THE PORTRAIT OF THE IDEAL WOMAN IN GIB I. MIHĂESCU'S NOVELS

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Abstract*: The woman inGib I. Mihăescu'snovels occupies a privileged place with which the main male character tries to achieve perfection in love. Whether it's abstract or purely carnal, it is the main source of the erotic obsessions that dominates the heroes and the entire prose of the writer. But what did the ideal woman look like in Gib I Mihaescu's vision? What are her particularities? What qualities were endowed so that she is considered one of a kind? Does she have hidden flaws? Can she be considered a person with special qualities, or all this is only in the mind of the crusader?*

Keywords*: woman, portrait, ideal.*

The first novel by Gib I. Mihăescu, The Arm of Andromeda, (1930) was received with hostility by the criticism of the time. G. Calinescu said he was badly written and did not reveal the work of a genuine novelist. "Here, in the Andromeda Arm, women, roughly speaking, go after men, and men go after women." (Calinescu, 1967: 761) Indeed, the main concerns of the main character, Professor Andrei Lazar, is the conquering of the most beautiful woman in the city, although she was married to a deputy, who later became minister. Zina's beauty also prompted Mr. Cornoiu to leave his wife, an ordinary woman, whose appearance, she believed, prevented him from advancing into the political career. Despite all the charms recognized by everyone, Cornoiu does not hesitate to continue his relationship with his first wife. In front of a perfect face and a body like a "statue", the frail math teacher, Andrei Lazar dreams to conquer her, seeing in her the ideal woman, the absolute, soon transformed into an obsession.

Although he was perceived as strange man by the others as a result of his atypical passions in a superficial society, the astronomy and perpetuum mobile, ZinaCornoiu is still flirting with him, showing interest in Lazar's work. A fugitive kiss on her forehead causes her to believe that he can conquer her, and he can even more, feel forherthe ideal love. But the mechanism by which he was supposed to reach the heart of the woman, this tall and thin white woman with astral, wavy rays of hair will come into his house(Mihăescu, 1983: 125), precisely when "Maxwell's little demons" played tricks on him again, stopping the machine from restarting. Quite enthusiastically, Lazar tells him that the perpetuum mobile had been functioning until she appeared, but Zina looked at it horrified, not understanding anything, her drilling eyes "transforming into two black and shiny fires" (Mihăescu, 1983: 125). She left without being seen, leaving the fanciful professor with his mind wondering, considering him crazy.

Lazar's whole universe collapses. The machine he dedicated all his youth to betrayed him in the most important moment of his life, compromising his fulfillment in love. In addition, he surprises Zina in the train with the school inspector NaeInelescu, a Don Juan of the city and broken hearted "looks back on the road of his life and he sees it all up to

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the bottom of his early childhood, in a sight. He then turns and looks forward, on the way that opens ... Nothing, no sense ..." (Mihăescu, 1983: 175), so he takes the decision to commit suicide. So the undeniable beauty of Zinawhich had obsessed his existence led Andrei Lazar to give up life, understanding that since he fails to control the perpetuum mobile and the soul of the woman he loves, the best alternative is suicide..

Although the figure of the ideal woman, the perfect woman, accompanies him constantly, obsessively, deploying deep into his subconscious, guiding all his actions, the obsession with the Russian woman does not prevent him from spending time with all the women he meets in the mission on the Nistru. Representative is the adventure with Niculina, from the nameless village and no place on the map. This is a great woman, the daughter of a rich yeoman, driven out of her home because her love for an offender, the smuggler SergheiBalan. In a characteristic manner, the author does not insist on the features of the face, but insists on the physical ones, so Niculina was "a tall and brown city girl with sturdy features, with piercing, big eyes. Her black, glossy lined hair was woven into a big loop of hair" (Mihăescu, 2009: 50)

He also tells about his obsession for the ideal woman to Lieutenant Iliad, a superficial man who thinks that the woman must be possessed brutally and without scruples and that since you have taken advantage of her for a few days, and after that naturally to send her to the commander so that you are not sanctioned . As an irony of destiny, the one who will enjoy the appearance of the Russian woman is even the misogynist officer. Initially, all the work of persuasion that Ragaiac leads with him in trying to describe the ideal woman seems worthless. Who sees her as being "tall, in a cumbersome shackle, lined with fur like the countrymen's travel jaws; A bitch of silvery Astrahan [...] standing old rubber boots with the lost luster " (Mihăescu, 2009: 253) who brought her with her only a violin box, her only belonging , she seems to take Iliad by surprise, who, from cowardice, sends her back after only a few days, but suffering terribly after her.In the hope that he would not be too far away, Ragaiac keeps looking for her ,holding tight in Pafnute's saddle, a faithful horse that seemed to understand all the stumbling of the master. Lucid, Ragaiac realizes that the coming of spring means that everything is lost "the spiraling spring of the spring, still far, works hard to the total destruction of my dream. [...] My nights are no longer nights. I have to run, but where? "(Mihăescu, 2009: 252) Soon the soldiers find the violin box caught between two ice sheets, a sign that the girl drowned herself trying to cross back the Nistru and the hero's dream of knowing the ideal woman is ruined.

If the Russian is a projection of the imagination of Lieutenant Ragaiac, Miss Eleonora from the novel The Chocolate Woman (1933), in which EugenLovinescu saw all "a novel characterized by great lacks and trivialities" (Lovinescu, 1937: 311) is the image the young man Negrişor is obsessed with, crazy about her irresistible"chocolate color" (Mihãescu, 2012: 27), the man is very jealous on his rival Modreanu, whom he kills many times in his imagination until one day when he finds out that he has actually died. Even so, Negrişor fails to approach his beloved woman, and is pleased with the same heroes of Gibmihasian prose with ordinary women without extraordinary qualities. In fact, the issue of the novel consists of pendulums of the main character between reality and imagination, and Eleonora is only a bridge between the two worlds. At the end of the novel, the imaginary defeats and the chocolate woman finally shares his desired love.

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The novel *Donna Alba* (1935) is the story of an erotic obsession. The heroin also represents, like Zina Cornoiu, Eleonora, Rusoaica, Arina Velovan the inaccessible woman, the ideal woman of the main character. MihaiAspru is associated with Andrei Lazăr, Negrişor, Lieutenant Ragaiac and Mihnea Băiatu, who is also a bovaric character,characterised with a deep analytical sharpness in the conditions of the interwar Romanian society, "but unlike the other heroes of the writer, he brings internal victorious strength" (Crohmălniceanu, 1967: 516)

Gib Mihăescu was captivated by the ideal of the inaccessible and mysterous woman, emphasizing the myth of the "stranger", of the woman coming from an exotic world, such as "the Russian" or "Donna",both symbols of the intangible, aristocratic class. The novel brings to the forefront MihaiAspru's desire, just like that of Stendhal's Julien Sorel in The Red and the Black, to know and to enter the good world of a woman whose heart had been going through a multitude of soul states for 11 years. The moment of the meeting is described with thoroughness and anticipates all the emotions and states of mind that Aspru will feel until he finally reaches his ideal.

The beauty and grace of the woman were recognized even by the other women, motivating them, as when she walked up the street, looking nowhere but forward, she was going through the crowds of youth that were left behind Like the Red Sea waves before Moses's step. The girls themselves gathered their blue, brown and the dark flowers, and, as a sign of natural tribute, cast them upon her until he rounded the corner: in the eyes of most, there was no envy, but pride and trust in their own future. (Mihaescu, 1985: 15).

In order to fulfill his dream of achieving his ideal, he needed the sacrifice of two men (Georges Radu Șerban and Prince Buzescu) who had put their passionate passion for the beauty and nobility of Alba RusetYpsilant above their own lives. MihaiAspru is the one who defeats in the end because he is created by the real, tough world, without impertinence, full of shortcomings. Lieutenant Ragaiac is also the exponent of the same world, but he remains a dreamer, does nothing concrete to find the ideal woman, but just waits and trusts in the chimeras. Taken into the real world, the ideal is no longer, inaccessible, no longer a dream, but it becomes tangible, difficult enough, but through perseverance, earnestness, patience, it becomes accessible. "Whacked by secrets, Alba is Niculina'sRagaiac, beautiful and passionate, totally in contradiction with the Russian who is transcendent, fascinating through her immateriality." (Ghiță, 1984: 252)

Conclusions

Therefore, it can be easily observed that the work of the great author is dominated by jealousy, adultery, sexuality, virility, mystery, the thirst to acknowledge the superior woman, all deepening in the obsessions of the heroes who act by this psychic state. MihaiAspru, the protagonist of Donna Alba seems Mihaescu's favorite. Although, for more than a decade, he is subjected to a tormented expectation, humbled with humiliation, embarrassment and detective efforts, he remains faithful to the dream of fulfillment next to his beloved woman. He succeeds, but when the heroine accepts Aspru's love, the mystery around it is easily scattered - the two lovers become common, and the ideal turns into ordinary.

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Ragaiac is not as lucky. His love experiences do not affect the purity of his feelings for the ideal woman, but represent two parallel plans: imaginary and real. Thus, they complement each other, getting in the final part of the first novel to give more and more importance to the real world in which Ragaiac plummets, becoming the same mediocre individual, with small preoccupations in which the ideal woman was not included. With the exception of the novel The days and nights of a late student, but there also a woman is the one around which the student's dreams are projected, all the titles of his other works are structured around wome's names, which shows the author's interest in creating the ideal woman, in a fallen society. She is always of an outstanding beauty is a beauty, she is tall and she always has something more than all the other feminine presence and, except for the Russian woman, all are involved in other relationships, so the heroes' obsessions to conquer them reach paroxysm.

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