

SUMMARY

The structure of this thesis serves to the purpose of investigation and includes seven chapters, conclusions and the general bibliography.

Chapter I: *Introduction – The significance of the Fantastic Concept* starts foray into the fantastic concept analysis by examining the main foreign and Romanian voices that have taken up this issue.

The first chapter entitled *Nonliterary Perspective on Fiction* presents the different lights that several theories coming from fields other than literary, respectively psychological field, whereas almost all the fantastic researchers investigating its psychological foundation (H.P. Lovecraft, Marcel Brion, Rene de Solier, John Biberi), and the epistemological (L. Pauwels, Jacques Bergier, A. Tănase, Modest Morariu, V. Ivanovici).

In the second chapter, *The Literary Fantastic* we discussed many theories about the fantastic term, grouping them into two categories: first to meet those who see the fantastic as „a row , a break, an unusual outbreak almost unbearable in the real world”(Roger Caillois), all defining the phenomenon as „someone”s hesitation who understands only natural laws put in front of a supernatural event”.(Tzvetan Todorov)

Through its two studies *The Heart of Fantastic* and *From Fairy to Science-Fiction*, R. Caillois tries to achieve a kind of „phenomenology” of fantasy. First shown neconcensive interference from other aesthetic categories, using the method „reductionist”, the French theorist excluded from the scope of fantasy fiction as a volunteer and instiitutional fantastic, that ”miracle of fairy tales, the legends, mythology”, a component that essential, permanent and universal everywhere and fantastic literature of all time, which is fantastically mythological. Mythical but magic miracle can not be separated from the fantastic and the line between these categories is difficult to set.

In the second essay, the theorist distinguishes three main stages in the evolution of the universal fantasy literature: fairy-tale, the story itself and the fantastic science fiction story, a modern expression of the need for fantasy. In fairy tales, the reader is installed from the start in fantasy and every miracle is possible, no surprise to us, and that „break”

in order reality does not occur. The Fantastic he is speaking about is modern and its definition fails to exhaust the complexity of the phenomenon.

Tzvetan Todorov seeks an attempt to define the means of the fantastic structuralist criticism, the poetry, in the paper *Introduction to the literature of fantasy*. Fantastic is, in his view, a phenomenon that can not be defined only by the concept of hesitation, this is by producing real supernatural causes. Neither theory is claimed, for instance, about the mythological fantasy, where there is no hesitation always.

Other researchers agree, one way or another, to the views of those two, but nobody was able to provide a complete „definition” with each new theoretical approach is only increasing the number of attempts to define, which causes an impressive increase point of view on the phenomenon on the Romanian realm, outstanding contributions to the study are fantastic, regardless of the perspective from which it is addressed.

Refusing too rigid and too categorical boundaries, forcing us to stand outside the “purism” of genres and categories of aesthetic and utopian conventional understanding fantasy is a “direction of literature” and a realist one, because it exceeds the established meanings of theories, those of genre or aesthetic category.

So we subscribe to reviewer O. Ghidirmic’s point of view – a name in the Romanian research on fiction – and we distance ourselves from other previous theories, including the most approved by R. Caillois and T. Todorov.

Chapter II, *Histoy of Romanian fiction*, is an introductory sketch of literary history whose purpose is to highlight a subsidiary of a historical series in Romanian prose.

In the first chapter, *Main directions of Romanian prose fiction*, we revealed the existence of a *vocation* of fantastic term in Romanian literature, especially with voices as authoritative in the field (A. Philippide, A. Marino) which occupies a small part within our literature. Eugen Simion tried by a solid argument, to smash the stereotype that seems to have done, unfortunately, a career in the Romanian criticism, pointing out that minimizing the importance of fiction in our literature is rooted in a methodological error of the optical .

Some of the most successful creations are rooted in the Romanian fantastic folk vein. Marvelous mythical-magical and fabulous folk is one of the most important

directions of our literature. The cultured fairy-tale is a literary genre that will bloom spectacularly in this field and comes to a climax with Ion Creangă's works.

We insisted on the consideration of a limited number of writers, this thesis just trying to lay emphasis on the certainty of existence of such epic art, ie a Romanian fantastic.

In the subsection *Heritage of Eminescu's Prose* we hopefully demonstrated, sufficiently enough, that in the Romanian literature, Eminescu gave the size of authentic romantic fantasy, creating a fascinating universe diversity and originality of the formulas presented problems. Eminescu's fantastic is philosophical and mythological. Eminescu is among the first authors of literature that explores time and space game, which he opened in our literature, through short stories *Poor Dionis* and *Pharaoh Tla's Avatars*. Eminescu's prose fiction has generated a vast literature, whose path can be traced in modern times, a literature of highest value, among which a series of masterpieces. Romanian fantastic narrative, in its evolution, starts from two types of eternity. Eminescu and Caragiale are two pillars who are practicing the fantastic genre. Eminescu's heritage achieves the highest rates in M. Eliade's short-stories.

A brilliant forerunner of Eminescu's work will be M. Sadoveanu whose work we are interested in.

Chapter III, *Sadoveanu's Mythological Fantastic*, aims to highlight some aspects of the miraculous and fabulous mythical-magical folk in the work of the largest Romanian novelist. Extensive creation signed by M. Sadoveanu includes a rich narrative segment in which the fabulous is fantastic. There is mythological fantastic almost everywhere in Sadoveanu's work even in his historical novels, but now the problem is complicated because the relationship myth-history appears in the foreground, basic to understanding.

Sadoveanu's artistic universe contains a varied register of immemorial magic rituals and practices, and the characters are distinct timelessness. Many of its works offer a fascinating picture of creative effort, designed to lead to reinstatement of his fantasy of mythical folk-origin.

The next four chapters have become the place of careful analysis that have dissected both production processes and techniques of fiction, and mythical symbolic significance of the texts.

In chapter IV, devoted to the novel *The Golden Bough*, our analysis starts from Sadoveanu's membership in Masonry, the novel in question enshrining him in the seat of Grand Master. This work becomes a novel with a sacred value, in which the author is directly related to his biography. In the first chapter we followed some aspects of esoteric knowledge of initiation through symbols and some aspects of Eminescu's influence. The Golden Bough is *cogito's* Sadoveanu work and also a possible key to its interpretation. With an exquisite intellectual refinement, built revealed with Sadoveanu, his conservative system of symbols locked the secrets to a spectacular world of philosophical complexity.

The beginning of the novel is under the sign of fascination that an archaic civilization of the Dacians exercised on the man who broke ties with the past. The novel begins with the presentation of the twentieth century in which the teacher Stamatin passes as a misfit and tries to get closer some young people to the ancestors.

The next chapter deals with a subject that is new about this writing Sadoveanu – *Ancutza's Inn – Decameron Technique of Narrative in The Frame*. In the first chapter, *The inn – the archetypal symbol of Sadoveanu is works. Space and time – mythical categories*, we approached the inn ground opened in Romanian literature by Caragiale, Sadoveanu is in this regard, one formidable forerunner. In the next subsection, *Archetypal Characters. Qualities of the Romanian spirit. Myth Scheherazade and Survival Through the Story*, we found, first, certain qualities of characters made from immemorial time to perpetuate the sacred act of the story, still preserved and inherited from the beginnings of the world. Exiting from the sacred time and coming into the profane occurring when the demon of the night appears, when the story breaks the spell and the actors sleep. Survival through the story is Sadoveanu's highest lesson and "the fountain" of Zechariah master is a symbol of playwriting effects of the story.

Chapter VI of the paper, *Fantastic Sequences of Jderi Brothers Novel*, begins foray into the novel analysis. The majority of analysts consider that in this work is fully felt the grace and wisdom of the folk origin, a deepening of the writer's vision, in fact a perfection of his creative spirit. The author brings a vision of "static", mythical,

monumental, in a full century of speed and creates a comprehensive chronicle of the social life of this heroic era of the golden age myth in which he found full embodiment and perception.

In the last chapter, *Princess Wedding Ruxanda's*, philosophical and myth-magical fantastic, we tried to demonstrate that, in this novel, Sadoveanu has shown himself a brilliant successor of Eminescu, the writing being sidelined somewhat critical, giving them an unjust less literary value, whereas the novel is not only historical but also philosophical and fantastic.

In *Conclusions* we repeated the fundamental aspects of Sadoveanu's prose fiction. Our demonstration counteracts some critical opinions denying the existence of a vocation for extremes of fantasy in Romanian literature and, implicitly, a fantastic Sadoveanu.