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PREAMBUL

Articolele reunite în prezentul volum au fost susținute sub forma unor comunicări științifice în cadrul evenimentului care s-a desfășurat în luna mai, la Universitatea din Craiova, Facultatea de Litere: Conferința Internațională *Creativitate, imaginar, limbaj* (și a avut ca scop să sublinieze relația dintre cercetarea fundamentală și cea aplicată în domeniul științelor limbii și literaturii – o relație axată pe redefinirea rolului cercetării).

Comunicările ilustrează teme literare și lingvistice, așa cum se reflectă în *Cuprinsul* volumului de față: Carmen Banța, “*Metamorphosis*” of *Fairy Tale Characters*, Nina Aurora Bălan *Călătoriile lingvistice ale lui Lemuel Gulliver*, Oana Băluică, *Nana – între victimizare și culpabilitate*, Aura Dogaru, *La Lilieci*, o lectură etnocratică, Mihai Ene, *Imaginea societății românești în dramaturgia contemporană*, Silviu Gongonea, *Receptarea nuvelisticii lui Gib I. Mihăescu. Câteva aspecte*, Mihaela Marin (Călinescu), *Sântoaderul – joc de tatonare sau zonă liminală între divin și drăcesc*, Marinică Tiberiu Șchiopu, *Între biografic și intertextual. Referința budistă în Cartea trezirii. Viața lui Buddha de Jack Kerouac*, Mirela Mladin, *Ironia din spatele tipologiilor lui I.L. Caragiale*, Florica Bădoiu, *Aspecte ale cronotopului în Ion*, Oana-Roxana Costache, *Surse de împrumuturi terminologice în lexicul modei din revista Marie Claire, colecția 2016*, Cristina Radu-Golea, *Cercetări privind terminologia cromatică în limba română* și Ramona Șendrescu, *Onomastica sadoveniană în Dumbrava minunată*. Aceste comunicări, de o certă relevanță științifică și culturală, au fost susținute de cadre didactice și de doctoranzi și au subliniat relația dintre literatură, discurs, limbaj și multiculturalism, din perspectiva unei abordări interdisciplinare.

Participanții au susținut lucrări de interes, unele continuând preocupări mai vechi ale autorilor, în care aceștia au obținut rezultate importante, altele fiind elaborate și prezentate de tineri doctoranzi și abordând, în consecință, aspecte moderne și actuale ale cercetării în domeniile respective. Așadar, de noile abordări ale unor teme mai mult sau mai puțin tradiționale, de revelarea de fațete noi ale unor lucrări literare și lingvistice bine-cunoscute au beneficiat toți cei prezenți la conferință.

Lucrările conferinței s-au derulat într-o atmosferă destinsă, cu atenția concentrată asupra expunerilor, urmate de întrebări, discuții, comentarii și sugestii – utile, mai ales, tinerilor doctoranzi.

În cadrul unei culturi, creativitatea și imaginarul conduc la diversitate, iar alteritatea, la omogenitate. Alteritatea este rațiunea de a fi a limbilor și a

continuității acestora în istorie. Alteritatea nu anulează nici creativitatea și nici imaginarul. Așa cum reiese din lucrările prezentate, creativitatea nu este caracteristică numai limbajului, ci tuturor formelor culturii: literaturii, artei, teatrului, antropologiei, istoriei, filosofiei etc. Faptul artistic, implicit cel literar, se prezintă ca o pseudocomunicare. Așa cum arăta și Eugeniu Coșeriu, creatorul de artă devine el însuși un subiect: *Subiectul care creează arta și care creează arta numai ca să fie, care deci se obiectivează în artă tot așa cum omul se obiectivează în limbaj, nu este subiectul vorbitor sau creator de limbaj, ci este un subiect universal, un subiect care și-a asumat responsabilitatea tuturor subiectelor.*

Un cuvânt de mulțumire se cuvine a fi adresat membrilor comitetului științific și organizatorilor, care au sprijinit și au făcut posibilă realizarea acestei conferințe științifice. De asemenea, trebuie apreciată în mod deosebit preocuparea pentru creșterea rangului conferinței, de a avea în mai mare măsură un caracter internațional și de a fi cuprinsă în bazele de date internaționale.

Editorii

“METAMORPHOSIS” OF FAIRY TALE CHARACTERS

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Abstract

In this study we try to define the metamorphoses either *definitive* or *provisional* at the level of popular fairy tales. The characters in the fairy tale metamorphosis into something else or someone else as a result of a curse or other reason that has a negative meaning. After this transformation, man becomes initiated, because he has accumulated an experience, passing a period of knowledge and self-knowledge.

Keywords: metamorphosis, fairy tale, characters, culture creation, folk creation

Fairy tale, the story of a hero's extraordinary events, is one of the most beautiful gifts of folk wisdom. By reading it, we observe a behavioral pattern, because all the evidence, sometimes the metamorphosis through which the protagonist passes, the struggle with the forces of evil and his victory over them, as well as the passage of initiation and marriage, represent elements of a popular belief, full of lessons.

Metamorphosis is common in folk creations with fabulous or fantastic character, occupying an important place in character transformation. We find fairy-tales or legends heroes that turn into birds or animals, flowers or trees, mountains or islands, rivers or springs.

In *Dicționarul de mitologie generală (The Dictionary of General Mythology)*, metamorphosis is defined as “the appropriation of the gods or other mythical persons or fabulous beings of folklore to transform their appearance or structure or become other beings or objects (humans, animals, plants and stones) sometimes phenomena (rain, lightning, wind, fog) through the agency of magic” (Kernbach 1989: 339).

Hence, the fabulous heroes of fantasy creations have the ability to change the appearance of others or themselves and have a much higher power than that of humans, which gives them “superiority”. For example, if the metamorphosis of goddesses in animals aims to highlight instinctuality, metamorphosis in vegetal elements has a spiritualizing value.

Over time, the literature has distinguished between metamorphosis and proteism. Thus, metamorphosis is the transformation of a being into a

plant, bird, animal or object by a supernatural being through speaking of a magic formula, a certain ritual or a curse. Proteism, however, identifies with the appropriation of fabulous beings to transform themselves.

In Romanian fairy tales, the negative characters, displaying a “different face”, transform themselves into gardens or fountains, trees or flowers, insects or animals to defeat the hero. And heroes can acquire this supernatural ability. For example, Greuceanu, the protagonist of fairy tale of the same name, rolls three times over his head and turns into a fly, thus finding out the secrets of dragons.

In Romanian fairy tales, metamorphosis is caused by an unfortunate occurrence: man is transformed into an animal, plant or object as a result of a curse or to serve a punishment. All the extraordinary events reported in the fairy tale have the purpose of regaining the human face by the metamorphosed character.

The difference between metamorphosis and metempsychosis is obvious at conceptual level. The advantage of metamorphosis is that it is a passing phenomenon, it is found in most of the fairytales and differs from metempsychosis, which is “a transmigration, a complete and definitive transition from one state to another” (Chevalier, 1995: 296).

Metamorphosed beings do not die, they just change their appearance. It can be said that this phenomenon breaks the separation of the body from the soul, the same spirit having, successively, two or more bodies. Metempsychosis means an endless cycle of death and rebirth.

Through this transformation in which the soul takes different looks, a spiritual evolution is also pursued because, through the various forms of existence, it acquires a knowledge that would otherwise have been impossible to learn. Those transformed do not transform themselves physically but also mentally, because they learn to live under their new form.

Two kinds of metamorphoses are encountered: the “ascendant”, when the preformed being is rewarded, and other “descendants”, if through this transformation the transformed being is punished (Chevalier, 1995: 296).

In Roman mythology, Jupiter changes his appearance several times to get closer to certain beings, but he does not transform himself, all of these transformations being due to his changing, protective capacity.

The characters in the fairy tale metamorphosis into something else or someone else as a result of a curse or other reason that has a negative meaning. We can say that the trigger agent of an upward transformation represents the hero's own destiny, while the downward transformation is caused by the fate, because nothing happens randomly in fairy tale. If the *upward metamorphosis* ennobles, the *descendant* ones degrade the human being as true penances.

In the vast majority of fantastic fairy tales, the transformation of man takes place after a spell or a curse. For example, the hero of the fairy tale *Povestea porcului* (*The Pig's Story*) is a emperor's son metamorphosed in a pig by an old witch.

Metamorphosis is sometimes used to help the hero: Aleodor of the fairytale *Aleodor Împărat* (*Aleodor Emperor*) is transformed into a deer for not being noticed by the daughter of Verde-Împărat (Green-Emperor). The transformation can also be used to prevent the hero from passing through the evidence to which he is subjected: The daughter of Roșu-Împărat (Red Emperor) turns into a bird in order not to be found by *Harap-Alb* (*White Blackamoor*) (the protagonist in the *White Blackamoor Story*).

Invariably, all transformed as a result of a curse or a spell redeem people either through the supernatural intervention of a divinity (fairy, god) or through the suffering of the beloved being who redeems the hero or heroine's life.

Ovidiu Bîrlea classifies metamorphoses in *Mica enciclopedie a poveștilor românești* (the Little Encyclopedia of Romanian Stories) in “definitive metamorphoses” and “temporary metamorphoses” (Bîrlea, 1976: 248-250).

Definitive metamorphoses are those that happened *in illo tempore*, and heroes have changed their identity forever. These irreversible metamorphoses are divine punishments (or with support, tacit acceptance from the deity!), which come to correct inappropriate, inhuman behavior, being reserved for the mythical time and especially characterizing the legend itself, some examples being edifying in this respect (Bîrlea, 1976: 249).

As we know, in the fairy tale entitled *Soarele și luna* (*Sun and Moon*), the protagonists are two brothers, a boy and a girl receiving definitive metamorphosis. Being quite pretentious and not finding a girl worthy of becoming his wife, he considered that the only one who has all the qualities is his sister. The mother of the children, finding out about their plans, very angry, cursed them to be separated forever and transformed them into the sun and the moon respectively, so that they would never meet again.

Temporary metamorphoses, obviously more numerous in fairy tales, are “the consequence of a punishment or vengeance, and the one touched by it escapes only if a deliverer meets the causes of the curse” (Bîrlea, 1976: 249).

Grouped by the reason of the temporary metamorphosis, at the level of the Romanian fantastic fairy tale we have: 1) temporary metamorphoses as a result of a curse; 2) the consequence of a revenge; 3) the consequence of breaching a prohibition; 4) metamorphoses at the hero's express request.

Temporary metamorphoses are characteristic of fairy tales, the characters changing their appearance for a determined period. For the

pretended person to become a man, in the case of transformation as a result of a curse or a spell, one of the positive characters must go through the attempts to check his will, courage and, above all, love for the metamorphosed being.

We can say that there is also a “pseudo-metamorphosis” (Papu, 1983: 75), one of the characters taking another look to test the hero. For example, the emperor from the *Povestea lui Harap-Alb (White Blackamoor Story)* controls its sons being clothed in a bear skin. The emperor’s sons have the impression that a real bear is rushing over them, not knowing that the being impersonated as a bear is actually their father. This character does not transform itself, but only changes its appearance “once the reality of a human voice emerges from an animal's appearance, the simple travesty appears as obvious” (Papu, 1983: 75-76).

Another example of the fairytale is *Povestea Porcului (The Pig’s Story)*. The theme is very common in the Romanian folklore, comprising not less than thirteen variants, including that of Ion Creangă (four appeared before the *Pig’s Story/Povestea porcului*): six in Muntenia [*Șarpele moșului (The Snake of the Old Man)*, *Șarpele moșneagului (The Snake of the Little Old Man)*, *Porcul fermecat (The Magical Pig)*, *Făt-Frumos și fata neguțătorului (Prince Charming and the Merchant’s Daughter)*, *Dovleacul (The Pumpkin)*, *Fratele Bucățică (The Little Piece Brother)*], three in Transylvania [*Șarpele (The Serpent)*, *Uitatul (The Forgotten)*, *Feciorul moșului (The Old Man’s Son)*], two in Banat [*Trandafir (The Rose)* and *Oglinda (The Mirror)*] and one in Bucovina [*Petrea Făt-Frumos și zânele (Petrea Prince Charming and the Fairies)*].

The metamorphosed character from *Povestea porcului (The Pig’s Story)* also has supernatural powers. He was found on the way, already transformed into a piglet, by an old man without children who brought him home and raised him as his son. This animal was endowed with the gift of speech and could do extraordinary things.

By fulfilling the request of that kingdom’s emperor, he becomes his son-in-law. He relinquished his animal skin at night and became a human being, a very beautiful prince. Influenced by her mother and driven by her own desire, the emperor’s daughter threw his pork skin into the fire, thinking she would free her husband from the power of spell. Unfortunately, everything gets worse: her husband, Prince Charming, cursed her not to be able to bring her baby into the world until he had put her hand on her womb and all the “miracles” he made disappeared immediately the animal skin is burned. It was not by evil that Prince Charming cursed his wife to not give birth until the time of their reunion, but for fear that the old witch who had transformed him into the pig would also transform their child. However, he doubts that the emperor’s daughter will reach the Incense Monastery (Mănăstirea-de-Tămâie), a place almost inaccessible to ordinary people.