

THE FORMS OF EROS IN THE NOVEL "BARBARIUS" BY CONSTANTIN ȚOIU

Literature
review

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Abstract

After a true initiatory journey, with dramatic sequences when it seemed that he lost his identity, Barbarius manages to return to his own self, the real man who can love and be loved. At the end of the novel, the protagonist achieves that much desired inner balance along with Dr. Zamfirta Micescu. However, we can not speak of eros without taking into account the desire, because the place where desire appears, also appears the needs to satisfy it. The feeling of fullness, inner balance, satisfaction manages to materialize through the harmonious fusion between the two forms of eros, namely sexuality and spiritual love. Therefore, we can state that along with Dr. Micescu, Caesar achieves a high hypostasis of eros.

The narrator admirably manages to capture the reader's attention from the first chapter of the novel, which describes a passionate scene, of heartbreaking love that ends in a perverse cruelty and murder.

In order to achieve this topic, among other titles, are resorted mainly to volumes such as "Semiotics of passion" by Algirdas J.Greimas, Jacques Fontanille and "The new love disorder" by Pascal Brukner and Alain Finkelkraut. A short definition of Eros, one of the most common reasons reported in the literature represent all sexual desires and instincts of preservation and perpetuation. Experiencing the Eros would mean passion and aspiration, nostalgia, disappointment, suffering. But, as soon as Eros becomes present in our being, gets inside and a whole content of the infinite, a state of fulfillment, grace, a gift from the spiritual world is received. (Greimas J.Greimas, Jacques Fontanille, 1997 – "*The Semiotics of passion*", Bucharest, Scripta)

Simplifying, one can say that now begins the rivalry characteristic of the two parts of being, namely the body and ideal one. The two forces are carrying a strong inner struggle because everyone wants this gift for himself. This erotic love is totally different from other types of love just because of its sublime nature.

The authors of the famous book, "The new love disorder" consider sexuality as "the set of all techniques and perversities ever imagined, but that are hopelessly separated from their final ontological, moral and political purpose." (Pascal Brukner, Alain Finkelkraut, 1995 – "The new love disorder", Bucharest, Nemira, p.195)

It seems that the symbolic significance of carnal activities has disappeared, and there are only secular sexualities, "disguised under the togs of all old religions and medicine, erotica separated from their references, floating bodies lacking images." (Pascal Brukner, Alain Finkelkraut, 1995 – "The new love disorder", Bucharest, Nemira, p.196)

The narrator admirably manages to capture the reader's attention from the first chapter of the novel, which describes a passionate scene, of heartbreaking love that ends in a perverse cruelty and murder. The complexity of this description takes reader's breath away, unfamiliar up to this novel with the narrative sequences of Constantin Țoiu: "Aurică Bordei, 19 years old boy, blonde, beautiful as an angel of the Renaissance, who strangled a girl of twelve; Aurica had fine features, of a degenerate prince, as a seraphim. Although he was a disciple of the plant, spoke beautifully, right, as a deprived noble offspring." (Constantin Țoiu, 1999 - "Barbarius", Bucharest, Allfa, p.13)

For a writer who wrote such an intellectual and subtle novel as "The salvage Vine Gallery", such a shift of register surprises. This statement is purely observational and does not include axiological negative connotation.

Returning to the subject of the novel, the young man takes advantage of the child's

innocence and takes away her virginity in a brutal way, resorting to murder due to his violent and aggressive impulses. At the trial it appears that the absence of sexual relations in the case of young men can lead to dramas, and macabre tragedies. The protagonist of the novel, Caesar Zdrăculescu, aka Barbarius seems to push prostitute Elisaveta, who loses his virginity inside the Femina brothel, in a voluptuous ecstasy in order to enjoy both the sensuality of the act and her own cold-blooded act. One might say that now the opening of the male body occurs to the diversity of female eroticism. The prostitute called to obey, for money, to the client's fantasies and obliged to play a role which was previously assigned without any protest to the customer's desires and perversions .. "Prostitution is a job like any other and the bourgeois society contradicts its own axioms when it condemns it on behalf morals or of the protection of childhood, while love corruption evokes the lack of labor "the pure activity of creating wealth" (Marx), it is neither more immoral than the work of the skilled worker, of a miner, of a senior official artist, writer, typist, nor less abject, meaning it is no less abstract, cynically focused on the result (money) and indifferent to the means by which it reaches it." (Pascal Brukner, Alain Finkelkraut, 1995 – "The new love disorder", Bucharest, Nemira, p.96)

Our protagonist is inhibited at first but he manages to carry out the desire, as in an archaic initiation, to become man. Elisaveta behaves somewhat strangely after discovering that he was virgin, bearing her affectionate maternal care. Contrary to the routine conduct of prostitutes, it excites Elisaveta, she laughs, cries demonstrating that she is involved emotionally and takes into account the client's inner feelings. Caesar gets to spend the night in Elisaveta's room, who in the morning refused to receive his money, moreover, the woman offers him pocket money. Thus, one can say that her role as a prostitute is canceled. She remains deeply marked by the events that have happened in her room, by the music they listened to in the background, by the verses recited together. Also, the wonderful nocturnal landscape helps to enhance her passionate feelings: "Elisaveta pulled the plush curtains, pulled the muslin curtains and has hardly opened the window, it was frost. She left it open a little longer to ventilate. The Storm had ceased. What a beautiful night! Exclaimed the woman, wrapping herself in the thick cotton robe. Indeed, the sky had cleared and the stars sparkled as if they were rubbed with snow like us. There were the severe constellations of Fevruar, Aquarius. Elisaveta closed back the window which had blooming frost on it, pulled the curtains, and the plush curtains, shivering, after she had taken off her robe, hastily slipped under the bedding, seeking with her icy hand the chain." (Constantin Țoiu, 1999- "Barbarius", Bucharest, Allfa, p.53).

So, we witness a turn of events where the client succeeds to reach the prostitute's heart and to awaken in her conflicting feelings. It can be said that alongside Elisaveta, Caesar experiments that carnal eros, "the Venus's wheel" - with a barbian expression - caused by her status as a prostitute . Probably for this reason, our protagonist is not emotionally involved in any way in comparison to the prostitute who does it.

As far as the passionate sensitisation of the discourse and its narrative adhesion is concerned, we could say that although the two only go well together, are nevertheless independent because their different logic. After a true initiatory journey, with dramatic sequences when it seemed that he lost his identity, Barbarius manages to return to his own self, the real man who can love and be loved. At the end of the novel, the protagonist achieves that much desired inner balance along with Dr. Zamfirita Micescu. However, we can not speak of eros without taking into account the desire, because the place where desire appears, also appears the needs to satisfy it. The feeling of fullness, inner balance, satisfaction manages to materialize through the harmonious fusion between the two forms of eros, namely sexuality and spiritual love. Therefore, we can state that along with Dr. Micescu, Caesar achieves a high hypostasis of eros.

The protagonist is fascinated by Zamfirita from the first moment he meets her at Agrippina. The woman had a mysterious touch about her, she was delicate, feminine and because of these qualities she was well liked: "Here, Zamfirita, with her force of penetrating and understanding, and with her femininity, was able to transform anything, had made a real gap in her soft as wax nature, obtaining the closest and the most attractive seal." (Constantin Țoiu, 1999- "Barbarius", Bucharest, Allfa, p.141)

Because of the charm she exerted on the protagonist, his attraction increases in intensity, becoming more obvious, Ranzei muttered: "I think this, finally, will win her" Caesar becomes more interested in a woman's life and manages to find out from the doctor she worked with: "Mrs. Micescu had been married, and that her husband who suffered from leukemia, died at thirty-five, she remained a widow, and never remarried." (Constantin Țoiu, 1999- "Barbarius", Bucharest, Allfa, 1999, p.186)

Now, the protagonist is a grown man who moralizes passion and thus assess not only a certain manner of acting or being, but also a certain way to be passionate. The passionate behavior of Zamfirita belongs to the class of somatic manifestations of passion, namely flinching, twitching, trembling, blushing, "A real woman can hardly cope with a new feeling, or perhaps long time felt." (Constantin Țoiu, 1999- "Barbarius", Bucharest, Allfa, p.141)

In conclusion, from an abstract author's point of view, the experience and living the Eros involves both passion, aspiration and longing, disappointment, suffering and spiritualization.

Bibliography :

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