Transmundane relevance in Creangă's tales. – Mythological exegesis –

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Résumé: Le classique de la littérature roumaine, Ion Creangă (1837-1889), est reconnu grâce à ses contes et histoires, mais surtout grâce à son oeuvre autobiographique *Souvenirs d'enfance*. On remarque surtout chez lui le caractère réaliste du texte et le style de relater. Sans contester ces traits, on ne peut pas réduire la création de l'écrivain seulement à un type de vision. Pour mettre en évidence la complexité de l'univers des contes de Ion Creangă nous utiliserons une méthodologie transdisciplinaire développée et promue par le chercheur franco-roumain Nicolescu Basarab. Notre article parlera de la stratification du monde, de la logique ternaire et du principe de la complexité universelle dans les contes d'écrivain roumain Ion Creangă.

Mots-clés: Ion Creangă, mythe, conte, symbole, transdisciplinarité, sacré.

1. Preliminary

Often, when talking about outstanding personalities, in order to reach a certain qualifying security, we resort to the appreciative prints which are being repeated over a long period of time-these apparently representing the acknowledgment index. However, they should be used with caution, because they may be models of a certain ideology and not a result of the phenomenon evaluation.

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The most popular reviews with regard to the Romanian writer Ion Creangă state that he is „a realist Writer" and that he is „the loquacious grandfather from Humuleşti". These statements are true up to a point, but should not be overrated. The literature theorists claim that some of the greatest creators like Dante, Shakespeare, Baudelaire, Zola etc., are interlocked, because, usually the artistic work cannot be limited to a literature programme of an aesthetic direction or to a trend, because of its connotation magnitude. Thus, the inclusion of Ion Creangă in the list of representatives of the realism trend specific to the XIXth century, which refers to social life, is also a relative fact. Certainly, if we refer to *Childhood memories*, to didactic stories and even to tales, we find a rural environment, in which the daily life is related very thoroughly, and everything is displayed in an expressive and delightful local language, denoting the spiritual dimension of the Moldavian nation climate.

The realist character in Ion Creangă's writings cannot be contested. Still, we cannot reduce all the works of Ion Creanga to this one-dimensional realism type, especially if we refer to the tales. At first sight, the tale seems to be a simple narration of characters and events, which reflects a fantastic and miraculous world, but in fact, it narrates the soul journey itinerary, on its way to initiation in a supernatural form. It marks the path of the spiritual ascension. The tale disguises the truth, but at the same time it is a revelation that operates with symbols and mythemes. A tale cannot be understood literally, as it does not operate with the explicit thinking terms. The tale's content is not addressed to the conscience, but to the human's superior feelings.

At first sight, the tale and myth seem to be different and even opposite, but in their essence, they reveal the fundaments that are transcending our world. Moreover, these two forms of the metaphysical knowledge collaborate, in order to reveal the different sides of life. The myth is a language, which expresses a certain facet of reality, and it cannot be translated and/or reduced to another language, to a more developed and a rational one, such as the modern science language. The mythical phenomenon is complex

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and contradictory, placing itself over the opposites; it creates a communion between the higher and lower principles, and the myth message goes beyond the limits of a simple plan. In its essence the myth is *an initiation*, because of its visionary nature, the myth presents a truth of a sacred mystery in an archetypal form. Considering the ontological character of the myth, we can talk about its *modeling* function. As a primary model, the myth transfigures the esoteric, according to the laws of the inferior world, elevating the creation, bringing things from potency to act. Regarding the reception mode, the myth is *suggestive*. It is intended for the superior emotional center, awakening the elevated feelings like wonder, faith and love. The initiation of the mythical language invites to a *sacrifice* founded on the free choice of what is given to us, as a necessity.

The tale message, as well as the myth or sacred symbols message, is esoteric, but in each case the position, the human perception and functionality compared with the sacred is different. The tale surrounds the mythical truth which operates with ordinary terms, characteristic for the community thinking; in fact, the tale operates with other categories. The tale core is represented by the spiritual evolution steps in the path of initiation. The tale refers to a model in ascension, which is rewarded for sacrifice and soul purity.

We should take into consideration the reference studies of some researchers like Mircea Eliade[1], Ernest Cassirer[2], René Guénon[3], Vasile Lovinescu[4], Roger Caillois[5], Romulus Vulcănescu[6] etc., which have developed, deepened and cleared such pheno-

[1] Eliade, Mircea, *"Morfologia şi funcţia miturilor"*, in *Secolul 20*, nr. 205-206 / 1978, Bucureşti.

[2] Cassirer, Ernst, *An essay on man, An Introdution to a Philosophy of Human Culture*, Published September 10th 1962 by Yale University Press (first published 1944).

[3] Guénon, René, *Symboles de la science sacrée*, Gallimard, Paris, 1977.

[4] Lovinescu, Vasile, *Mitul sfâşiat*, Institutul European, Iaşi, 1993.

[5] Caillois, Roger, *L`Homme et le sacré*, Gallimard, Paris, 1950.

[6] Vulcănescu, Romulus, *Mitologie română*, E.A.R.S.R., Bucureşti, 1985.

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mena like the tale, the myth and the symbol, whose roots are in a Transmundane space.

The oral folk creation is a carrier of a nation archaic collective consciousness. In the folk tale the encoded information is being developed for centuries or even millenniums. That is why in some places we may meet inconsistencies, disproportions, but it is authentical. If we refer to the religious tale that must pass through the styling „sieve", in order to save the form, some of its authenticity is lost. We cannot say the same thing about Creangă, as he, on the one hand, is not just a veritable carrier of the Rumanian folk, but also a real issuer of the popular feeling and thinking. On the other hand, it is most likely that he knew the significations of the introductory symbols, about which the press from those days used to write. This is why we must be vigilant and we must also understand that in his tales the apparently colloquial national language is illusory, and the daily conflicts as in *The mother with three daughters-in-law* are confusing and mislead from finding the hidden meanings. Thus, reducing the writer Ion Creangă to the tag of „the loquacious grandfather from Humuleşti" is a mistake, caused by the underestimation of his artistic universe, whose guide-marks are in a transmundane space. And the exposition oral character is a process that has the goal to veil the esoteric mystery.

The introductory content in Creangă's tales is approached with a special depth and intelligence by Ovidiu Bârlea[7], Vasile Lovinescu[8], Mircea Bertea[9] etc. Research in this direction is not just interesting, but also necessary, because it delivers the reception of Ion Creangă's works, but especially of his tales, under the reality explicit thinking pattern.

The world is complex and multiple, not only extensively but also intensively. The idea of reality levels is also confirmed by

[7] Bârlea, Ovidiu, *Poveştile lui Creangă*, EPL, Bucureşti, 1966.

[8] Lovinescu, Vasile, *Creangă şi Creanga de aur*, Cartea Românească, Bucureşti, 1989.

[9] Bertea, Mircea, *Creangă înainte de Creangă*, Dacia, Cluj-Napoca, 2001.

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the Franco-Rumanian scientist Basarab Nicolescu[10]; who implements it in the micro particles investigations and even in the new transdisciplinary knowledge, which he elaborates. The transdisciplinary is a methodology of dialogue, between disciplines, which reveals the connections among the so-called exact and humanities sciences, between the scientific and the religious thinking, between theoretical-practical and mythical-symbolic knowledge. In order to be consistent and to suit the new directions, this research should be focused on the next trinity concept: the levels of Reality, the logic of the included third and the complexity. According to the new evaluation of the multiple realities, the sacred – as a primary source of our values – is rehabilitated, but also released from the religious captivity. The transdisciplinary requires a re-evaluation of intuition and sensitivity, of imagination and myths. If we follow the direction of the transdisciplinary research, we have nothing else to do, but to gain, both in the works of art capitalization, and the reality reshaping due to these creations.

2. The world stratification in Creangă's tales

Let us start, then, with the reality levels. In fairy tales various worlds are presented, each one of them having its legitimate operation that radically differentiates them. These worlds coexist, but they are autonomous and only in certain modal points interfere and even work together. First of all, these worlds are distinguished by the temporal size and the spatial one.

In Creangă's tales, usually, the narration of the events begins with the exposing the time and space, developed only in one level and characterized by the decreasing quality of the events, and, respectively, by the subordination of the entropy's law: the facts and things are irreversible. A world, which „is forgotten by God" and is dominated by greedy appetites and jealousies, by selfish interests and intrigues, a world governed by thirst and vanity, which blind people, and even people with virtues don't under-

[10] Nicolescu, Basarab, *La Transdisciplinaritaté. Manifeste*, Editions du Rocher, Paris, 1996.

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stand in this confusion where is Up and where is Down, which is sacred and which is profane hierarchy-this is the world described by Creanga in his tales.

An old man, sufferring because of the hunger, but also because of the old woman's domination, listens to her and beats his rooster, asking him to egg. „Either you egg or go from my house!" (*The pouch with two coins*). Isn't that a violation of the natural order? Another old man, confused by his new wife, banishes his daughter (*The old man's daughter and the old woman's daughter*). However, the children represent the future of the parents, both biologically and spiritually, and by giving up on his child, in the favor of his own comfort, a person gives up on his future: so this is also an impairment of the natural things order.

A mother-in-law, wicked and cruel, exploits her daughters-in-law; I would say that this happens because of their exagerated obedience, which could be compared in this case, with silliness. (*The mother with three daughters-in-law*). The implacable despotism and the docility without discernment, which require and maintain each other, are two facades of a derived and morbid arrangement. The wolf, the god-father of the goat, plunders her kids, and thus, the holiness of the relative grade through adoption-repesented by god-parents and their function of guidance and protection are defied. On the other hand, the kids of the goat, the bigger one-ostentatious, and the middle one-implicit, unable to discern the truth from the falsehood, either because of the womb greed or of the importance that they give to it, don't recognize their own mother's voice (*The goat and her three kids*). The failure to identify their mother's voice, as a person's reflection, signifies, in fact, the detachment and ingratitude towards the progenitors and respectively, according to the law of cosmic analogy, towards the divine Father.

The stupidity darkens the people's minds, which even so are not that bright. This trouble does not pass by even the king's daughter, who defied her dad's advice to be cautious and, adviced by her mother, behind her husband's back, burns the pig's leather (*The story of the pig*). And, as a Rumanian proverb says – the evil

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is better than the good: the young married princess, instead of enjoying and appreciating what she has, because of the social life and thinking formalization vice, willing to have an ordinary husband, obtains the contrary of what she was expecting to get. She is doomed to have an ascetic life and to bear a long pregnancy.

Neither Dănilă Perpeleac, which at the end of the tale is described as a quick and skilled person, in the beginning doesn't prove a great cleverness, when he changes the oxen for an empty bag, or when he cuts the tree in that way that it falls directly in his wagon, the stupidity cannot be even masked: he gets a broken wagon and his brother's oxen killed (*Dănilă Perpeleac*). This is more than a simple incompetence or a lack of practical spirit.

Or, in another case, from the very beginning of the tale, the narrator says that the mother-in-law's sons, although „tall as firtrees and virtuous" were „weak-minded" (*The mother with three daughters-in-law*).

This is the accessible level of explicit thinking, operating with rival terms of binary logic, which is usually formed in terms of realism, and respectively, of the realistic literary current.

Another time and space with a particular dimension can be found at the" Edge of the Earth ", this is the so-called navel of the Earth, representing the spiritual nutritive center, which propels to the world the existential source, received from the underworld, and is trying to slow down or even to hold back the entropy progress of things. It is a time of revitalization and reversibility, which tends continually to that mystery, which generates legitimacies; it is the remembering and the returning to the time's primordial plentitude. This time of eternal returning, maintains the mechanism of the sacred time infiltration worldwide, for the continuous regeneration of the existence. Those who live at the" Edge of the Earth"have access to the world Scale.

The Green Emperor reigns at the" Edge of the Earth", the others are subordinated to him and the emperor's son, who should inherit the reign, must be tested in order for everyone to be convinced that he posesses high moral, physical and intellectual virtues (*The story of Harap-Alb*). Vasile Lovinescu sees in this sym-

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bolism, an initial message for the leading function of the North extremity, populated by hyperboreans, which were the genetic womb of the ancient people and their source of initiation.[11]

Ivan Turbincă was also wandering at the" Edge of the Earth" when he was walking from Heaven to Hell, these being located close to each other (*Ivan Turbincă*).

Hence, the end of the world (the" Edge of the Earth") symbolizes the portal to the other worlds.

The time and space „from beyond" is graded and includes the God's creation, which is not accessible to the ordinary world and to the linear thinking. There are a lot of worlds, which can be accessed only by those who master the secret of how to descend or climb the world scale. God has created inferior worlds, as structure and legalities, and also superior worlds.

The superior world is a sacred one, creating love and light, generating life and energy. Through its functionality it is anti-entropic. Being a predominately virtual time, it appears disguised in the current world by miracle, and the myth and the symbol reveal the mysteries of this superior and guiding world.

In Creangă's tales, God himself appears; the Creator and the Guide of the Universe, He executes the supreme justice and the order of the things, but everything that He does is imbued with an immeasurable love for every being. God, the One Who sees everything: knows the behavior of every being, and rewards it according to the soul's goodness and mercy. He makes a miracle from an ordinary thing, even blessing a knapsack, but He withdraws it when it's necessary. Being very generous, God indulges all Ivan's plagues, allowing him to walk from Heaven to Hell, frightening all demons, He allows him to laugh in the Death's face, this also being a „curative" procedure for Death- so that she would not give herself too much importance, Ivan makes her gnaw all kind of trees, young and old (*Ivan Turbinca*).

[11] Lovinescu, Vasile, *Creangă şi Creanga de aur*, Cartea Românească, Bucureşti, 1989.

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Holy Wednesday, Holy Friday, Holy Sunday – celestial holiness – live by other existential principals (*The story of the pig*, *The story of Harap-Alb*). They are endowed with special qualities, and with great powers, and the also participate directly in the promotion of the divine laws. The Holy Sunday comes to the emperor"s third son disguised in a „humpbacked old woman", which in addition to prophesy and blessing, tells him „You can see, no doubt, but not so well. And this is because you cannot see who can help you. I have hidden powers and gifts of a fortune teller. It might seem strange to you, that I can help you. But our Lord also puts his gifts in helpless hands, for the powers gifted to me are great"[12]

These Fairies having the role of sacred energy conductors help in maintaining the divine order, favoring someone and disfavoring the others. Not only once Harap-Alb is helped and adviced by the Holy Sunday: how to start his journey, and what supplies to take; how to acquire the salads from the bear's garden and by which craft to approach to the miraculous deer.

The Holy Sunday, through her sanctity being, allows the access to the other worlds. Thus, the attic, in which the old man's daughter and the old woman's daughter climb in order to receive the payment for their work, is not an ordinary attic, but one of a mystical nature, because exactly there is elevated the soul and spirit quality of those two sisters-in-law. What the author allows us to know is that the estimation is accomplished in another world and that the „requital" comes also from there. At the impact with the sacred, only the grade of soul's purity is weighed.

The climbing in the attic is also accomplished by Harap-Alb, at the Holy Sunday's urge, at the moment when he was looking for his father's clothes and weapons. The attic in Creangă's tales seems to be a place in which the sacramental information is deposed. But, also Harap-Alb is the one who descends in a fountain at the urge of Glabrous. The act of scale's descending signifyes

[12] Creangă, Ion, *Poveşti, amintiri, povestiri*, Cartea Românească, Bucureşti, 1989, pp. 81-82.

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the accession to the inferior worlds, and which at the same time has connotations of spiritual humiliation, that in the esoteric sense would mean the beginning of the ascesis: a procedure of obligatory purification for initiation. The scale's climbing and descending towards the other worlds, supposes the temporary detaching from the ordinary human condition with its meanings, aspirations and possibilities.

An inferior subhuman and subterranean world, as a level of development and intelligence, is a world of devils, dragons and other beasts, which periodically intervene in the human's lives. This is a negative necessity; it is the opportunity of the destructiveness within each cycle or in the case of derailment, from the major regularities. The tale says that a lot of dragons came out of the box and ate the old woman and her daughter; this seems to be a restoration, required by the ordinance of things (*The old man's daughter and the old woman's daughter*). The swallowing of the two biggest goat's kids by their god-father has a similar meaning. (*The goat and her three kids*). The dragons or the wolf's mouth represent an abyss of nothingness, which assimilates the nature's mistakes.

The meaning of the scale is also met at the onomastic level: Prepeleac represents the scale, the stick, the truncheon, and the first name Dănilă, is a local version of Daniel, which through its spiritual purity defeats the power and hunger of lions. Ie, Dănilă Perpeleac accesses the worlds scale: he passes the ascetic test of detaching the earthly motivations and reckonings, becomes the fear of the devils. In *The story of Stan Păţitul*, the situation is moving towards the usual pattern, reversed: the human is not the one of whom the dark beings are taking advantage, but, in this case, the demon with a human name, Chirică, is placed to be in the human's service: for three years, he is conscientiously tanned, and rewarded with a piece of maize-bread.

The world of these hideous and monstrous entities is also a part of the huge divine creation and they have their own system of values and organization, but at the moment of the world's interference, they do nothing but exercise their role of our world's sa-

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nities, consuming the spiritual alterations. The omniscient and omnipresent narrator treats them with a paternal love, so that they are no longer so scary. The old man's daughter and the old woman's daughter, who entered in the service of the Holy Sunday, had to feed a lot of beasts, which she called her children. Namely, these beings are a part of a specific evolutionary hypostasis that is under the supervision of the superior beings, and are treated with warmth and love. And even more, the Devil's type or the Scaraotchi in Creangă's tales is presented, with some superhuman physical abilities, however, pretty dumb and clumsy. The tolerance and forgiveness of foolishness creates the Rumanian folk humor that helps us overcome the smallness of daily life.

Hence, in tales, more than in other species cultivated by Ion Creangă, is presented a corner of the universe's immensity, but which reveals the complexity of a structured world on levels of Reality.

3. The ternary logic in Creangă's tales

The second pillar of transdisciplinary methodology confirms us the impeccable functionality of the included third's logic which is promoted by Ştefan LupaŞcu[13]. The axiom asserts that there is a third T-term, which is both, A and non-A. Basarab Nicolescu places the first two terms on a level, by introducing the notion of „levels of Reality", and the third is placed on another level of reality, thus achieving the conciliation of those two terms, excluding the antagonism. Mircea Florian, referring to the world structure, has introduced the concept of recessivity, probably referring to a level of reality: „The existence is structured asymmetrically, recessive, on fundamental dualities."[14]

Virgil Nemoianu, with regard to that relationship of recessivity, says: „The regressive duality is a type of relation in which the involved terms are not equal in power or value, but in

[13] Lupasco, Stéphane, *Logique et contradiction*, P.U.F., Paris, 1947.

[14] Florian, Mircea, *Recesivitatea ca structură a lumii*, vol. 2, Editura Eminescu, Bucureşti, 1987, p. 424.

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which one of them is dominant and preponderant over the other. Those two terms are opposite but not contradictory-they coexist in a condition of inequality. The *recessive* term is secondary and dependent, but a certain tension is kept between them."[15] If these two terms manifes on the same existential terrain, the third term (the included term or also known as the hidden third, because it is neither cognizable, nor rationalized,) gives coherence to the worlds and conciliates the opposites. It is rather interesting that not the leading term, but the second one, namely the recessive, due to its total non-involvement and non-compliance, is receptive through the sensitivity being of the hidden third, which is the source of sacredness. This type of logic, which cannot be reduced to the polarity of binary thinking, calls for a reassessment of the terms. Namely, with all respect for the principal term, which orders its level of existence, we do not have to overlook the importance of the recessive term, which through its exterior tenderness and fragility, reminds of the existence of the veiled third term which overturns the hardened stereotypes, that are no longer able to correspond to the reality, because it announces the inserting of the sacred into the world.

In Creangă's tales the appearance of the two manifest terms is achieved by presenting the report of the principles of Yin-Yang, which refracts the combative duality male-female, or parents-children, or master-slave etc. The struggle between these opposing elements, but also, reconciled in an unknown harmony, is represented by Ion Creangă, in a morbid hypostasis of their relationship, but also in a valorization and/or in a profiled one. The Creangă's tale symbolism reveals the noxiousness of the superiority feeling with regards to the man. „Maybe, deep in his heart, the old man felt that he could have said something; but now the chicken was singing in his house, and the rooster didn't have any value, anymore; and besides that, had he tried to say something, the old woman and her daughter would have started to

[15] Nemoianu, Virgil, *O teorie a secundarului*, Univers, Bucureşti, 1997, p. 209.

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scold him"[16] (*The old man's daughter and the old woman's daughter*).

The same situation is in *the pouch with two coins,* where the old woman, which is concerned about herself and incapable to make even a small sacrifice: neither to give an egg to the old man, nor to put it under the hen. She is indulging herself in her own separability and sterility.

In *The mother with three daughters-in-law*, the question of the false motherhood occurs:-in this story, the mother of the boys doesn't want to accept the cutting of the "spiritual umbilical cord": she does not give them even a small piece of freedom, not even in the private life, creating a sort of female dictatorship; the mother accepts no deviation that exceeds her limits of understanding. The author adresses this problem, not because of misogyny, but because he wanted to point out the dissonance caused by relations anomaly and the vital stagnation it results in. The need for a spiritual balance is also felt by the Green Emperor: he lives in an environment with a dominant female, and asks his brother to send him one of his sons, to entrust him the reign. The disconsideration of the male element regent function, whose administration in the spiritual sphere dominates through a native faculty, brings to eradication. The sterility and the futility, in this context, have a repairing function: to cease the distorted and the inconsequent seed with supreme arrangement.

In *The old man's daughter and old woman's daughter* we have two parallel situations: two orphan children, both lacking one parent, at the first sight it would seem that these are two similar cases, but in fact they differ qualitatively, through content. The motherless child is visibly deprived of compassion, kindness and care, while the fatherless child, although, having all these things, is deprived of strategic dimension, suffering of a kind of night blindness, which balances harder and rougher. The old man's daughter represents a true model of femininity, while the old woman and her daughter represent an abdication from the

[16] Creangă, Ion, *op. cit.*, p.129.

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native posture given by God. According to the laws of nature, the woman who doesn't fulfill her recessive function, if we deal with binary logic terms, should be either reinstated in her functionality parameters, or she should be removed from the equation.

The same problem of the native principle inadequacy is met in the case of men, who they are not able to fight back, supporting the importance of their own position, either from lack of will, or from lack of a clear shaped opinion, namely a wimp. Moreover: in *The story of Harap-Alb* an advancement of this "disease" is met, which is expressed through Glabrous, namely the bald man. The mythical language tells us that the hairless man lacks masculinity, namely the virile component, which is the index of the communion with God. A confirmation of this opinion is the fact that men without beard are not engaged in the sacerdotal sphere. Respectively, Glabrous, after losing his verticality, adapts to a new condition of existence, building a character with false-feminine-features: he mimics the submission, he flatters and he talks with a thin voice, but behind those veils, is a set of vices at the base of which lays the aggression of the universal order. Glabrous faith to be sprayed into the air is due to an adjustment of the discordance between the entity, separated from the destructive egoism, and the cosmic unity, which combines all of them.

The need to balance the universal harmony is also found in the relation between parents and children, or between the master and the servant; the dissension is caused by the overcoming of dominating limits, and the failure to respect the second term's dignity. In the fierce battle between the two terms for the areas of domination, the third term intervenes, which by the virtue of its location on another level of Reality, suggests to the two terms the conciliation, and the establishment of a dialogue, it makes an invitation towards elevation, thus, conferring them dignity and ennobling them. Only those, who are receptive to the hidden third, get a true beatitude and love. Therefore, behind the apparent duality, there is the creative trinity, which is invoked by the distant cultures and esoteric schools.

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The symbolism of three is archaic, we find it in pre-Christian nations; in the Rumanian folklore, and we also find it in Creangă's tales: The Mother with three daughters-in-law, the goat with her three kids, The Green Emperor and his three daughters. The third child, the smallest and less heeded, turns out to be the smartest, the wisest and, in fact the savior of the situation.

In the world of Creangă's tales we also find other symbolic numbers 7, 9, 12, 24; these numbers, although they have their individual functionality, being a significant spectrum, they are nothing but derives of three, not to say that even three at its turn is a derivative of one, but in a completely different dimension. Thus, the symbolism of the number three belongs to the mystic sphere, and it is appropriate to avoid the confusion between the mythical trinity and Hegelian triad, where the terms are subject to the same laws. The functionality of the trinity law belongs to the level of facts, attempts and characters.

The symbolic representation of the hidden third, in the world's mythology, is often realized by the appearance of the third eye. A similar idea is met in Creangă's tales, but it is adapted to the context. Wise-Eye, from *The story of Harap-Alb*, has only one eye, situated in the forehead,and it is so primordial, that the other two are not yet evident; the third eye „sees everything and everybody, in a different way than other people see".[17] The epiphysis -this mysterious organ -reveals a reality that is inaccessible to common beings, which are limited in thinking and feeling. The third eye has been closed by the mist of time, but the particular reminiscence of its presence is also met in myths and fairy tales. The intangible deer, inlaid with precious stones, which is hunted by Harap-Alb, has a shiny stone on the forehead, which also reminds of the third eye's sacred illumination. It should be noted that not the shining stone on the forehead is deadly; it is the glance of the two eyes.

There are various versions of the third eye's location: on the forehead, on the neck or on the crown of the head. In *The mother*

[17] *Idem*, p.109.

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with three daughters-in-law, this idea is used, but not in the traditional sense of a clairvoyant person, but of a person who has an eye located on the neck that permits to simulate the possibility of seeing all-around. The fact that the mother-in-law mimics the third eye, stresses its deficiency. The lack of a central eye is expressed, symbolically, through the squint of the second daughter-in-law, whom she has chosen to her taste.

The tale by its nature informs, through symbols and mythemes, the existence of the hidden third in another level of Reality and all the trips taken by the characters of tales; if we translate these trips in a common language, they signify the undertaking of a spiritual expedition, as the searching procedure of the third is an act of initiation. The characters that choose this path are already partially prepared by the formula of an ascetic destiny. The old man's daughter, whom the author didn't give a name, bears the burden of her pitiless mother-in-law and sister-in-law; The rooster is unjustly beaten, being requested to do the impossible; Stan Pățitul is an orphan and a bachelor; Dănilă Perpeleac is poor materially, but also spiritually; Ivan Turbincă, released from the army, because of his advanced age, didn't have but two rubles. For these beings, which become homeless wanders, the most precious thing they have, is their pure soul, the generosity of the heart and their faith in God; all these things strengthen them in their perseverance and patience, in diligence and assiduity, in resistance and courage. And in the difficult journeys, the spiritual qualities that guide them are mildness and love.

The trips undertaken include tests of resistance, of verification or of tempering and preparation for the following hypostasis. It is appropriate to mention here the alchemical experience of the filtration through the prism of primordial terms. Ion Creangă's characters also pass this test, in which they transcend the force of element through the soul's goodwill, and then they benefit of its valances. The old man's rooster passes various tests-he is thrown in a fountain, and drinks all the water from it; he is thrown in the oven and extinguishes the fire, using the water he had drank in the fountain, and the other two tests are related to the

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ability to withstand the material gift. The old man's daughter is receptive to all the requests encountered on her way, she is merciful and careful, but rewards do not come immediately and the remuneration materializes only after the last test, passed at the Holy Sunday. The temporary interdiction of postponing the gift is also a test for the soul tempering: the girl doesn't have the right to open the chest received, only after she has reached her father's house. The desire cannot be fulfilled immediately, because the share is not located in the material world, but beyond it, and, respectively, the achievement refers to another value system. Harap-Alb, in his trip itinerary is subordinated to Glabrous, who has given him the dual-antinomy name – he is and Harap (Arab, black, slave) and Alb (Hyperborean /Dacian, bright, noble) –requiring the search of a third element. The acceptance of obedience is an ascetic exercise, absolutely necessary to the initiative practices, which through the deprivation of liberty, strengthens the will. And then, the dimension of comradeship is also important, especially when we deal with some primordial beings that have an unforgettable image – Frosty, Greedy, Athirst, Wise-Eye and Long-Lanky – whose reminiscences are found in their own being. A complete sinusoid of the initiated path is accomplished by the king's daughter from *The story of the pig*, she lives in sufficiency and luxury, without appreciating that, she wants something better, violating the natural order of things and, consequently, obtaining the contrary: losing everything that she had, she has to follow an ascetic purifying path through the deprivation of comfort, through the burden of a prolonged pregnancy, but especially by hope, love and faith in God, so that in the end she would regain all the things that she had in the beginning, but in a manner that is in accordance with the „beyond" order. The end of the soul's initiation journey is crowned with a well-deserved reward, usually, a material abundance and a wedding. But not everyone who goes in the direction of the sacred is rewarded, but only those who have faith and love in their soul, only those which are capable of giving, because, the impact of the sacred requires sacrifice. And even more, anyone who approaches to the sacred

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with a neglected soul is doomed not to succeed. The old woman's daughter, seeking for the wellbeing, during the itinerary towards the sacred remains with a heart of stone-she doesn't dare to help the ones in need-and when she gets to the Holy Sunday's house, she doesn't even realize that she is on the realm of holiness. Not only that she fails her test, but she and her progenitor, who's sins she inherited and multiplied, both were devoured by dragons, which exert a sanitary function. The situation of Glabrous is similar; he does not withstand the impact with the love's sacredness and must be eliminated. The two biggest kids of the goat who „ they extremely rude"[18] are punished by reaching the wolf's tummy gulf, that signifyes the inconsistency with the accepted order.

A big mandatory component of the tale's composition is the conflict, represented by the characters that have to deal with obstacles and dangers. This fact reveals the importance of the conflict in the path of the spiritual ascension. Discordance should neither be avoided nor ignored, it should be resolved. The fight is necessary in order to achieve evolution, it is important to establish a healthy conflict, where the hidden third is not forgotten, but is disseminated etherically worldwide and spreads peace, reconciliation and love. The tests that are passed by the tale's characters are actually steps of the soul's evolution and hypostases of perfection. The tale doesn't target the wordly space, but only operates with factuality terms, in order to represent the itinerary of the soul's travel on the way to initiation; the tale marks the path of spiritual ascension.

The values promoted by tales are the courage and lucid mind. For example, in *The mother with three daughters-in-law,* the third daughter-in-law comes with a different type of thinking, thus making a real revolution in the bleak and stagnant ambiance of the house. The rooster, with its valiance and perseverance, regains his dignity and honor, as well as his master's (*The pouch with two coins*). The goat's maternal courage, that impulse her to punish the wolf who was stronger, but guilty, establishes a new

[18] *Idem*, p.15.

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order of justice (*The goat and her three kids*). Harap-Alb, from the very beginning proves that he is brave, passes the paternal test and is willing to face the simulated bear, not to mention the following stages, in which he has to face a real bear, or to hunt the mysterious dear, or to conquer the Red Emperor's daughter, which was a „dreadful witch"[19].

4. The principle of the universal complexity in Creangă's tales

The third pillar of the transdisciplinary mythology is the complexity. The Universe is huge and structured on levels of Reality, which coexist are interlaced and interconnected. The tale is important in the sense that it shows the correlation between the worlds. People don't even suspect that the existence has not been given for a certain period of time, but is always supported and the work of creation is continually extended. There are moments when the sacred penetrates the darkest and the farthest spaces of the universe, distributing diffusely and attenuating the matter. There are also moments when common things are penetrated by the sacred, through the intercession of some characters, like sanctities, animals, birds, or devils. A dialogue is established beyond the explicit signification of the situation. The Holy Sunday shows up to the Emperor's son, Harap-Alb and after testing his mercy, she helps him with some pieces of advice, so that they would meet again on the realms unexplored by humans (*The story of Harap-Alb*). The old man's daughter, wandering, gets to the Holy Sunday's house, at which she engages to do the housework, for a reward (*The old man's daughter and the old woman's daughter*). God and St. Petru, as timeless and spaceless sanctities, can appear anywhere, anytime, even on the same road with the Russian solider, Ivan (*Ivan Turbinca*). God knows that Ivan is a kind person and spoils him: God hallows his knapsack (hat), and indulges Ivan to be a messenger and deliver His commands to the Death. The marvelous horse of Harap-Alb has special abilities and he

[19] *Idem*, p.103.

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also knows a lot of secrets. The horse regains miraculous powers after eating embers, and, applying some special travelling maneuvers, the marvelous horse takes Harap-Alb to the bear's garden, to the dear's meadow, and to the Red Emperor's court, being able to cross the space at wind speed, making that mysterious connection between worlds. The marvelous horse also knows when Glabrous accomplishes the mission of Harap-Alb's spirit purification and withdraws him from the conflict area. The red Emperor's daughter also has miraculous powers, and she can turn into a talking bird. She is that mystic crystal of the tale, which has to be removed from her father's mastery, and be subordinated to another order, that of Harap-Alb dominating the realm of the Green Emperor (*The story of Harap-Alb*).

Other forms of communion between worlds are the premonitions, the signs and the dreams. In *The story of the pig*, the old woman was desperate to have a child, and was willing to accept every being, not necessarily a human, as a child, and when the old man brought her a pig she was very pleased, saying that „this is also a God's creation". The old woman's statement, which at the first sight seems to be humility and charity, actually brings a concept, which reveals the unity of God's creation. This kind of thinking capitalizes any element of divine genesis, realizing the cosmic integrity and complexity. The universe doesn't have a static structure, it is alive, and its components are in a constant interconnection. Moreover, every being shapes the universe to its taste; thus, the same entities react differently in conformity with the person they meet: the she-dog, the fountain, and the oven are grateful and generous with the old man's daughter, which has taken care of them, but they are rough with the old woman's daughter, withdrawing their gifts (*The old man's daughter and the old woman's daughter*). The Queen of bees and the queen of ants at a certain time bring gratitude to Harap-Alb, advising him what to choose (*The story of Harap-Alb*). Dănilă Perpeleac was very kind hearted, and had a house full of kids, while his brother, whose wife was „very stingy", did not have any children... In the mythical axiology the child is a gift and represents the human

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wealth, and the material possession, that almost everyone wants, is nothing but an illusion (*Dănilă Prepeleac*). The old man, good hearted and humbled is rewarded by his rooster, which was considered unproductive, while the stingy old woman remained even without what she had, after she had beaten her hen to death (*The pouch with two coins*). In other words, thanks to the universal sacredness, the human, in his dynamic, sees in the visible world his own projected soul and what he gets in life is the result of his soul and it is in no way the Creator's mistake or the Devil's involvement. Thus, we can state that the tale, because of the fabulous elements, reveals the hologram of the soul. One of the great merits of the tale consists exactly in transcending the time and space, thus realizing some pipes of communication, unimaginable to a current thinking, but very accessible to a child's contemplation and imagination, which are not yet petrified by routine. For example the five characters, Harap-Alb's adjuvants – Frosty, Greedy, Athirst, Wise-Eye and Long-Lanky – they come from distant epochs of human's history, but the tale faces the ordinary measure of time encouraging connections between the historical eras.

5. Conclusions

The Creangă's tale narrates an integral and complex Universe that is impregnated with myths and symbols. The symbol is an opening through transcendence, exceeding the obstacle of materialist and evolutionary reason absolutization, the world is perceived in another range of colors, in another sound spectrum or with a different dynamic frequency. Ion Creangă's merit consists in an unaltered transmission of the vital flow emitted by myths and symbols, which are oases of spiritualization infiltration in the ordinary existence platitude. The apparent infantilism of the tale hides, in fact, an incredible and precious wisdom, which lasts in time, because it reveals sequences of the big mysteries of the Universe.

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The symbol informative-energetic codification allows the realization of a dialogue between worlds that have different laws, but even more, within the same world, between apparent divergent domains, such as science, art and religion. Communication between current activities can be achieved only by finding a center of gravity in the transmundane space of sacredness. If a consensus between opposite directions was found, this could alleviate and even solve the actual spiritual crisis, bringing the fairytale enchanting atmosphere in our souls, and respectively in the daily reality.

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