The trinket in Transylvania

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Abstract: This paper intends to highlight the impact that the trinket/the March Amulet/ [mărțișor] from Transylvania has on people coming from the urban and the rural environments. The synchronic analysis emphasizes, on the one hand, the unity in diversity, and on the other hand, the uniqueness of the Transylvanian trinket. In the past, the trinket had the power of an amulet, but in the present, it is subjected to desacralization. The monochromatic, bicolor, three-color, and polychromatic trinket reveals its evolution in Transylvania – the ancestral trinket, the traditional trinket, and the contemporary trinket. Throughout time, the trinket was subjected to certain functional mutations, but it has succeeded in surviving. The braided string confers value. Throughout time, in Transylvania, a wide range of trinkets has been encountered: the trinket with a twinned string ending with elongated or rounded tassels (a white one and a red one); the trinket to which a silver, a golden or a copper coin, (according to the bearer's status) or a cross is attached; the three-color trinket having the colours of the national flag (red, yellow, blue); the trinket with tinder flowers; the trinket to which different things are hung – the symbol which anticipates the coming of the spring (spring flowers, migrating birds); the luck (the chimney sweeper, the horseshoe, the trefoil with four leaves); love; health etc. The Transylvanian trinket fascinates everyone due to its shape and chromatism and seems to belong to a universe being under the control of the miraculous. Being transmitted from generation to generation, starting with our ancestors, we have the moral obligation of cherishing it; of revitalizing it; of confronting the present against the past, in order to take it to the future.

Keywords: trinket, Transylvania, unity, diversity.

1. Introduction

The trinket is identified both on the Romanian cultural territory – Banat, Bucovina, Crișana, Dobrogea, Maramureș, Moldavia, Muntenia, Oltenia, Transylvania, and at peoples from South – Eastern European countries – Albanians, Basarabians, Bulgarians, Macedonians, Greeks, Serbians, etc. The trinket found in Transylvania has similarities, but also particularities in contrast to the trinket coming from other regions of the country[1]. We

[1] See the Romanians' trinket from every region of our country, at Delia-Anamaria Răchișan, *Istoricul și estetica mărțișorului românesc din cele mai vechi timpuri până în prezent,* Cluj-Napoca, Publisher Mega; Publisher Argonaut, 2017; See the research on the traditional trinket from Maramureș, at Delia-Anamaria Răchișan, *Formulele magice şi antropologia vîrstelor. Magia cuvântului în Maramureş*, Bucharest, Romanian Academy Publisher, 2013, pp. 178-182; Delia-Anamaria Răchișan, *Mărțișorul tradițional cu crucea Sfântului Andrei din Maramureș*, in *Caietele ASER*, 14/2017, Scientific College: Silviu Angelescu, Camelia Burghele, Nicolae Constantinescu, Ligia Fulga, Sabina Ispas, Volume Coordinators: Ioana Fruntelată, Gabriel-Cătălin Stoian, Emil Țîrcomnicu, 2017, ISSN 1842-4279, Bucharest, Publisher Etnologica, pp. 75-85; See Delia-Anamaria Răchișan, *The March Amulet between national identity and globalization,* in *Debating Globalization. Identity, Nation and Dialogue Section*, Iulian Boldea, Cornel Sigmirean (Editors), Arhipelag XXI Press, Tîrgu-Mureș, Mureș, 2017, ISBN 978-606-8624-01-3 pp. 166-173. http://www.upm.ro/gidni/GIDNI-04/Hst/Hst%2004%2018.pdf (article indexed ISI Web of Science by Clarivate Analytics).http://apps.webofknowledge.com.am.enformation.ro/full_record.do?product=WOS&search_mode=GeneralSearch&qid=3&SID=E6hOOjgROtHGXvDLRq5&page=1&doc=2&cacheurlFromRightClick=no
See details about the month of March, at Delia-Anamaria Răchișan, "March and the March Amulet", in *The Scientific Journal of Humanistic Studies*, nr. 10 / year 6, March, Cluj-Napoca, Publisher Argonaut, 2014, pp. 15-18.

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notice, on the one hand, the unity in diversity, and on the other hand, the uniqueness of the trinket. We identify the polysemy of the term *trinket/March Amulet* on the one hand, we distinguish the month of March, on the other hand, we remark the thread (red, black, white or blue) or the string braided in white – black; white – blue; white – red. From an etymological and linguistic point of view, Doru Mihăescu specifies that the term trinket / "mărţişor" has its roots in the name of the month of March("Marţ", "marţu" , *Martius*; *mensis*), being derived with the help of the diminutival prefix *-işor,* but it also holds a series of folk / regional names which are noteworthy: "Taking into account that trinket also means (pop., reg.) herbaceous plant (*Geum Montanum*), snowdrop, a plant species, the white soft woolen bud of the willow (catkin) (DLR, VI, 289-290), we believe that the existence of certain links between some of these words (for instance, between *trinket* and *catkin)* cannot be omitted. Another noticeable thing would be that while in Romanian, trinket is used with this meaning, the etymological form coming from Latin, *marţu* (present in the Aromanian dialect; DDA, 771) or its derivative, *mărţişor* (present in the Dacian – Romanian dialect), not occurring under the analogycal form, due to the Serbian – Byzantine influence, *martie (mart)* or a derivative coming from this word, synonym to the Bulgarian *martenica* – «adornment; trinket» represents a derivative coming from *mart* (pop. *marta*), originating, at its turn, from mgr. *martis*, *martios* (BER, III, 672-673), meaning the result of a more modern influence which has brought the apparition of the analogycal form as well (now literary) in the Romanian language"[2]. The term "mărțișor" is also explained in *The Dictionary of Romanian Languag)*: "I. Diminutive for the word marț; 1. month of March; 2. little item of adornment attached to a braided string in red and white, which is offered as a gift, especially to women and girls (and which is worn around the neck, or attached to a coat); II. 1. Catkin (of a willow, of an osier); 2. Name given to different species of willows; 3. Herbaceous plant being part of the rosaceae family, having big yellow flowers and deeply – cut leaves (*Geum montanum*); 4. Snowdrops (*Galanthus nivalis*) "[3]. The braided string has different names, depending on the ethnographical region: *Mart*, *Marte, Mărţişor, Mărţiguş, Marţ, Mărţug, Mărțăruș, Mărțăguș* ori *Mărțîșor, Mărție*. In Transylvania, the day of "March 1st" has a series of regional appellation: *Cap de Primăvară (Spring Head), Dragobete, Baba Dochia, Dochia, Ghiocel (Snowdrop), Mărțișor* etc.

2. Following the traces of the Transylvanian trinket – Oldness, attestation, roles, rites related to the trinket

As far as the oldness of the trinket is concerned, researchers are divided into two categories: some who believe that it is 2000 years old; others who consider it to be 8000 years old.

We encounter the oldest attestation of the trinket in the XIXth century, at Iordache Golescu (the period 1810 – 1820), in *Condica limbii rumâneşti*, in one of his seven volumes. He was mentioning that the trinket was, in fact, the month of March, but also a thread braided with white and red. We find out that mothers used to give their children the twinned string so that they should be healthy, that they should not be bewitched.

The purpose of the trinket is to cease, to destroy, to cast away the sickly spirit and to confer its bearer health, luck, wealth, beauty, protection, a flawless complexion, efficiency concerning everything. The trinket protected not only the human being, but also the non-speaking creatures living at the household, if it was, of course, attached to the horns of the

[2] Doru Mihăescu, *Contribuţii etimologice şi lexicale*, Bucharest, Romanian Academy Publisher, 2005, pp. 81-82.

[3]*** *Dicţionarul limbii române,* tom IX, M, Bucharest, Romanian Academy Publisher, 2010, pp. 289-290; See *** *Dicţionarul explicativ al limbii române,* Second Edition, Publisher Univers Enciclopedic, Romanian Academy, „Iorgu Iordan" Institute of Linguistics, Bucharest, 1998, p. 610.

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cattle, to the legs of the poultry. If it was attached to the boughs of the trees, it would give them fruitfulness.

Throughout time, the trinket has gained a series of basic / fundamental and secondary functions. Gradually, the trinket has been subjected to desacralization, and the fundamental functions (apotropaic [of protection], agrarian, augural, cyclical, fertilizing, initiating, mediating awoken between microcosmos and macrocosmos, magical and erotical rituals, utilitarian, therapeutic, and heraldic) have been substituted with the adjoining functions (aesthetical, decorative, entertaining, social).

The bearers of the trinket on the Romanian cultural territory, form a heterogeneous group. The trinket is usually worn at present in Transylvania by everybody, regardless of the ontic levels – childhood, youth, adulthood, old age; regardless of gender (masculine / feminine), of social status, or of religious confession. Children, girls having a premarital status, and young wives prefer it: ”Children, girls, boys, men”; ”All the members of a family”; ”Everybody”[4] (Transylvania).

In the past, a special attention was assigned to the trinket. In Transylvania, people used to appeal to ritualic practices: ”During spring, on March 1st, a member of a family would go out in the yard and shout: Trinket in the house, and someone within the house would answer: The fleas in the third house, this being said three times; After revealing the trinket, this used to be put under one’s head in order to see whom a person dreams of”[5]. We notice that the stake was on the verbal command, on the imperative value of the verb or on the power of gesture. The tone, voice timbre announces authority, entwining verbal language with paralanguage. The invocation – “Mart in the house / Fleas out” was acting according to the principle – “Said and done!” The power of the word is remarked, the syncretism of the languages, the spreading and the oldness of the mentioned invocation. Usually the clothes, the textile materials inside the house were shaken. The vestments, *ţolurile* [the rugs], the towels shaken outside, symbolically may be associated with *Baba Dochia`s* coats. The banished fleas, the shaken clothes anticipates, actually, at a mythical and symbolic level, the chasing of winter, the cold season dismissal. Sometimes the new moon was invoked, because, at the level of the collective consciousness from the rural environment, the selenal star, called *Crai Nou*, repeled the fleas, poverty, the disease state, so that the initial state, the benefic state of equilibrium to be reinstaured in the house.

The trinket string was hanged by the bearer on a blossoming tree (apricot, cherry, corn, quince, apple, pear, peach, plum, acacia, cherry, apricot) / on a flowering shrubs (lilac, hawthorn, rose): “After it had been worn for a week it had been hanged on a tree” [6]. In this context, the sympathetic magic works (concept developed by the English anthropologist James Frazer). It starts from the premise that ”the similar produces similar”[7].

It was thought that the possessor of the trinket took the vitality and health of the respectively tree / shrub; the beauty of the flowers. The white flowers were preferred, because they were corelated with purity. Among children, nubile girls and flowering trees a special relationship was established, apart, ritual-magical-symbolic connotations.

The innocent and cute children, the righteous girls, are like the delicate flowers from the trees. The trinket conferredchildren protection, health and vitality. The health and the tree fruit were associated with the child health. The child that was wearing the trinket became mischievous, strong, lucky.

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[4] ******Sărbători şi obiceiuri. Răspunsuri la chestionarele Atlasului Etnografic Român,* coordinator: Ion Ghinoiu, vol. III, Transylvania, Bucharest, Encyclopedic Publisher, Romanian Academy, The Institute of Ethnography and Folklore „C. Brăiloiu”, Corpus of ethnographic documents, 2003, p. 281.

[5] *Ibidem.*

[6] *Ibidem.*

[7] James George Frazer, *Creanga de aur*, vol. 1, Bucharest, Publisher Minerva, 1980, p. 33.

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The girls with premarital status, rural married women are considered beautiful and healthy only if they have ruddy cheeks, flushed, white-pink, as flowers and trees. The sympathetic magic works, the young lady was convinced that she will have an immaculate skin, white-pink, like the flowers of the tree and that the year will be good or bad for her, according to the fruit of that tree. In Transylvania, the twin string was hanged at the icon. Depending on the ethnographic area, the trinket was worn until the feast of *Măcinici* (9 or 12 days) or until *Sîngiorz*, *Palm Sunday*, *Easter*, *Armindeni*. There are exceptions. For example, in Sălaj county, in the village Chechiş – Transylvania, the trinket was not worn. In contrast, the catkins / "mâţişoarele" the flowers that are taken to the church in the Palm Sunday, to be sanctified, are corelated with the day of March 1th: "The catkins give in flower on the day of March 1th, that's why it is called like that [...] . They are place at the icon and in hard weather are ignited in order to keep the house out of thunders and troubles."[8]. We remember that the regional name of the trinket / "Mărțișor" refers to *mâţişorul* the willow / wicker catken; is the name of several species of willow tree. Among the listed feasts, The Palm Sunday / *Floriile* can be correlated with the flowers, with the budding of the trees, with flourishing.
The Palm Sunday feast represents the goddess of spring, personifications of flowers, celebrated on Palm Sunday, over which the Church overlapped the feast of Lord's entry into Jerusalem. In the Roman mythology we encounter the goddess Flora, in the Romanians mentality from the traditional society, on The Palm Sunday, the nettles are blooming, the Nettle Wedding takes place. On Palm Sunday is an opportune occasion to plant flowers. Extrapolating, we remind you that from willow twigs are prepared circles that are clinged to the trees to bear fruit (agrarian function, cyclic, of regeneration, of fertility). With willow branches were touched the cattle in order not to lose the manna; infants were touched symbolical with willow branches in order to grow. The willow`s catkins are auspicious: they are put in the hives for bees to give honey, are inserted in layers to stop pests.

The red thread may be attached at the newborn baby hand to confer protection. The red "Ciucălăi" were hanged on the horns of cattle, on the leg of the hen to benefit from protection. The red "Ciucălăi" through their apotropaic function protects the farm animals, animals indispensable for the people living in the rural world. If we assume that the first fruits, the first born babies, the first calved animals have the role of offerings then we find that they belong to God, not to the human being[9]. Both newborns and newly calved animals are vulnerable to the unknown, to the malignant or even to the sun of March, and the red thread or bicolor string or *ciucălăii* confers them protection.

3. Transylvanian trinket chromaticism

In Transylvania, from the ancient times to the present, it was distinguish the monochrome trinket, bicolor, tricolor, polychrome, both in rural and urban environment.
Initially, the monochrome trinket consisted of a black woolen thread. In some areas, the black thread of wool was substituted with white or red, or blue thread wool. Usually, the respective thread, from black, white, blue or red wool, was attached on the hand or finger of the newborn baby to protect him, to defend him from malignant forces. Currently various materials are used – silk, cotton, sometimes wool and rarely hemp and flax.

[8] Adriana Almășan, art. *Obiceiurile primăverii și verii*, in *Memoria Ethnologica*, Year VII, no. 21-23, 2007, p. 2179.
[9] See other details about the significance of the *mărțișor* in the study *** *Sub semnul mărțișorului*, Coordinator: Varvara Buzilă, Ministry of Culture of the Republic of Moldova, National Museum of Ethnography and Natural History, Ethnology Society of the Republic of Moldova, Chișinău, 2015; Varvara Buzilă, *Aspecte rituale și sărbătorești ale mărțișorului,* in *Anuarul Muzeului Etnografic al Moldovei*, nr. X, Iași, 2010, pp. 239-260.
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The ancient twin string, at first, was formed by twisting white wool with black wool then, once at a time, came other pairs: white-blue; white-red; red-black. In the past, before 1800, the twin string was knotted at the ends (photo 1).

Currently in Transylvania predominates the twisted string with tassels at the ends, one white (the masculine) and one red (the feminine), namely a go-forth between microcosm and macrocosm, between descending and ascending on a dialectic of opposites that harmonizes: winter-summer, impurity-purity, light-dark, death-rebirth, death-life, neophyte-initiated, sacrifice-love, infertility-fertility, old-new, yin-yang (photo 2).

On the bicolored string a crucifix or a silver, golden or bronze coin can be attached, depending on the status of the wearer. For example, in the time of Prince Franz Joseph I, of Transylvania, silver krones were circulating. We exemplify two coins, dated from 1895 and 1894 on which the twisted white and red string was attached. The front side of the coin indicates their value – one krone; the year and phytomorphic symbols; the reverse side of the coins have in the middle the portrait of the Prince, and all around is engraved the name of the Prince – Francis Joseph I, of Transylvania (photo 3a; photo 3b).

In Sărmaşu locality from Mureș county – Transylvania, currently two types of old trinkets from 1950 are manufactured, with white and red twisted string, and with white and red braided string. The trinket, worn on the chest in the year 1950, is revitalized by the local craftsmen, but also by the people from the local community. Usually, on "March 8th" the girls prepare a gift for their mothers, a crocheted string. On the top the girls make a small riband, a recumbent eight, tied three times. Interesting is the fact that the upside-down eight it is threefolded, not simple as the string itself, archaic and contemporary, intercepted at Romanians, regardless of ethnographic area. However, the string is crocheted, it is not composed of left and right twistedthreads. The crocheted string, with a length of 12-15 centimeters, is left free, and at the ends red and white tassels are realised. The tassels, which comprises several threads, appear to be some miniature anthropomorphic figures. The white tassel (the masculine) and the red tassel (the feminine) symbolically confers harmony.

The other variant differs from the variant previously mentioned and described. The string is not twisted, but braided. The string braided from three white threads and three red ones, resembles with the girl`s small braided tails. The trinket / the braided trinket is left free; at the ends are bound at a distance of 4 centimeters. Then, a link is made up of three circles from which results a form similar with a phytomorphic symbol – a miniature trefoil over which is applied a red or white tassel. The respective connection substitutes the upside-down eight and appears as a small riband, in the top of the trinket.

Both types of trinkets are weared in the chest on the day of "March 8th". The trinket should not be thrown, it should be kept.

The artisan Gisela Perjavaer achieves, in the present moment, the two types of trinkets. Reactualizing such trinkets, teaching others to confectinate them, emphasizes on communication and transmission between generations (photo 4).

Another trinket specific to Transylvania is made of tinder. The Hungarian craftsmen from Corund locality – Harghita stands out from other craftsmen due to tinder handicrafts marketing. According to the *Explanatory Dictionary of Romanian Language* tinder / "iasca" (lat. *esca*<"food, medicine") is the name given to several parasitic fungus in the shape of a horse's hoof, dried and firm that grow on the trunk of the trees; in the past it was used for making the fire; in folk medicine as a hemostatic[10]. In the Corund commune – Harghita, the craft of tinder processing is passed from generation to generation. Mihaela Bucin, in the article *Márciuska. Flori de iască, șnururi de mătase*, notes that Corund locality is one of the

[10] *** *Explanatory Dictionary of the Romanian Language*, Second Edition, Romanian Academy, "Iorgu Iordan" Institute of Linguistics , Bucharest, Publisher Univers Enciclopedic, 1998, p. 469.

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fewer municipalities in our country where currently tinder is processed: "The craft of tinder processing is for Corund commune as important as pottery. Here it is one of the fewer places in the world where tinder is still processed"[11]. The trinkets made out of tinder are common today, every year, in particular, both in rural and in urban areas of Transylvania. The Szeklers (magh. *Székely*) that, according to the Explanatory Dictionary of the Romanian Language, are part of "a population of Turkic Language assimilated by the Magyar tribes they had accompanied in their migration to Europe and which settled alongside the Romanian population in the south-eastern Transylvania"[12], alongside with the Hungarians from Corund they began to realize tinder after 1920. Zsigmond Gyözö in the article *Játékok és játékos* [*Play-thing and habits related to play-things*], inserted in *Korunk* magazine from Cluj-Napoca, provides relevant details about making and selling trinkets, made of tinder, by the members of Hungarian, Szeckler families from Corund locality - Harghita. The people from Corund, regardless of age, were identified and still identify themselves with trinkets made out of tinder: "Men gathered the raw material, the birch tinder, sliced it into thin pieces using a special jointer, then they cuted out from these leaflets, petals. Women and girls helped in adjusting the leaves with the scissors, in dyeing, spliceing and in string manufacturing, assembling and packaging the trinket was almost entirely their work [...]. The trinkets were attached with the needle to a piece of plastic, pasteboard or leather. The white-red strings must have also tassels white as the snow [...]. The authorization for the trinket`s sellers was issued by the Agricultural Production Cooperative [...]. First, local Gypsies, but also from other parts, and as well as other kinds of merchants were buying goods from the tinder processors [...]. A while ago they made a greater amount of trinkets. They started with them on February 20th, and returned home on March 1st. The goods were carried in crates, at least five- six thousands *márciuska* in a crate. But there were also families who sold fifteen-twenty thousands. Best were sold the flowers, red and purple flowers"[13]. The trinket with tinder flowers, dated from 1960, attracts attention because of thechromatising (photo 5). The Corund craftsmen, focusing on the commercial side, not on the traditional side, used bright colors (red, purple - fuchsin, cyclamen).

Unlike other regions of the country, in Transylvania, the tricolor trinket is identifying itself, especially in the colors of the flag (red, yellow, blue) and with rounded tassels at the ends. For example, the rounded tesels from Braşov area inserts the three colors (photo 6) that we discover also on the string / trinket (photo 7a). The tricolor trinkets began to gain amplitude, to find themselves also in other regions of Romania, since 2007, the integration year of Romania into the European Union (photo 7b). Extrapolating, apart from the noncolors that occur alongside with the colors (white and black), we notice that the red, yellow and blue colors were cherished by our ancestors in Transylvania. A proof in this respect, is offered by the chromatics retrieved on the traditional costume from different ethnographic areas, specific to Transylvania: detail on the "culăruşe" (at the neck "brînel", "Sibiului flower" "şabac"), Sibiu, Sebeşul Superior – Transylvania (photo 8a); "şir" on the bottom sleeve "unghia mîţii and steaua", Sibiu, Sălişte –Transylvania (photo 8b).

The string, twisted, bicolor in white and red or the tricolor string (particularly in red, yellow and blue); the tessels made out of hemp and wool (elongated or rounded), in the past, were handmade, in the house. The symbol-objects made out from metal were bought; little cross or coin attachet on the string, including beads: "twisted red and white string put at the neck and sleeve"; "*Cănăcei* painted in three colors [...]. *Cănăcei* made of wool "; "Coin, little

[11] Mihaela Bucin, *Márciuska*. *Flori de iască, şnururi de mătase,* in the *Mărţişorul*, Timişoara, West University Publisher, 2016, p. 76.
[12] *** *Explanatory Dictionary of the Romanian Language,* Ediţia a II-a, Romanian Academy, Institute of Linguistics „Iorgu Iordan", Bucharest, Univers Enciclopedic Publisher,p. 969.
[13] Mihaela Bucin, *apud* Győző Zsigmond, pp. 76-77.

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cross, a red and white *fiţău*"; "little cross from monks, string, tassels made of hemp"; "Tricolor string, homemade paper flowers"; "Branches of osier were taken, were sanctified at the church, and then were put in the chest"; "It was made out of beads placed on the string"; "The trinket was bought or made at home"[14]. The woolen threads from the twisted string, as it was mentioned above, have been replaced by threads of hemp, flax, cotton, arnica, then with silk threads.

The polychrome trinket is found in certain ethnographic areas of Transylvania: "little cross, stringbeautiful braided by girls, twisted with red, yellow, white, blue, as each one wanted; they also put tassels"[15].

Currently, in all the regions of our country, including Transylvania, in regard of the trinket string appears a new element, valid to the period 1990-2017. At the twin string (the red and white symbiosis) is added a metalic thread, a "liță". In this way, the part in form of upside down eight ["∞"], the lower side, supports functional mutations, takes on a different form: cockscomb, cross, flower, butterfly, etc. The aesthetic function is prevailing, so the bottom part of the string turns, more like a flower with many petals. The merchants, emphasizing on beautiful, trying to sell their trinkets, minimize actually the bicolor string. Firstly, because of the metal thread is introduced, the trinket can not be worn in the chest, but eventually only exposed as a "window object" as an object in a collection. Although the respective trinket is achieved with delicacy and delights the eye, "wrinkles", becomes a "shaking" trinket, avoided by buyers. Secondly desecration appears, the upside down eight takes us back, to the traditional dishes in the form of eight given as alms, in other ethnographic areas, particularly in Moldovia, Bucovina, on the Day of the Martyrs (Folk Calendar) / The Forty Saints of Sebaste (Christian Calendar), namely on March 9. Moreover, the trinket was weared in certain areas of our country until March 9, then was hanged on a blooming tree branch. We highlight some of these strings made of a white thread and a red thread, with a wire made out of copper or by factory. We recall that such a string must not be put in the chest, having purely decorative purposes only (photo 9).

In the present, on the twin string a series of symbolic objects are attached, highlighting: the arrival of spring (migratory birds, flowers); love (small hearts, key, ladybugs) fortune (horseshoe, chimney sweep, four-leaf clover). The symbol-objects, sometimes striking through chromaticism are made of different materials: *doublé*, ceramics, coral, *fimmo*, paper, tinder, wood, beads, precious or non- precious metals, *origami*, bone, skin, material, dried plants, plastic, resin, shells, scîrț, glass etc.

Regardless of the material or sentimental value of the symbol-object we must not forget that the trinket value consists in the string.

The contemporary trinket is subjected to desacralization. Sometimes on the trinket`s string is attached a consumer product – perfume, cosmetics, jewelry, etc. The plocon trinket, the gift trinket, the souvenir trinket, the virtual trinket minimizes the trinket itself. The old values, the ritual praxis, the fundamental functions of the trinket are defied. The modern man, which accepts the trinkets standing under the tutelage of kitsch, is risking to become a man socially alienated, emotionally distant from the ancestral values or, on the contrary, the modern man, which prefers authentic trinkets handmade by craftsmen, a man who appreciates the cultural values.

4. Conclusions

[14] ****Sărbători și obiceiuri. Răspunsuri la chestionarele Atlasului Etnografic Român,* coordinator: Ion Ghinoiu, vol. III, Transylvania, ed. cit., 2003, p. 281.
[15] *Ibidem.*

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The fact is that the trinket from Transylvania, through the tricolor string (red, yellow and blue) stresses the national identity, and through the tinder trinket and the polychrome string (red, white, yellow, blue) enhances the originality, the uniqueness. The bicolor string (red and white binarity), to which a coin is attached, the elongated or rounded tassels points the unity in diversity. Time will decide the fate of the Transylvanian trinket from rural and urban areas. The boundary between tradition and modernity is lax. Some will lean toward ancient roots, preferring the traditional trinket, the simple trinket, authentic, original, handmade. Others will prefer the kitsch or will fall under the spell of hedonism, choosing an astounding symbol-object, fascinating, shocking. Indifferent of the choice, the trinket will last as long as the twisted string, the bicolor white and red string will persist.

Annex Photo



Photo 1: *Woolen lanyard – black and white; white and blue; white and red, knotted at the ends,***Personal Archive**,Photo made by Delia-Anamaria Răchișan, 2019.



Photo 2:*Mărțișorwith tassel, one red and one white*, **Personal Archive**,Photo made by Delia-Anamaria Răchișan, 2019.



Photo 3a: *Avers–the currency value; year and vegetal symbols,*dating1895, **Personal Archive**,Photo made by Delia-Anamaria Răchișan, 2019.



Photo 3b:*Reverse–the portrait and all around is engraved the name of the Principe–Francis Joseph I, Transylvania,* **Personal Archive**,Photo made by Delia-Anamaria Răchișan, 2019.



Photo 4: *March Amulets, gift offered to March 8, for mothers and girls,* models from 1950, similar to Romanian March Amulets – is wearing one days and then keep, **Author:** Ghizela Perjavaer, Sărmașu, Mureș – Transylvania, **Collection**: Rodica Belea,



Photo 5:*Mărțișorof tinder,* dated 1960, Corund, Harghita–Transylvania, **Collection**: Rodica Belea, Timișoara–Banat**;** Photo made by Delia-Anamaria Răchișan, 2016.

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Timişoara – Banat**,** Photo made by Delia-Anamaria Răchişan, 2016.



Photo 6:*Tricolor Mărţişor* with tassel and flower,Braşov–Transylvania, **Personal Archive**, Photo made by Delia-Anamaria Răchişan, 2019.



Photo 7b:*TricolorMărţişor,*dated 2007, the year Romania's integration in the European Union, **Collection:** Rodica Belea, Timişoara–Banat, Photo made by Delia-Anamaria Răchişan, 2019.

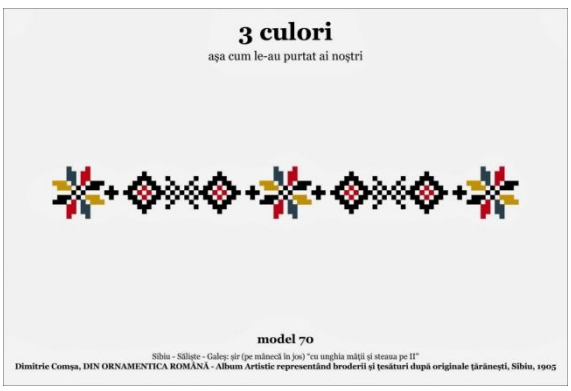


Photo 8b: *Chromatic detailon sleeve*, Sibiu, Sălişte – Transylvania, **Author:** Ioana Corduneanu(drawing reproduced with traditional motifs),http://semne-cusute.blogspot.ro/search/label/3%20culori, Net acquisition in March 9, 2017.



Photo 7a:Personal Archive, Photo made by Delia-Anamaria Răchişan, 2019.

Photo 8a: *Chromatic detail*, Sibiu, Sebeşul Superior – Transylvania, **Author:** Ioana Corduneanu (drawing reproduced with traditional motifs, from the original peasant clothes), http://semne-cusute.blogspot.ro/search/label/3%20culori, Net acquisition in March 9, 2017.



Photo 9: *Lanyardfor fairs and shows,***Author:** Rodica Belea, from Timişoara – Banat, Photo made by Delia-Anamaria Răchişan, 2019.

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