

**Incursiuni în imaginar 10. Folclor, practici magice și literatură/
Incursions into the Imaginary 10. Folklore, Magic Practices and Literature**

**Aritina Raluca MICU, *Romanul unui ceremonial de inițiere: Craii de Curtea-
Veche (THE NOVEL OF AN INITIATION CEREMONIAL: GALLANTS OF THE OLD
COURT)***

Abstract: *The Carnival and the liturgical, as forms of valorisation announcing the failure, are fundamental notions used by Ioan Dersidan in interpreting Mateiu I. Caragiale's work: "We understand by liturgical the relationship of main characters with transcendence, their metaphysical/religious position, their conditioning between esse and non-esse, the corresponding literary motifs and their specialized forms of expression. The Carnival reflects the characters' relationship with history and with 'life which lives itself' and their fall into temporality, indifference and disorder". A characteristic of Craii de Curtea- Veche (Gallants of the Old Court) is the complementarity of the two, also illustrated by the South-Eastern concept according to which God and the Non-Brother are a simultaneous, indestructible presence. The Carnival style, seen as a bond between two liturgical realities, is not "an illicit presence in the Gates of Transcendence, but part of the script and plays a role in the show"². The initiation supposes the presence of the liturgical and of the carnival as well, whereas the crossing of a labyrinth path towards the spiritual/ metaphysical centre means not only exaltation through dreaming, but an immersion in the immune/ filth, into that "life which lives itself". The path to the centre includes in the analysed novel an ascending dynamics by liturgical exploration, by the pilgrimages proposed by two of the three guides, Pantazi and Pasadia, but also the survival in the inferno of the carnival, conducted in real art by another ceremonial master, Pirqu, though in a grotesque manner. Valorisation of existence in a double register, carnival-liturgical, "certifies a special code of experience and imagining in which **mysticism** is also present (subl. ns. – M.A.), mystification and the search of a centre in its own being"³.*

Keywords: mystical slum; initiation; labyrinth; feminine hypostases.

Referințe (selectiv):

- BRAGA, M. (2013). *Rătăcind prin canon*. Iași: Editura TipoMoldova.
CARAGIALE, M. I. (2007). *Craii de Curtea-Veche*. Cluj-Napoca: Editura Dacia.
CĂLINESCU, M. (2017). *A citi, a reciti. Către o poetică a (re)lecturii*. București: Editura Humanitas.
CIOCULESCU, B. (1994). *Studiul introductiv în Mateiu I. Caragiale. Opere*. București: Editura Fundației Culturale Române.
COTRUȘ, O. (2001). *Opera lui Mateiu I. Caragiale*. Iași: Editura Paralela 45.
DERȘIDAN, I. (1997). *Mateiu I. Caragiale – carnavalescul și liturgicul operei*. București: Editura Minerva.
ECO, U. (1998). *Anti-Porfiriu*, în vol. Gianni Vattimo, Pier Aldo Rovatti (coord.), *Gândirea slabă*. Constanța: Editura Pontica.
LOVINESCU, V. (1996). *Al patrulea hagiatic. Exegeză nocturnă a Crailor de Curtea veche*. București: Editura Rosmarin.
MANOLESCU, N. (2005). *Arca lui Noe. Eseu despre romanul românesc*. București: Editura 100+1 GRAMAR.
MITCHIEVICI, A. (2007). *Mateiu I. Caragiale. Fizionomii decadente*. București: Institutul Cultural Român.
TOMUȘ, M. (2014). *Secretul Crailor de Curtea- Veche*. Cluj: Editura Limes.

¹ Ioan Dersidan, *Mateiu I. Caragiale – carnavalescul și liturgicul operei*, București, Editura Minerva, 1997, pp. 12-13.

² *Ibidem*, p. 31.

³ *Ibidem*, p. 13.

Cite This Item

Copy Citation

APA

Micu, A.R. (2019). Romanul unui ceremonial de inițiere: Craii de Curtea-Veche. *Incursiuni în imaginar*, (10), 25-44. DOI:10.29302/InImag.2019.10.2

MLA

Micu, Aritina Raluca. "Romanul unui ceremonial de inițiere: Craii de Curtea-Veche". *Incursiuni în imaginar*, no. 10, 2019, pp. 25-44. www.inimag.uab.ro. DOI:10.29302/InImag.2019.10.2

ROMANIAN ACADEMY DEMANDS

Micu, Aritina Raluca, *Romanul unui ceremonial de inițiere: Craii de Curtea-Veche*, în „Incursiuni în imaginar”. *Folclor, practici magice și literatură*, nr. 10, 2019, pp. 25-44. DOI:10.29302/InImag.2019.10.2