MIHAI EMINESCU, MIRCEA ELIADE AND VASILE VOICULESCU'S WATER SYMBOLISM

Preliminaries of a comparative study (I)

Mihaela-Gabriela PĂUN
University of Bucharest

Abstract: The study "Mihai Eminescu, Mircea Eliade and Vasile Voiculescu's water symbolism. Preliminaries of a comparative study (I)" is an application on the literary domain. It takes into consideration the symbol and the aquatic symbolism reflected intheoretical views and visible in the work of Mihai Eminescu, Mircea Eliade and Vasile Voiculescu.
This primary impression is examined with the help of the symbolic concept as a conscience product as seen by J. Chevalier and A. Gheerbrant; semantic vector by Gilbert Durand; special type as open imagination in poetics by G. Bachelard and symbolic thinking by Mircea Eliade.
In all mythologies the water is the symbol of all virtualities as an important source of the shapes that rises and reinstates cyclic in aquatic. Concerning Mircea Eliade „he thinks that the waters rule the beginning and the end of every cosmic and historic cyclic, supposing too, that the waters purify and regenerate because they annual the history" (M. Eliade, 1992, p.188).

Keywords: water, symbol, aquatic symbolism comparative study, aquatic symbolic visions.

1. Introduction:

The water is the substance symbol of all virtualities in the human mythologies "from which all the shapes appear and where they come back, through regression or disaster. The waters were at the beginning, they come back at the end of every historic or cosmic cycle (M. Eliade, p. 183). In general, in literature, the aquatic element manifest apparent in two ways: good water which nourishes, cures and purifies, and malefic water that appears through bad waters, bad smelling, storms, floods until ravage.

But, although it seems"murderous" in different existence moments, she changes taking again a regenerative cycle. I am taking here into consideration the purify function of universal floods whose symbolism keeps into different dining rituals , inclusively the Christian baptism all revealing „a new life".

Although the aquatic element is so important in life existence in folk cultures the water references goes beyond the archaic stratum. Starting with Bachelard's work we propose to realize an identifying of this symbolism, in Eminescu`s creation, Voiculescu`s fiction and Eliade's fiction.

2. A brief radiography of the symbol concept

a) The etymology symbol concept

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

Etymologic the word „symbol" comes from Latin language and "σύμβολον" – simbolon, in Greek language calling a representation of a think, concept or quality. As for the origin of the word „symbol" it is interesting Clare Gibson`s establishment from the book „Sign and Symbols": „It derives from an ancient Greek custom, that of breaking in pieces a clay board, every member of the group receiving a piece at separation; when the group was gathering again, the pieces were reassembling – *sum- ballein*, „to put them together" as in a mosaic, and in this way it was established the individual identity of the groups. The shells of the Eleusine secrets accomplished a similar function. Thus appeared the Greek word "sumbo-lon", "recognizing sign" and, from this point developed the Latin symbolum (C. Gibson, 1988, p. 8)

In the Romanian dictionary the word *symbol* names: 1). Sign which represents or evokes a concept. 2). Conventional sign used in science and tehnics. 3). Expressive method in art and literature troughout it is replaced the name of a thing using a sign name. 4). Image or object with magic or mystic value. 5). The ensemble of formulae which represents the essential dogmata of Christianity" (Nodex, 2002).

The symbolism it is the literary current appeared in France at the end of XXI century. Its name appears in Jean Moreas`s article, proclamation of the current: "*Le symbolism"*, in 1886. Appealing to the symbol the sensibility of the poem is restored. The role and the sense of the symbolist poem is specified by the French poet Mallarme: „To name an object means to leave three quarters of the poem`s joy which is made to guess little by little; to suggest, here is the dream" (Mallarme). In Romanian literature precursor of the symbolist current is Mihai Eminescu, through the poems „Dintre sute de catarge" ("From hundred of masts") and „Melancolie" ("Melancholy"). The theorist of the current at us, it is considered to be Alexandru Macedonski.

The man is the complex being who from a creator and signs beneficiary position always lines between two parallels and interdependent words: in the objects and signs world"(I. Evseev, 1985, p. 5). Without insisting over the multiple meanings of the words "sign" and „symbol" we propose to differentiate these two concepts Knowing that „at the beginning of the symbol it was the sign, as monosemic unit, functional only in a given context, as Jean – Marie Klinkenberg says, because "it, the sign, allows to manipulate the things in their absence, playing the substitute role"(J.-M. Klinkenberg, 2004, p. 185, p. 27). In the same way, the sign generates the symbol and this is polysemic.

Consequently the symbol detaches of the sign-base by multiplication "when it transposes in optimum informational state, meaning it becomes capable to communicate as more as possible" (I. Evseev, 1985, p. 30). The symbol determines the existence of an affective reaction. This idea is sustained by Jean Chevalier and Alain Geerbrant, too in "Symbols Dictionary", considering the sign an arbitrary agreement where the significant and the significat (the object and the subject) stay alone one another, as the symbol "supposes homogeneoumess of the significant and the significant, to the sense of a dynamism organizing'' (J. Chevalier & A. Gheerbant, 1994, p. 23). And, more than that, through his action over the thinking, the symbol „takes us beyond the signification, coming from the interpretation, conditioned at its turn by some predispositions. The symbol is charged with sensitiveness and dynamism. It represents in a certain way, covering in the same time,

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

realizes, dividing up. The symbol acts over mental structures" (J. Chevalier & A. Gheerbant, 1995, p. 22).

.

b) The concept is sustained by the researchers under 4 aspects:

b1. Jean Chevalier & Alain Gheerbant: The Symbol as a product of the conscience

In „Symbol Dictionary", Jean Chevalier and Alain Gheerbant think that the symbol is the product of an individual conscience, but a collective psychology having different meanings depending on whom interprets it, the time when it takes place. They identify the following functions of symbols:

- The mediating function, as a binder: it creates small bridges, reunites separated elements, ties and sky by the Earth, the mind by soul, nature by culture, real by dream, unconscious by conscience (J. Chevalier & A. Gheerbant, 1995, p. 41).
- The function of unification force creates the man' s connection with everything that is around him on the base of existence axis: social, mental, religious, cosmic, on one part, and the union of three existence level: terrestrial, celestial, inferior, on the oder part.
- The substitute function allows the conscious accessibility of some affective or semantic loadings through what we could call „a mask": „The symbol, it substitutes, in a figurative way, to the answer, to the solution demanded by a question, by the solution to some conflict situation, or to the satisfaction of a desire which is not yet settled in unconscious" (J. Chevalier & A. Gheerbant, 1995, p. 41).
- The pedagogical and therapeutic function of the symbol allows the man's identification with a superior force stimulating the creative imagination. From the pedagogical point of view, the individual is connected to the social environment indicating the persistence of the values and self identity. In this way, it affirms: „an epoch without symbols is a dead epoch; a society deprived of symbols means a society without life; a civilization which lost its symbols is struggling with death; it could not have a place only in history" (J. Chevalier & A. Gheerbant, 1995, p. 45).
- The resonance function takes into account the vibrations in the collective and individual conscience. That is why the vitality and persistence of the symbols" depend on the attitude taken by the conscience, and also by the information given by the unconscious supposing a certain participation at the mystery, and a certain consubstantiality with the invisible" (J. Chevalier & A. Gheerbant, 1995, pp. 46-47).
- The transcendent function encourages the conscience evolution because it allows the harmonization of the opposites.
- The transformer function of the psychical energy allows the symbol the integration in what Adler was calling "the conscious behavior"(J. Chevalier & A. Gheerbant, 1995, p. 48).

b2. Gilbert Durand- The symbol as semantic vector

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

In „Symbolistic image" Gilbert Durand associates the sygn symbol, but opines that "the sign can not refer only to a sens and not to a sensitive think" (Gilbert Durand, 1999, p. 16). He, also remembers Lelande's opinion who was define the symbol as being "every concrete sign which evokes through a natural report something absent or imposible to perceive" (A. Lelande, apud Durand, 1999, p. 16); Jung's opinion according to"the best name or formula for a relative unknown state, but recocnised as being and also necessary which can not be initial appointed more obvious or more characteristic" (C. G. Jung, 1997, p. 642) and P. Godet's opinion who consideres the symbol a source of ideas among others" (P. Godet, p. 125). But, to the theoretician the symbol is: "a representation which makes a secret sens to appear, it is the revelation of a mystery" that makes the visible invisible and unspeakable.

In „Antropological structures of the imaginary" Gilbert Durand identifies at his turn a series of nucleas – images that discover the symbolism in general and can identify the aquatic symbolism. He speaks about symbol the nocturnal and diurnal imaginary:

a) The symbols of the diurnal imaginary:
   - *The beast symbols*: brutally, the ogre archetype.
   - *The"nictomorfe" symbols*: darkness, sad water, the spider and the net, the fatal woman.
   - *The"catamorfe" symbols*: fear, the meat euphemism, the digestive belly and sexual collapse.
   - *The ascension symbols*: the wing, the bird, the permanent staire, the sacred mountain, the sword, the scepter, the sovereign, the bow, the archer, the arrow.
   - *The spectacular symbols*: the sun of the light, the golden, the white, the azure, the eye, the verbs, the crown;
   - *The"diairetice" symbols*: baptisms and purifications – spiritual weapons.
   - *The rituals symbols*: the purifying fire, the warrior weapons.

b) Symbols includes in nocturnal imaginary:
   - *Inversion of the symbols*: the sexual and digestive belly, visceral slowness, ual personalty, the night colour, the night's music;
   - *The euphemism symbols:* the Big Aquatic Mother, the Big Telluric Mother.
   - *Intimacy symbolis*: the house and the cup, the resting and the grave, food and substances: milk, honey, almonds, the cosmic wine, the alimentary wine.
   - *Cyclic symbols*: the sacred triad, the calendar, the lunar cycle, the androgynous, Satan, the orgy, the chaos, the Flood, the vegetable cycle, initiation, initiated cripple, the chrysalis, the beetle, the snail, the snake, the frog, the cycle technology, the cart, the wheel draught.

(after Gilbert Durand: *The Anthropological structures of the imaginary,* Bucureşti, Editura Univers Enciclopedic, 1998).

b3. Bachelard – The symbol as particular type of open imaginations in poetics:

In modern poetics the elements: water, earth, fire, air, are archetypes of the creative imagination represents în Gaston Bachelaerd's vision in "images series" that reproduce „the man's ancestral experience in front of a specific situation […] that can impose to any man" (Elena Tacciu, 1979, p.11). Thus, he defines his poetic through essential images, specific to human unconscious which expresses the man and the univers defining "the affective space

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

from the inside things" (Elena Tacciu, 1979, p.11). Looking for the original sense, "the imaginate images are sublimations of the archetype then reproduction of the reality […] situated between the image that goes before the knowledge and that precedes the reverie (Gaston Bachelard, 1974, p. 4, p. 234). Concerning the vision Mircea Eliade in the introduction at „Images et symbols" affirms that poetic dreams and images extend the sacre symbolism and ancient mythologies - Water's and Earth's images" (Mircea Eliade, 1952, p. 22). Bachelard thinks that the substance lets itself being valued in two ways: the one of the study appearing as „unsondable, as a mystery" and the other of „the development" looking like „an inexhaustible force, as a miracol", both educating an „open imagination"(Gaston Bachelard, 1995, p. II). As for "The Wather's Symbolism", Bachelard in „The Water and the Dreams" presents the poetic conscience in the origin's image moment and he identifies these nuclee as part of works (literatury works). Through his study, the theoretician proposes to dicover that particular imagination type" which confers to the water a type of destiny […] that metamorfoses all the time the being substance" (Gaston Bachelard, 1995, p. 11). The aquatic images do not impose as those of fire and earth, they do not connect with their power, […] they do not stir up in our being a profound emotion […] being quickly do not let a temporary emotion, […] some shapes appeared from water are more attractive, more insistent, more dense: reveries more materialistic and more profound return here, our internal being engages deeper, our imagination dreams closer to the creative actions […] the water becomes behavier, dark, deep it materializes" (Gaston Bachelard, 1995, p. 27). Thus, in his opinion, more aspecs water imposes: clear, spring and flowing water, that communicates, as a "simple ornament"; deep waters: Stagnant Waters, dead waters. Heavy water- all these aspects Bachelard reveals in Edgar Alen Poe's creation under different shapes: coposed waters, unification water: water with earth, water with fire, earth with fire, water and air (sky); maternal water and feminine water are aspects presented by Bachelard from Novalis; we also identify in his literary work: Purity and purification. The water morals; and also the Supremacy of fresh water.

b4. Mircea Eliade – the symbolical thinking

In Mircea Eliade's opinion the first "thinking syntheses" of people are possible through language symbols: "the magic connection between Night, Water, Woman, Fertylity, Death, and imorality through which it tries an explanation of all cosmic life and a sum of the existence levels in an unique image"(Mircea Eliade, 1943, p. 53).

This as an explanation instrument, makes possible the connection of man with the sky and the earth: "What makes characteristic the symbol and differentiates it from other shapes of knowledge is the coexistence of significances. The syntetic structure of primitive thinking finds an excelent expression symbol, wich unifies different levels by the cosmic reality, without neutralizes. The polyvalency of the symbol makes possible the coexistence of senses too, in the same time, keeps „the varied", the heterogeneous" (M. Eliade apud I. P. Culianu, 2004, pp. 29-30). Concerning the original meaning of symbols Paul Ricoeur thinks that the original sense of realised symbols based on thinkings and archetype attitudes do not lose, despite transformations to wich they are submitted (P. Ricoeur, 1988, p. 40). Relating to this

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

essential sense, Eliade identifies another one: the magical. That is why he affirms: ”the essential sense, cosmic, of a symbol or rite can bel ost being replaced by the magic meaning which at the beginning had only a secondary part” (M. Eliade, 1992, pp. 57-58).

b5. Standard elements of the aquatic fantastic:

In my opinion, from the fantastic standard, in general and the aquatic standard particularly must take part: the aquatic fantastic characters, releasers of fantastic and faantastic situations.

I consider that there are *fantastic characters*: the fisherman, the springman, man - water snake, fisherwoman, water pixy.

I consider that there are *fantastic situation*: the trip on boat in the death river, to prick the water with the rod, the water submission by spell, excessive swating.

I consider *being releasers of the aquatic fantastic* the kiss on the forehead, the smelling of red handkrchief that brings forgiveness, the magic liquid, the sleepy, the kerchief that generates water, the human ashes, that generates water.

3. Aspects of water at Mihai Eminescu, Mircea Eliade and Vasile Voiculescu

In Voiculescu fantastic vision we can identify deep waters, stagnant and impetuous waters, water that swallows grave, boat. În the short story ”Amin the fisherman” the water appears as being threatening, with water appears as an immeasurable row of hills that rolls”,and which overflows over shores and transmits to the natural movement of the water another flow.

Thus from a collector river, The Danube fills the marshes, rivers, brooks that becomes narrow for the „crazy torrents”. The lack of ballance concerning the nature it is transmitted to the water too. Its flows implies the modification of the habitat too for the piscicultural population that invades the terrestrial space: ”amounts of fish of all species, of all size, from sheat fish and carps as calves, to quick-swimming little fish as insects. Hit by flooting ice, tired of mud, taken by she quickness stormy floods, hit by waves, the fish were looking for scape at the shores and they were flowing helter-skelter with the flood” (V. Voiculescu, Amin the fisherman, p. 27). Another lack of balance a mixture between teluric and aquatic, represents the unnatural appearance of the fisherman: ”Amin has in all his being something of big amphiban. Tall, doltish, with big chest, belly part, the both lovers find very long too, he shortens and lengthens in water, scampering like the frog from the bow of all joints from all bones” (V. Voiculescu, Amin the fisherman, p. 28). He knows she water’s secret, he knows to appreciate their power: ”What know these empty heads? Do not look at the face: the waters change their movements from the bottom. There happens the changement. The powers are below […]. Next to the shores the waters calm down. It does not take long and they come back. There is not power even in the middle. The river is going to throw up soon into the Danube”(V. Voiculescu, Amin the fisherman, p. 24). The ability of interpreter of water’s wish differences him of the other people who listen to him and follow him: ”The water was until neck and was hitting him with foam and stammerings. The chest, hands, legs were buzzing in

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

different ways after the special levels to where they were sitting in waves and were touching like some anntenae the fast fluents, the hardness like a strong body of the waters' hitting in every corners of the body and they were drawing endings. The sobs, especially, were walking, measuring, were taking notes about waters' thoughts from the bottom where the fish are running. They sink, all, for some times; it delayed low and in the end came up very determined"(V. Voiculescu, Amin the fisherman, pp. 24-25). In the short story, the water is a mirror that captivates the real world who " comes into ….saved azure"(V. Voiculescu, Amin the fisherman). We notice the existence of some images of reflection: the sky from the water, the superior (hight) projected into profound, the contemplative look is directed deep towards "the glory of the high profound"(V. Voiculescu, Amin the fisherman). But the one that gives a unique images of the reflection an exciting panoramic beauty is Eminescu through the hot water. In "Cezara's death", the sea has an exciting view. Cezaras' look is captivated by a fire that was burning like a fire on the sea"(Eminescu, *Cezara's death,* p. 42). Then, he saw that "the fire was flowting on the water", being a fire on a boat, but it was too late to save. In his part, the both lovers find in the blue waters a refuge that releases by the reality: The sea was taking in her soft and blue bed two dead bodies, linked very closed into embracing, and the mind, blowing through an old tree branchers, was moving between bent branchers, the bones whited by the water's flowting of a man with long beard, whose prophecy has accomplished" (Eminescu, *Cezara's death,* p. 45).

The water is "the gate" towards another dimmension that allows to Amin from "Ammin the fisherman" by V. Voiculescu the meeting with "the sturgeon", the spiritual archetype of his fiserman's people that swallow stars. This image of water-gate could be taken from Eliade as we meet it even in "On Mântuleasa Street", where Iozi, the Rabbi's son discovers in „an abandonated cave" full of water, to look for who knows what kind of sign and if he finds all the signs, he is going to know that in the cave, there is a magic place, there you can pass on the other realm" (M. Eliade, On Mântuleasa Street, p. 513). Coming back to Voiculescu, and his short story, under the view incidence, the water discovers "the secret". At the begining the water was yellow, not transparent then, Amin begining to see clear until the deepnesses. She becomes transparent and clear, discovering to the new view strata, strata of fish. In this aquatic cosmos populated with huge fish and sturgeons like dragons, watching over deepnesses, triumphants of all torrents were the huge sturgeon stays hiden behind the constellation, that claims the human being as an "ax magneticus", Amin rediscover his primordial identity and becomes thought, arriving to the eternal origin spirit, owertaking the limits of individual being like Dionis in Eminescu's short story "The Poor Dionis", and identifying itself, like this , with beings from the same substance (the monk Dan at Eminescu), with all: "It was not a part, it was creating, it was accomplishing with the whole, everything that was outside. And everything that was outside it was filling with it […]. He got into hiding places of first (inventions) appearances, he was going through all obscures places displayed from she beginnings, he was seeing everything, he knew everything [...]. His narrow walls were bounding him…"(V. Voiculescu, Amin the fisherman, p. 43, p. 42). Water becomes grave at the end of the short story, because the fisherman, although he works under water at the fish trap, he abandons himself in sturgeon's ideal favour, escaping from reality.

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

The water's sight – grave is more visible in narrative stories: "The Lake" by Vasile Voiculescu, " Cezara's death" by Mihai Eminescu and "The Snake" by Mircea Eliade. At Eminescu in "Cezara" and at V. Voiculescu in "Amin the fisherman" and „Lostrița", but in a certain way, and in "The Snake" by Eliade, the lake is "a great calm eye", after Bachelard opinion, but it also has valencies of clean water, fresh, or fast, opaque, killing water. Comming back to the water that smallows, grave, we notice in Voiculescu's narrative story has conservative – eternal valencies ("Cezara"), like Eliade ("On Mântuleasa Street"). In "Bad Lake", water, for Gheorghieș is at the beginning "support – nest of reed" that wraps up at birth, that it is calm as in the end it becomes hostile. What determines this change of atitude of character – lake? From the title we notice that water is "bad", meaning hostile, with murderous intentions: Haunted by spirits and inner eddies, the lake, it is known that it is without bottom, bad lake: it takes by force and does not let go what it finds in its way. At the survace, it seems clean and tempting. But at small distance, beyond, there swarms a live net of greedy hornwort, dispersed like an endless octopus which catches you and tangles you without scaping. In some moments, the mountain lake pulls you in one innumerable wells and corners that line it where closes you like in a purse" (V. Voiculescu *The Bad Lake*, p. 294). But, the lake lets itself known, it is peaceful, protector, as long as Gheorghieș, like water being, respect its laws and keeps its secrets. The moving away of the native place and the renunciation at purity draws the tragic end by drowning, but even the captivity after death. No people's effort is not enough to redeem the dead body from deepness, not even the rummage of purses, hooks or trawls, not its dynamite. This last try brings after itself a piscicultural amount that makes people "forget" the researchement and enjoy by abundance, on one side, but it can be considerated charity that lake offers for a creature that belongs to it, on the other hand.

If at the beginning the water's image is strange, because "it was staying dull, deep into it self, clinched over its prize that it was keeping with obstinacy at bottom" its taming and the aquatic ghosts relieving taks place by Savita intervention "an expert of water's secrets"who after a magic ritual strings the aquatic surface to find the death's soul and pull it up from deepness. "The old woman […] started to cut the waters for who has mistaken and profaned it. It was getting up and was watching the sky, it was benting over the waters, crossing them with its […] staff in the four distances to which they were leaving like circles […] she gropes in the waters secrets place the body of the drowned" (V. Voiculescu *The Bad Lake*, p. 293; pp. 300-301). The dead body's view allows us to say that bad water is devorating too: the boy "pulled out at the store, was lying green-violet, swollen ugly, pecked by fish, shred by crabs, with hornnort and not hair, shells on chest" (V. Voiculescu *The Bad Lake*, p. 303).

Another vision of water ' s power over dead body Eminescu offers us in "Ce zara": I will stay on a river side … And in my palms turned to the eternal spring of life "The Sun". The river flowing forever feresh […]. To dissolving me and until with the whole nature, but protecting me by rotten. In this way, my dead body will stay for many years under the flowing torrent, like an old king from fairy tales, slept for hundred of years (M. Eminescu, *Cezara*, p. 38). Here we notice the real water that flows, like a hiding wall for the naked body of the monk, and , at the same time, its capacity to sanctify the body and giving it immortality. An

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

anusual aspect of water – the charmed lake, we meet it at Eminescu, Eliade and in a small measure at Voiculescu, too. At Eminescu in ”Făt – Frumos din lacrimă” – (”Prince Charming”)- the lake has as germinative source the kerchief thrown by girl that becomes water: born from spell, the lake has ”an immense glitter, clear, deep, in whole mirror the silver moon washes in deepness with the fire stars, too (M. Eminescu, *Prince Charming*, p. 32).

M. Eliade the bewitched water is the direct result of thinging projection of the ”magician” over the space, she appearing from ground in the glass basin created from nothing: ” Suddenly he lifted his hand in the air and caught something […] it was a long line but of glass […] the line became a wide and tall window […] it took it from a side and he began again to draw it and the window was coming after him: in two or three minutes, be was making a glass basin of same metres, a kind of enormous aquarium. Then we saw how water was springing out from earth, with power and the basin was all full […] he made some sings and we saw a species of great and coloured fish, swimming in the basin …..without taking off the cigarette from his mouth he went through glass, like a shadow and in the basin. He stays there, in the water, among fish, for some time, to see him well all of us […]. He came out of basin as he went there, going through glass, with the cigarette in the lips ’ corner, with the fish in his hand […]. We were watching especially him […] he had not even a drop of water on him, not on his face or clothes [...]. He took the fish, came close to the basin, held his hand through glass and left it into the water. Then he clapped his hands aid the aquarium with fish and every thing had disappeared”(Eliade, *On Mântuleasa Street*, p. 526). In my opinion, Voiculescu, the bewitched water appears in ”Bad Lake” as only under the impulse of Savita’ s speel, the water becomes obedient and returns the dead body: like the wells and treasures seeker, with the magic wand in hands, she fumbles in the waters’ secret place the lost body of the drowned […] after a short effort, the waters accepted and released the capture animated by the hook of a pole” (V. Voiculescu *The Bad Lake”*). The lake image has another dimension in Eminescu’s work, ”Cezara”. He is hiden in a ”heaven surrounded by sea”, on the island being, like the opposite of Voiculescu’s work (M. Eminescu, *Cezaa*, p. 41). Being a water from paradise, pure she has an useful effect over Cezara who ”is throwing in the clean lake, whose water was making her sleep”(M. Eminescu, *Cezaa*, p. 41). Then under the night’s looks ”the calm water of the lake wich surrounds the grove was polished and shaking, was throwing from time to time the glittering waves to the sleepy shores […]. She came next to the lake and saw a gravel path under water. She started passing and the water was running rolling round her ankles”(M. Eminescu, *Cezaa*, p. 41). The narrative story ”Cezara” can be considerated a poem of feminine waters generating dissoluteness of love and death. In this context hierofania rhythmed of water is symbolized by Euthanasius’s death, and also by Ieronim’s sleep. Thus, this alter ego at Eminescu sinks in the element’s generator being: ”Often, in hot nights he was sleeping naked on the shores of the lake, covered only with a linen cloth, and then the whole nature, the white rivers babling, the rumble of the sea, the greatness of the night were taking him into a very deep and happy sleep, where he was living like a plant, without pain, dream, wish” (M. Eminescu, *Cezara*, pp. 38-39). The Adamic’s image of Ieronim is completed by Cezara, a paradisiac Eva like Venus’s emanation of feminine waters: Related to Cezara’s the aquatic element is bivalent hermaphrodite gifted

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

with erotic magnetism: ”When her leg was touching the sea, when she was feeling the waters wetting her body, her smile was becoming nervous and wild, with all her childhood; in the battle with the old ocean, she feels being young again […] and she lets herself to the noisy embracing of the ocean […] laying noisy on the bed of waves”(M. Eminescu, *Cezara*, p. 40). We notice the existence of another symbolic cycle obvious in the girl’s swimming who abandones herself, mating with the ocean, male, of course.

Another hypothesis of heaven water we meet it in the raving lake, on the moon in ”Poor Dionis”. Here, the blue of wave on one side reflects an the other captivates the view in her that makes visible. A ”blue lake”, that was reflecting in its profoundness all its crown of groves wich were surrounding it and was opening to the eyes a world in deepness […] it put two suns and three moons in the blue deepness of the sky […] an enormous river…….it seemed that it was taking its islands as some ships covered by groves. The glittering mirrors of its waves reflect in the deepness the icons of stars, as, looking at it you feels that you are watching in the sky [...]. Their dark groves on the shores we painting on the bottom of the river, seeming that from one and the same root a heaven was raising in the light of dawns, another one was going deep on the bottom of the water” (M. Eminescu, *Poor Dionis*, pp. 71-72). The blue of the water maintains in this raving heaven and when it wanders through ”dark forests” where ”water was barely glittering from time to time touched by a ray […]. The waves are laughing and driving their world, until, suddenly, the river hobbled by rocks and mountains, are gathering together between forests, like the great mirror of the sea and clarifies under sun, that you can count in its back all its silver” (M. Eminescu, *Poor Dionis,* p. 72).

Mircea Eliade has a similar vision with that wich belongs to Eminescu, over the lake in ”The Snake”, concerning the water which disanises Andronic and Dorina’s erotism, but approaches Voiculescu’s vision, because water is ”wicked”, ”swallows” (M. Eliade, The snake, p. 155). His lake hides a paradiziac island as the one of Eminescu, but, here lives a fantastic creature: the man – snake. Coming back to lake’s image we retain its aspect of composed water, agitated. ”Andronic had descending very near of water: it was a miracle that he had not sunk in the wet mud, without glitter”which in the depth is an ”ax magneticus”, sky that hides dreadful whirlpools ”the boat rolled for some times in the same place and turned upside down […] it went down, gentelmen it went down, as it was charmed and the lead was drawing down” (M. Eliade, The Snake, p. 156).

After a magic ritual, the island in the middle of the lake becomes habitat for the snake. In this context, the lake becomes an acces gate, in Dorina’s dream to another realm. He seemed that on the other side, over the rapid, it is water. A hidden water but deep, dark, cold, that an unknown eye would have been taken carpet […] he was walking like on the glass. The freshness of the water was passing through soles, that is all […]. He was breathing deep […] under water…” (M. Eliade, The Snake, pp. 205-206). He wakes up only to penetrate to another raving plan: the trip on water beside Andronic, with ”a boot without death” over ”the same endless surface water, clear, still” (M. Eliade, The Snake, p. 213.). Another new wakening takes place in the real plan. Now, the water changes her composition, again: ”He was going deep with his legs in the wet and cold silt”(M. Eliade, The snake, p. 215). It is Eliade’s talent to create this bivalent of the water: When it is rough, mixed, when clear, harmonious essential.

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

In my opinion, the water's agitated image at Eliade discovered later, in Voiculescu's narrative story it claims her origin in violent's water in Eminescu's creation.

BIBLIOGRAFIE:

Bachelard, G. 1995. *Apa şi visele*. *Eseu despre imaginaţia materiei.* Traducere de Irina Mavrodin, Bucureşti: Editura Univers.

Bachelard. G. 1974. *La terre et le Reveries de la volonte,* Paris: Jose Corti.

Chevalier, J. & Geerbrant, A.. 1994. *Dicţionar de simboluri*, vol. I, Bucureşti: Editura Artemis.

Chevalier, J. & Geerbrant, A *1995. Dicţionar de simboluri. Mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere*, volumul 1, A-D. Bucureşti: Editura Artemis.

Culianu, I. P. 2004. *Mircea Eliade.* Bucureşti: Editura Polirom.

Durand, G. 1999. *Imaginaţia simbolică*, (PUF 1964). Traducător Muguraş Constantinescu, Bucureşti: Editura Nemira.

Durand, G. 1998. *Structurile antropologice ale imaginarului*. Bucureşti: Editura Univers Enciclopedic.

Filipaş, L. 2012. *Fantasticul apei în proza românească.* Bucureşti: Editura Pro Universitaria.

Mircea Eliade, 1943. *Comentarii la legenda Meşterul Manole.* Bucureşti: Publicom.

Eliade, M. 1952. *Préface* în *Images et symboles.* Paris: Gallimard.

Eliade, M. 1992. *Tratat de istorie a religiilor*. Bucureşti: Editura Humanitas.

Eliade, M. 1993. *Insula lui Euthanasius.* Bucureşti: Editura Humanitas.

Eliade, M. 1992. *Proză fantastică,* vol. I-II. Bucureşti: Editura Fundaţiei Culturale Române.

Eminescu, M. 2009. *Proză*, vol. I-II, Bucureşti: Editura ERC PRESS.

Evseev, I. 2001. *Dicţionar de simboluri şi arhetipuri culturale*, Timişoara: Editura Amarcord.

Gibson, C. 1998. *Semne şi simboluri.* Traducere: Ondine Fodor. Consultant ştiinţific: Cecilia Fodor. Bucureşti: Editura Aquila '93.

Godet, P. 1964. „Sujet et symbole dans les arts plastiques" în *Signe et simbole* , nr 2, p.125.

Jung, C. G. 1997. *Psychologische Typen.* Traducător Viorica Nişcov. Bucureşti: Editura Humanitas.

Klinkenberg, J.-M. 2004. *Iniţiere în semiotica generală*, Traducere şi cuvânt înainte de Marina Mureşanu Ionescu. Indice de noţiuni de Cristina Petraş, Iaşi: Institutul European.

Lelande, A. *Vocabulaire critique et technique de la philosophie,* „articolul simbol sens", nr 2 apud Durand, G. 1999. *Imaginaţia simbolică*, PUF 1964. Traducător Muguraş Constantinescu, Bucureşti: Editura Nemira.

Ricoeur, P. 1998. *Despre interpretare. Eseu asupra lui Freud*. Bucuresti: Editura Trei.

Tacciu, E. 1979. *Eminescu poezia elementelor*. Bucureşti: Editura Cartea Românească.

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)

Voiculescu, V. 1966. *Povestiri: Capul de zimbru*, vol. I, București: Editura pentru literatură.

Voiculescu,V. 1966. *Povestiri: Ultimul Berevoi*, vol. II. București: Editura pentru literatură.

BDD-A22230 © 2015 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.216.75 (2026-11-01 16:04:53 UTC)