MAGICAL ELEMENTS OF THE NOCTURAL IMAGINARY IN FANUS NEAGU 'S LITERARY WORK

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Abstract: *The imaginary presupposes a reassessment of mythology, of fantastical and magic world, of astrobiology, of analogy and of thought. Nowadays, the rationalist civilization and its cult for an objective demystification are being threatened by the irrational subjectivity. "The fantastical" authority is reinstalled in spite of the crusade for "demystification", emphasizing, however, the characteristics of myth: its imperialism and resistance to the changing of things lessons. Fănuş Neagu rediscovers and turns to account the ancient implications of the epic.*

Keywork: *Fanus Neagu ,imaginary ,nocturnal*

Myth and the imaginary have already become manifest as constituent elements of the human conduct. Therefore, one of the most honest concern in search for truth and for demystification is to make a difference between myth and mystification. For, the real ontological liberty and dignity of human personality is based only upon the spiritual spontaneity and upon its creative expression which constitute the imaginary area. The imaginary means tolerance towards all the spiritual regimes, as these regimes are not as important as the man's poetical honour to be found out in a nonbeing sphere, represented by time and death.The imaginary is the essence of spirit, or man's effort to give birth to a vivid hope in spite of the objective world of death. We have noticed, in our work, that there are certain schemes, archetypes and symbols according to distinct regimes.

These categories account for the imaginary isotopy and the mythical stories creation. During all the three chapters, we have being order.tried to demonstrate that the means of expressing the imaginary in Fănuş Neagu's prose are oriented, passing through a special form, from a deadly destiny to an ontological triumph. Consequently, the imaginary has become manifest as a creative imagination, and moreover, as an euphemistic transformation of the world, as a human Fănuş Neagu rediscovers and turns to account the ancient implications of the epic.

> The prose writer looks for the popular melos simplicity, adorned with the picturesqueness and the sensational of archaic forms of life, that he is going to reveal. His epic is a way of reflecting the human reality which is projected on a vast screen of the eternal and of the absolute. As Nicolae Balotă also noticed, the writer configures his own imaginary space of the plain of Brăila. His characters are influenced by the place they live in, a place that they love passionately or hate obstinately without being able to flee from their destiny. (Sorin Alexandrescu, 1968:89)

Attracted by the elementary nature and archaicity, the prose writer carries with him a nostalgia for the mysterious, an attraction for the extraordinary and even for violence, symbols of the natural, of dignity and human liberty. On the other side, both the artist and the man love passionately the beauty of authentic life with its joy, sadness, weaknesses and triumphs. He looks to stretch a protective hand towards his characters.

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In this way, Fănuş Neagu surpasses Panait Istrati and he is more modern than Sadoveanu and closer to the American prose writers, to Knut Hamsun, to Solohov, Zaharia Stancu and Marin Preda, but having a treating manner of subjects which belongs only to him.

The related events, real or fictitious, are a "concentrate" of authentic existence, placed in an emotional vibration by the writer's individual experience and his literary development requires a performant insight of reality in all its aspects.

> By using a metaphor, facts are integrated in a spiritual order of the world. In Fănuş Neagu's work, the ascent, the rituals of verticality, and of purification are correlated with the light and with the visual perception. "The sceptre", a Durand's metaphor, recovers itself like a representative symbol of the notion of the artist's beneficial omnipotence, who associates the destiny's virility to himself. During the day time imaginary journey, Fănuş Neagu's "sceptre" separates light from darkness and sets up the transcendental thoughts in opposition to the irreversible time's passing. The strong humanity, the vegetal brightness, the characters' heroism and liveliness are reverberations of Brăila's imaginary region with ascensional significations. (Anton Cosma, 1977:121).

The prose writer's "sceptre" reveals a humanity who lives like in a show. A carnivalshow, where people live in both a sacred and a profane space being made up of a magmatic substance. It is an archaic humanity, but not an exhausted one.The traces of old beliefs and of magic practices are associated with the symbols of Christian religion. In the characters' solarheroism and in their tragedies developing we can notice the perenniality of the archaic forms.

Although bearing the heathen seal, Neagu's characters are modern through their adventurous spirit and their dramatic and tragical will. Their "naturalism" is marked by a great existential tension living with all their guts the tempestuous madness of their life. They manifest an anorexia for conformism being hotheaded and having a harsh vitality, and they live in a perfect communion with nature. A nature where humans feel through all the pores of their being and which participates in every act of their life, giving them an enormous strength for living and a great thirst to love life with.

> In this imaginary space, we can perceive some symbols aspiring to pure verticality, wishing to escape from time's passing and from death and to go to an eternal superreality: *the clownhero; the hypervital and outsized hero; the burning desire* to live; *father*as a symbol of ambitious raising; *water* – a symbol of creation and mobility; *the beneficial horse* – as a symbol of adventure; *the plain* – as an imaginary geography. ***Moon, as a Seal of Destiny***, the first dominant aspect of the nocturnal regime of the imaginary, the cyclic one, looks for steadiness and it will concentrate its aspirations to a transcendental world. It gathers the archetypes and the returning symbol together with the dramatic adventures of time. (Andrei Grigor, 2002:78)

Mircea Eliade considered the cyclic time playing the role of an identity principle applied to the reduction of human life diversity. As aconsequence, time regeneration as a reiteration of the cosmological act of creation determines the abolition of destiny as a blind fatality.

In order to overcome time which determines death, in Fănuş Neagu's prose there are cyclic images related to moon phases, standing for the fact that man repeats the act of creation. The moon symbology influences birth, becoming, death, waters, woman, fertility, destiny and time. In this prose, "moon" is both a metaphor and a sign for life stages and a fantastic element. It is a grotesque moon which makes people become mad

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or infested and their life is determined by the moon light. Because of the archaic way of perceiving reality, the image of the moon with Neagu's prose is unique in our literature. Moon influences characters through its magic, predicting their tragedies and accompanying their way in life. Man's communion with nature can't be destroyed being a condition of an ever return.

Time is seen as becoming and it succeeds in conquering fatality of history. Fănuş Neagu's characters are genuine projections of the "moon's flame", because moon is the star of life's rhythms and which practises its mirage on their trajectory. The whole Neagu's prose is placed under the sign of a "synaesthaesic" ritual that integrates themselves in an atmosphere with lively olfactory accents, mixing states of dizziness, frenziness, madness, nocturnal soaring. We can meet situations of the halucinated who, slipping through turbid waters of a decomposing world, seem to find themselves again in it, and to discover troubling meanings. Because of the archaic manner of perceiving the world, the moon image with Fănuş Neagu is special. This type of the nocturnal imaginary with Fănuş Neagu gathers, under the symbol of "moon", other elements of natural cyclic movements and returning in time: *moon* – a symbol of life rhythms; *initiation and revelation*; *the orphanheroes*; *the removal and the straying*; *the circle* and *the cross*; *music* as a symbol of time domination; the sensual and unstatic *love*.

In Fănuş Neagu's work, *moon* is supraabundant, being a metaphor and a seal, a star of life's rhythms, a fantastical and hallucinating element of a frantic reality. The selenary apparitions express an archaic mode of perceiving life making connections with heresies. One shouldn't talk about a fairy moon but about a deformed, a grotesque, even a demonical one. This "magnetic" moon determines the characters' life and, in the associative apparitions, it brings grotesque alterations. The selenary crisis of nature gives a special expression to the fantastical "plasma", so that, in the middle of this world,with its own order, universe seems overwhelmed by the magic night lunacy. (Anton Cosma,1977:120)

Invaded with the strange and unique poetry of the primordial, the Danube plain space, depicted by Fănuş Neagu, appears to be a territory of contradictory and vital existences and besides one of the *initiation* beauty and of the ancient and perpetual rituals. Just from his first stories, Neagu's world is placed, between birth and death, on the trajectory of a pagan religion. Although many of the critics have talked about the inadherence to tragic of this world, because of the lack of a moral conscience.

Fănuş Neagu's prose has a real and evident tragic essence. This epoch heroes are, especially, young people, true embodiments of an innocent generation, being on the verge of meeting the serious meanings of existence. In Fănuş Neagu's generation's prose, the biblical myths "besiege", from all over, life and feelings of the heroes. They are *orphanheroes*,because the prose writers prove an accented loneliness, marked by their heroes' adventures, and they try to fraternize with them. The "orphan" state of the character was justified by Cornel Ungureanu not only because of the literature status, but even because of a certain manner of functioning of the archetypes. In contrast to Dumitru Radu Popescu, who doesn't regard the childhood world in a sensitive manner, Fănuş Neagu presents, in *The Abandoned Little Station* (*Cantonul părăsit*), an entire orphan generation.

Ion Mohreanu, in The Angel Called (*Îngerul a strigat*), is an "orphanhero",who will reiterate, in other conditions, his father's tragedy. In order to live an eternal *carpe diem*, he does all he is able to. He searches for people, that he cares for, and he looks for them without having been cautious. In *The Angel Called* (*Îngerul a strigat*) the

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Plătărăşti inhabitants, breaking off the native space, will lead to creation, on the one side, of *the condemned*, that will try in desert to face the hostile reality, and, on the other side, of *the wandering*, people in a permanent search for themselves, estranged from their adoptive world, and from their native one. The removal produces breakings off from a social point of view, but moreover, moral collapses and deep pshychic processes.

In Neagu's vision, *the straying*, the mobility, the impatience are due to a certain man's organic propensity.

> The eternal coming back to an ever abandoned and recovered, the impulsion to mirage or the dizziness of the senses give his prose the colour of an epoch painting, where one can find a lot of existential implications. With some of the characters, the straying and the bizarre conduct come from their frustrations and maladaptation or because they feel subject to different injustices or lacking in a way in life. The characters refuse to be unresponsive, but in all their searching, they can't find out a way of realising their personality. (Victor Kernbach1975:82).

In Fănuş Neagu's prose, the world's twilight going back to ancient times reveals, in a *circle* rotation, a sunrise, a new genesis heralded, symbolically, by the third call of the Angel. The three calls of the apocalypse, the way of ressurection, the birth of a new world would represent the rotative scheme of the world's destiny depicted in the novel *The Angel Called* (*Îngerul a strigat*).

„The language used by the writer reflects an exarcerbation in wasting, being obtained through a perfect usage of the slang contaminated folklore"(Mircea Zaciu 2000:149). The book is made up of an interpenetration of parts, through changing the narration and time angle, and the narrative baroque formula leaves the impression of a luxurious decadence. The ample Faulkner like phrase, the style alternation and the language full of colour give the novel the resonance of a love and death poem.

In this prose the language has individuality, it represents a way of referring to the world, of revealing its unknown appearances. The metaphorical language has seldom a decorative value, its essential function being that of making up an imaginary universe. The plastic resources of the writer are unlimited, showing the spontaneity and adequation of the speech to an authentic creative state. The author's mission is that of placing the elements of fiction in an artistic, convincing and original universe.

In *The Lovely Lunatics of the City* (*Frumoşii nebuni ai marilor oraşe*), Fănuş Neagu's characteristics of writing reach their complete maturity and make the prose writer an artist of the metaphor, "a poet of prose". All the happenings take place in an imaginary space, the characters' behaviour and reactions, but also events, which seem to happen in a nonexistent world. It is a lyrical prose on the whole, where the city heroes long for Brăila's spaces. The snow and the snowfall are predilect elements, which increase that impression of unreality and fantastical world. The charm of the book consists in the cheerfulness expressed, in the cosmic ritual of the feasts, in the special pictural force of the expressed word. Fănuş Neagu's writings have an ingenious architecture, an outstanding vocabulary proving the writer's exceptional native talent. He is a story teller by excellence, like Balzac was, each element of these writers' prose being destined to tell something, in a captivating way, animating the epical structure and making it speak.

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