture, respectively East and West, Balkans and Europe.

The analysis of the psychological and identity profile of the "Romanian man" - if we can call it generically to identify and define its ethno-socio-mental specificity - was the center of concern of the intellectual elite in the local cultural space, starting with the mid-nineteenth century in the literary work of I.L. Caragiale (VII.4. *Homo duplex & Homo trinitas?*), continuing with the beginning of the next century through the study of the sociologist Dumitru Drăghicescu (*From the psychology of the Romanian people - 1907*), later in the interwar period through the philosophical essays of Emil Cioran (*The change in the face of Romania*), Mircea Eliade, Lucian Blaga.

Craii de Curtea-Veche value a metaphysics of the twilight, as a philosophical projection of the Heideggerian and symbolic limit of the threshold (VII.5. *Who are the philanderer?*). For the German philosopher, limit means being, while a universe without limits is a pre-initial one³. To

³ Cf. Martin Heidegger, *Introduction to Metaphysics*. Translation from German by Gabriel Liiceanu and Thomas Kliniger, Bucharest, Humanitas Publishing House, 199, p. 87

be in time means to receive limits, to become a determined entity, but a "closing that opens"⁴ constantly outside itself, looking for its limits in order to push them as far as possible.

The pre-modern cultural epochs (VII.5.1. *Symbolic-philosophical identity*) promoted deep knowledge, erudition, soul and spiritual nobility, human dignity as a rational being, as many qualities of the main character Pasadia. On the other hand, his obscure and immoral experience in the Bucharest underground symbolizes the moral, intellectual and institutional decline of Western civilization, which was in a twilight time.

The symbolic identity of the Matei's philanderer was analyzed by Vasile Lovinescu (VII.5.2. *Semantic and initiatory symbolism*), being noticed the not accidental presence of the initial "P" in their name, identifying in the novel a macrocosmic myth. Their behavior is rather ritualistic and is part of an initiation scenario, in which Curtea-Veche is "the great ritual topos, the space where the initiation of the neophyte will be consumed, here the narrator himself", initiated by Pena Corcodușa, as an oracular spirit, officiated by Pasadia to immerse him in history, Pantazi, to initiate him into Beauty and Creative Fantasy, and Pirgu, who introduces him to the banal, filthy everyday existence⁵ (VII.5.3. *Three male portraits*) in a true space of opposites: Bucharest (VII.6. *Symbolic spaces of interiority*). The fictional projection of the city becomes the symbolic and stylistic expression of the harmonization of opposites in a "compact" geography that does not lack the tavern, the house and the old courtyard. *The tavern* (VII.6.1), is the miniature cultural hypostasis of a larger space of passage and the celebration of a festive interval, with culinary and bacchic excesses, where it is allowed to violate the limits of bourgeois morality, a closed circle that, paradoxically, breaks the limits of being and pushes the being to its edges, freeing it from the constraints of common morality.

In Mateiu Caragiale's prose, man and place must be in full harmony (VII.6.2. *The house*), like the portrait and the frame in which it is painted, as a result of which on the canvas of the narrator's memory, his partner can only be perceived. In the privacy of the home, which reflects his personality - frivolous and decadent, lush, with heavy furniture and laden with oriental silks and velvets, with an old-fashioned air and yet so attractive through the mysterious and artificial atmosphere created by the permanent waste of flowers, the ten eternally lit candles in the silver chandeliers and, last but not least, the mirror walls, with the hallucinatory visual effect of open space, without borders.

⁴ Constantin Noica, *The Romanian Sentiment of Being*, Bucharest, Humanitas Publishing House, 1996, p. 10.

⁵ Cf. Mircea Braga, "*Craii de Curtea-Veche or the Phenomenology of an initiation ritual*", in *Wandering through the canon. Studies in literary history*, Iași, Tipo Moldova Publishing House, 2013, pp. 297-307.

The Old Royal Court (VII.6.3. *The Old Court*) presents itself as a monstrous conglomeration of buildings built to the liking and dubious taste of Phanariot rulers, exponents of corruption, not of value or education, the image of instability and the impossibility of shaping an original style, respectively of an identity. The only architectural mark of the statuary and the permanence, a real obstacle in the way of forgetting and, implicitly, of not anticipating the past, is the church-center with a green tower that bears the name Curtea-Veche.

Spiritual or grotesque, superior or fallen, men in the Matthew scriptures have a destiny matured under the mark of the feminine, whether it is about their own Soul or its projection in a woman in flesh and blood. They always seek the carnal or spiritual love of a woman, recognizing her as an ephemeral projection of the Mother or the Divine Feminine, a widespread idea in the late nineteenth and early twentieth centuries⁶ (VII.7. Stereotype and imaginary in the construction of the female character).

In the carnival atmosphere of the pub where the three thieves are greeted by the Storyteller, Rașelica's image is initially outlined as a female extension of Gore Pirgu's portrait (VII.7.1. *The Devourer*). We notice the matein preference for floral metaphors (VII.7.2. *The victim*) in rendering the images of femininity: Rașelica - black flower, toxic, of a unique, deadly beauty; Pena Corcodușa - anonymous, banal, ugly square flower. Both "weave" a web of irresistible charm around them, but for Rașelica it is a *modus vivendi* socially skilled to paralyze, kill and rob the victim, while in Pena it is an unconscious "natural" reaction generated by the fullness of her soul in love, ready to give up herself in order to fully identify and unite with the other. Rașelica exudes charm (s) to make victims, Pena falls victim to excess charm.

In the conception of Mateiu and his characters (VII.7.3. *Intangible*), love seems a noble self-illusion, the expression of a certain fetishism, as Pasadia cynically stated, an impossible ideal, suffocated in an eminently material world. The sudden death of the young and rational Ilinca Arnoteanu and that of the old and crazy Pena Corcodușa symbolize the extinction of one and the same image of femininity that is offered to the masculine, the first on the basis of a conjugal contract, the second completely, until self-annulment. In these times of degradation to the point of non-humanization, it remains to marry two characters who do not offer themselves, but dispossess, consume the Other, Rașelica, the future "bride-butcher" barbie, and Pirgu, the eternal fire extinguished of becoming under the sign of self-consumption (perhaps also of later economic-financial consumerism).

⁶ Cf. John Noyce, *The Divine Feminine. Visions and prophecies in the wisdom tradition*. English translation by Monica Medeleanu, Bucureliti, Herald Publishing House, 2010, p. 150.

Not all literary works receive the blessing of temporal fluency. Not a few are constructed of "fragments of time", structured as "revelations", linked together by a mysterious binder other than temporality. Under this mark of the fragmentary and the temporary is the series of writings (chapters) written from May 18, 1930 until December 11, 1934, making up the corpus of texts entitled *Under the seal of the mystery* (chapter VIII *Police intrigue, "under the seal" of the Anime*

We consider the matein motto both a mythical prologue and an introduction to the psychology of the jungian, the abyss, even if the latter aspect never seems to have been part of the author's concerns. Our perspective is optimistic (VIII.1. *The Sphinx and the Hidden Polarities of the Anime*), as long as we know that mythology is abysmal psychology, in Jung's opinion. However, the insidious, toxic presence of the woman (read the projection as a shadow of the Anime) cannot be ignored in any of the cases presented. We do not know if Mateiu Caragiale read Jung, as we cannot deny a possible reading, but it is certain that the Romanian author was concerned with the clinical study of some mental pathologies.

Mateiu I. Caragiale brings on stage two masculine Selves, (VIII.2. *Lina, the widow of Gogu Nicolau*), one elderly, "retired", abandoned by vitality, by soul, and one young, who cannot recognize her even then when asked to look at her carefully. Former policeman, Rache will recognize the projection of Anima, warning his friend in order to warn him about a certain type of being, potentially toxic and in action, "materialized", present in flesh and blood, beyond any imagination, in the woman in front of them.

It is interesting that in the process of individuation lived by the old policeman, the one who offers knowledge, although in an equal relationship because it gives Anima the right to invade her from time to time, the Ego still imposes its control over these times, without leaving the unconscious to fully escalate his consciousness. In this case, the process of individuation is initiated by the Soul in the form of a pact of neutrality that does not harm the Ego (VIII.3. *The "boss" vampire*). This fact suggests once again that the manifestations of the unconscious are unconscious only in the sense that the ego does not perceive its own logic, but only what this logic, which he considers "chaos", allows the constitution of the intelligible in a symbolic relationship of the collective unconscious. with the Self. Jung thus argues that the unconscious has its own system or "consciousness" (purpose), the so-called chaos remaining orderly for itself, perhaps even more orderly than creation which is, in the end, a minimally ordered "extract".

Not all the experiences set forth in writing presuppose the peaceful understanding between me and the Soul. However, regardless of the form in which it is designed, the Soul remains a "function" of Destiny, the one that determines the fate of man. If what we call Destiny, a "discovery" of the magical-religious systems to which I referred above, is nothing but the

collective unconscious Jungian, then man is trapped in a "circle" whose functionality, not understanding it, is compared to chaos. If the laws of the collective unconscious are "chaos" for the reductive human consciousness, then the relationship from conscious to unconscious can be called therapy, and conversely, revelation (VIII.4. Soul and self-knowledge).