

SADOVEANU'S NOVEL BETWEEN MODERNISM AND POSTMODERNISM

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Abstract : The transformations of Mihail Sadoveanu's book emerge from the myth of creation and get developed in the domain of the imaginary. They allow for a certain look on literature, a particular one, to whom one can only credit for a certain manner to make a reading: as a dictation of the writing, arranged around the metamorphoses of the writer, still as a certain way in which to conceive the writing at the interference of an intrafiction-metafiction-transfiction triad. The programmed craftsmanship in the ceremonial of Sadoveanu's storytelling is that reservoir, manneristically inexhaustible and happy.

In this article's author vision, Mihail Sadoveanu's novel is self-representation and anti-representation. In context, the meaning reproduction is diachronic-synchronic (that is to say paradigmatic-syntagmatic), as the paper has patience, and the reader doesn't. In search of the lost time, the big writer rediscovers the space and gravity law. Ideal entities of language resignify the expressivity of all the 'matters'. Mihail Sadoveanu is a sort of an ideal avatar of the good of Literature. (I.P.B.).

Keywords: humanistic utopia, the living power of images, the connection to the original nature, the golden branch, archetypal model.

1. Sadoveanu's novel as an open work

We looked for the meta-prose about Mihail Sadoveanu's prose in a more recent 'history' of Nicolae Manolescu. I found it in a paradigm with Neculce and Creanga as having 'the genius of a story-teller', then in a paradigm with Cipariu and Heliade as getting its fiction from the popular books. We can find him together with I.L. Caragiale and Mateiu I. Caragiale as an author of an initiate-erotic story on the background of some fantastic events or 'ready-made' with Duiliu Zamfirescu as an evocator of a Moldavian province burning on 'light fire, with characters forgotten by the world and ageing before their time' (Manolescu, 2014, 12-87).

Already laid down/incorporated in the 'Great Moderns', Mihail Sadoveanu catches Manolescu's attention through the borgesianism avant-la-lettre, that is to say through the literacy of the prose, through the decorative-book meta-literary, in a word – with a manolescian term already customary to the critical judgement - through its corinthic style. We identify thus,

the sliding of modernism towards postmodernism and of course towards transmodernism and metamodernism. But M. Sadoveanu the visionary has thought that only a poet, philosopher and utopist of literature would pierce the future of living on another realm. He was dreaming with his eyes wide open to a world only seen by him. To equip it with another type of library made up of over 100 volumes written only by him.

From the ludic and metaliterary period three novels distinguish themselves: *The Golden Branch*, *The Persian Covenant* and *the Island of Wolves*, close the fairy-tales and moral oriental stories than to the Western novel. Like Borges, the Romanian Sadoveanu fusions the opposites: the erudite and intuitive, reason and imagination, to rise through them, of course conciliated, to the superior thought, to pierce through the most hidden meanings of the phenomena, of the passions of all categories.

And they seem so poetic, in a library like ‘‘a magic cabinet in which many spirits exist under a spell’’ which, woken up and called by Sadoveanu, start saying a story by heart; the one that hears it, with his interior instances, has only one thing to do: to transcribe it adding metafiction here and there, that is to say in its non-essential points.

It is however a sure thing that all his life, Sadoveanu did not get rid of his obsession that literature is expression, like Croce, that said that aesthetics is a ‘‘science of expression’’ with the role to include in the intuition-expression, that is to say in poetry, all the other moments of the spirit, the logic as well as the ethical (Croce, 1971, 13).

Borges as well was of the opinion that every structure truly literary is a ‘‘poetic work of art’’ and ‘‘the poetry is the meeting of the reader with the book, reading the book, discovering the book’’ (Borges, 1988, 31).

‘‘I always imagined paradise as a library, not a garden’’ (Borges, 1990, 115) - a confession sounds from the same Borges. This assertion is true for the Romanian adept of the ‘‘sleepless masterpieces’’ (Gorcea, 1977).

Sadoveanu's modernity lies mainly in the humanistic utopia. He belongs with Thomas Mann, Hermann Hesse, Albert Camus and André Malraux Ernst Jünger, a utopia ... of a humanism found as a transdisciplinary.

I reread ‘‘Glass Bead Game’’ (Hesse, 1994, 21-508) and I agreed with Manolescu that in ‘‘Hesse's novel, we discover a very humanist utopia akin why Sadoveanu. If Hesse's *Castalia* man is through music education and mathematics in ‘‘pedagogical province’’ of Sadoveanu, sits at the base of philosophy and general education book. Sadoveanu - N. Manolescu show - the spirit returns to nature, tame the transreligious and book descended from indigenous folk tradition of the Enlightenment, the wise books of India and China, Arab folklore. ‘‘The game of Hesse, as a synthesis of all contents and values of European culture certainly has a root in encyclopaedism eighteenth century, as rationalism moral Sadoveanu: and is equivalent Book Sadoveanu as a model of living and education’’ (Manolescu, 1999 219).

I reiterate in this section, that plenty of novels Sadoveanu stand today in actuality as works opened in terms of a dialectic of order and adventure, and the angle unfairly ignored up in 1960, the art Baroque and Neo-Baroque, allowing behold, integration unbroken tradition in the spirit of contemporary culture. (Rousset, 1976)

Poetic opera opened applied prose Sadoveanu, promote and reader-performer acts of freedom conscious places him in the position of centre active in a network of relationships

inexhaustible tasked to reinvent opera "the congeniality with the author himself" (Eco, 2002 49).

Moreover, Sadoveanu confessed in 1955 - in an interview with George Bulgăr - that he liked to look at the beauties living power of language and images they found in many books of the past and the creation anonymous folklore. "The work of the artist - and I quote - is permanently accompanied by a study of expressive means" (Bulgaria, 1984, 165).

Art means fostering literary language and phrase searches have harmony, matings new words, metaphors succeed. Literary art qualities are conciseness, accuracy, originality and beauty. Author phrase shapes and patterns of exposure, with particular focus on elements suggestive images, terms, associations we compare the original and bold. And the emotional flow of the creator must be conveyed to the reader through language it uses about the same as the story dictates Sadoveanu heroes' novels, still having only Weighing up his words and literary mastery of the craft.

So M.S. recommends "the precision by concentration, beauty through simplicity, clarity in ownership terms" (Bulgaria, 1984, 166).

2. The mythology of "The golden branch"

Rereading Sadoveanu, this is the lecture as being a means of the critical thinking and that of the disgust/ value judgement on its own, I can see to my own road.

Yes. Let us take into account that Romania has its own noblemen. At least "The Marten Brothers" with the "Golden Branch" together could have been honoured with this prize of the Swedish Academy.

Ruxandra Ivanescu and Ana Popescu have coordinated a paper in which they commented, praising, 111 famous novels in only one book. I felt happy after the inevitable awakening that, within it, is there at its honourable place, "The Annunciation" (1977), by Nicolae Breban, "Concert of music from Bach" (1927) by Hortensia Papadat Bengescu, "The Old-court noblemen" (1929) by Mateiu I. Caragiale, "The Golden branch" (1933) by Mihail Sadoveanu, "The walled in windows" (1947) by Alexandru Vona, "Scarred hearts" (1937) by Max Blecher, "Matei Iliescu" (1970) by Radu Petrescu, "The Midsummer night" (1955) by Mircea Eliade, "Procust's bed" (1933) by Camil Petrescu, "The Hanged man forest" (1922) by Liviu Rebreanu.

Once constructed by quoting in the Summary (Ivănescu, Popescu, 2005) it's time to reveal that Adrian Cristea specifies that the novel can be read as cultural tale, but its value is more important, for Sadoveanu publishes this utopia (dystopia / anti-Utopian) into a political period full of threats Stalinist-Dej, the communist dictatorship and criminal, for enough of intellectuals era they were arrested unjustly and liquidated the extermination camps Sovietised abused and driven misfits-faced beast (Cristea, 2005 , 12).

In 1933, Europe was indeed on the verge of fascism, the war, the communist antiutopia Stalinist-Maoist-Hitlerist; and VIII century Byzantium is a mirror image parabolic-allegorical of this implosive Europe undermined inwardly own weaknesses, maintained today.

Regarding the novel itself - the story itself - is performed first reading pleasure, moving the alignment relationship of love, one immanent / transcendent of Kesarion Breb and Maria.

Neither parent tandem Kesarion Breb and Plato (the latter avatar of the ancient Greek Plato - n.m.) does not lose Farmakon seduction (trans) teaching.

Therefore, reading tracks could be more:

- Write tight that uses language signs occult;
- Novel initiative at any level of metalecture;
- Overlapping order new over the old, mythical (the order of nature and said Lucian

Raicu - n.m.) world (Raicu, 1982);

- Correspondences and differences between the two structures of thought: On this track, the new order, seen visionary, as a natural extension of the old one, but fundamental, stable, fixed, refoundation of the construction of cultural and civilizational we established grid postmodern and / or transmodernist, advised by some and by others with generosity and enthusiasm, but I'm accepting suggestions otherwise somewhat cautious welcome.

Paths applied not only to "The Golden Bough" and other masterpieces but also to Sadoveanu, who pulled it out:

- Java Cafe (1928);
- Hatchet (1930);
- The wedding of Princess Ruxandra (1932);
- Midsummer Nights (1934);
- Nicoara Horseshoe (1952).

I start this section with information that after I used as reference source Nicolae Manolescu, one of the "Sadoveanu or Utopia Paper" (1976) will be at the right time and summarized the Alexandru Paleologu (Paleologu, 1978).

With a fresh eye, European and uninhibited, Michael Cimpoi in a cameo literary series "Classics Romanian" (re) consider the key platoniciano-Aristotelian "the great utopian of eternal truths" (as expression yet of Nicolae Manolescu - nm) and retains the series of masterpieces:

- Sign of the Cancer (1929);
- Land Beyond the Mist (1926);
- The Marten Brothers (1935, 1943);
- Persian Divan (1940);
- Tales from Strâmb Tree (1943).

The mere consideration that launches them exhortations to return to the habitat and archetypal rules into global irrationalism and sacred, I recorded as such.

From the categorical view that they are saved from irrecusably modernity (generally futile - nm) system of signs and symbols esoteric escaping hermeneutics usual and always remain the order of the Mystery (Blaga? One in "I crush corolla wonders of the world" - nm) pushing novel suasopente in a rescue (Blaga 1968, 3).

The movement of the characters is one of closing and opening in relation to these signs and symbols of illumination and occultation, of rising and falling. These characters do not want to lose touch with the original nature, with its primordial mystery.

If I am to admit that, oscillating between modernism and postmodernism, Sadoveanu's novel would serve ideally as narrative/epopee, and ballad like to Umberto Eco (guided by two 'aesthetics' of Eco, I could try such a recovery/reinventing – my note), then I can say motivated that Sadoveanu's novel remains a work of art, being at any time in the adventure of

searching for the perfect language/adamic/natural, of the universal linguistic utopia, of the Indo-European of the Geto-Dacic (Eco, 2002), of the magical language, philosophic, semiotic, fantastic etc.

In fact, Mihai Cimpoi thinks – like Croce – that any work of art that reintegrates its fundamental lyrical process, that democratizes and makes universal all the narrative formulas that could have been somewhat de-phased and risked for the most optimum expressivity, withstands to any fashion and historic époque (Cimpoi, 1995, 108-172).

The open work has as mark the use of the symbol as a form of communication of the indefinite. Sadoveanu's work is inexhaustible in the measure that it is ambiguous. To a universe arranged by laws universally recognized, the writer I am dealing with has substituted it with a universe built on ambiguity, in the positive sense, I say, of a permanent possibility to revise the values and attitudes (Eco, 2002, 55).

Strolling through the Sadovenian forest of symbols, Alexandru Paleologu proposes to find the fundamental element of an implicit propaedeutic. He walks the long pace of mind towards oneself of Sadoveanu simultaneously preoccupied with the polishing of the philosopher stone in which possession he was through a miraculous interior transmutation: that through which the prosaic is poenic (that is to say a maker), and his novel is a vast visionary poem. But the opening towards postmodernism and especially towards transmodernism only happens when the novel involves in substance and context philosophical meanings, the de-encryption of these augmentingimmensely the aesthetic coverage and efficiency. This other novel of Sadoveanu integrates to an order with a law and cosmic character, in which one loses one's identity or more precisely comes from under the incidence of the accidental and of the practical evaluations. "This conscience is not a rationalistic one in an instrumental sense, but postulates the reason as a substance of the universe" (Paleologu, 1978, 22).

This novel with a post and transmodern anticipation has the intuition of a vast polyphonic cosmology, the scale of the humanity inserting itself in that of the universe as a totality. Unlike Iorga, Sadoveanu the visionary has a unique and continuous theory of the universe, his maturity work having this theoretical and processional character. As an intellectual writer, he transferred to his artistic creation a conceptual philosophy, implying in a coherent manner some of the greatest themes and ideas of universal humanistic thought.

Such a theme sets free from the "Golden Branch" – a novel in which the mentor has the pleasure to guide us through in the Unknown Land, obscure, of some symbols almost died out from under the many different semiotico-rhetorical ashes. Here, in this novel, "there dwell...the long archetypal manifestations" (Sadoveanu, 1976, 7), one can hear the mysterious voices that relentlessly call from within an Edenic primal nature, Sadoveanu invoking it because for his spirit it is still alive and wishes to restore it in integrum, „searching for such sediments" of paleontological nature in "the ocean of ocean-time" (Sadoveanu, 1976, 7).

In a forward, Elena Zaharia-Filipas, re-projects "The Golden Branch" in the horizon of a hermeneutics of the myth and, I admit, profitably convinces me. It is about a myth of light, resembling in many points to the blagian myth from *The Poems of Light* (Blaga, 1968, 3-132). But also of a myth of the lost time, and the past comes down itself from another past, and thus always, that one can almost affirm that Sadoveanu projects man close to his stylistic matrix. Returning to the myth of light, this is the *leit-motif* which traverses the entire series, and the highest meaning, philosophical, is related to knowledge, light being an instrument of

knowing the essence of things. Like Blaga, the universe appears to Sadoveanu as a weave of mysteries, of wonders. I quote: "The aspects of the world and phenomena of nature the magus presents in emblems; fixes them with a forever key. After the same method, under the symbol, the most abstract truth could become sensitive; a dried-up sentence moved in images; otherwise the unknowns would be tamed, the non-animated walls and moral entities would become poetic; the metaphysics would show itself in 'a goddess's dance'" (Sadoveanu, 1976, 9).

Thus, the stories, in Sadoveanu's novels, have permanent truths, practice after an ancient ritual, from Memphis, the sacred graphics of spiritual knowledge. Because "the hieroglyphs contained a principle of universal knowledge of notions, showing the initiated in a muted language" (Sadoveanu, 1976, 10).

The technique of establishing himself as a narrator character - under the guise of Professor Stamatin as the guiding mentor - in his postmodern novel's course. Sadoveanu, alias Stamatin, is conscious of his own fictional nature but ultimately realizes that the only way to withstand the scrutiny of fiction that is containing it to control the turn, making himself the author of the text whose composition is responsible. I quote: "After the teacher (Stamatin - our note) our and fulfilled time and prophecy, adding to the chip so dramatically from ancestors, was found among his papers a manuscript which I was sent, the intricate meanders of which extract story below. With all the oddities that Mr. Stamatin has woven into her story this is, after all, a love story "but one - like replica Brian McHale - the KesarionBreb is preparing to the point where it will be literally able to write every text appearing as a character. But as long as Proust's search is circular, that of Kesarion Breb is a meta-search. "Understanding the character of their fictional works often as a kind of trope supreme for determinism - cultural, historical, psychological" (McHale, 2009, 194), but thanks to shape and indeterminacy of poetic Sadoveanu, the emotional power of words of novalisian evocation of the power of poetry as "the art of meaning vague and imprecise meaning?" (Eco 2002, 53).

Not to see that the teacher is the author that died Stamatin posthumously: dead but still with us; with us, but dead. As John Fowles, the "French Lieutenant's Woman" - whose story is from a time away entirely imagined, characters created by novelist existing only in his mind (Fowles, 1969, 85) and Sadoveanu shattering the surrounding world Byzantium simultaneously around the real world, Byzantium being only an "allegory" of it, what is given storyteller, he brings to reality the upper allegorized in a Dacia home that's more an imaginary realm of myth, than reality. In other words, to break the metafictional gesture is a form of superrealism about the likes of Gabriel Josipovic fixed that sense that reality is taking the image as postmodernist gesture (Josipović 1971, 297). This gesture metafictional to sacrifice an illusory reality in favour of a "higher reality more real," that the author sets a precedent: Why this gesture would be repeatable so as a traditional ritual? Author's voice penetrates after the "death" of Stamatin in his own fiction to declare fictionality "It was, of blessed Zalmoxis, the weather in the fifth cycle, counting cycle as the days of the year, even three hundred sixty-five years ..." (Sadoveanu 1976, 15). This is the incipit bequeathed story writer. Alexandru Paleologu running "The Golden Bough" from modernist fiction to the postmodern in the sense that no fines at all compositional and syntactical conventions of modernist framework. But rather it is crediting the dominant modernist fiction that is epistemological (ie pertaining to the understanding and interpretation of the world in style gnosiological). But changing the time Sadoveanu dominant

epistemological with ontological dominance which means that postmodern fiction post cognitive develops strategies with additional questions:

- What kind of world is this?
- What to do with it?
- What kind of world exists, as constituted and how they differ?
- What happens when different worlds are made to face?
- How is the existence of a text and its way of life of the world (or worlds) that you / they design?
- How is it structured a world imagined?

Sadoveanu novel answers to all these questions with complex answers. In virtue of its perfect model, absolutely archetypal of Platonic anamnesis and involves "the myth of the eternal return Eliade" (Eliade, 1999). This myth comes in addition to those noted by Zaharia-Filipaș:

- The myth of light,
- Myth spot,
- Mission superhuman myth,
- Myth attribute categorical imperative,
- The myth of the journey of knowledge,
- The myth of self-knowledge,
- The myth of silence and solitude,
- The myth of the perfect,
- Aspiration for peace pure myth,
- Dacia absolute myth,
- Zalmoxe myth, the Dacian God,
- Myth pastor (so the Mioritic)
- Alien myth (drag Camus and Popovici - n.m.)
- The myth of the will to power,
- Citadel fairy-tale myth (Byzantium year 780 of the Christian era)
- Erotic myth (the myth of love as aspiration towards beauty ideal)
- The myth of the goddess of love, embodied in the Amnia child, Diana, and impossible love,
- Vesper myth,
- Myth sun sunset
- Equinox myth,
- Myth and so forth solstice etc.

All these myths (Zechariah-Filipaș. 1976 2005-232) are all recurring in the topos in Sadoveanu's prose with abundant literary themes and motifs, inexhaustible by treatment.

But the significance of the novel "The Golden Branch" out of the archaic world of myth and extends to understanding modern blameless guilt of Kesarion Breb that may be related to the theme of the absurd.

In terms of narrative it is clear that the myth descends into the incredible tale (Episode with the small and delicate shoe that descends from the fairy tale Cinderella - n.m.).

The fairy tale is a conventional reality - mysterious which is expressed symbolically through the language of signs that send us thinking - is not it? - to the forest of signs or symbols

of Blaga of correspondences of Baudelaire (Baudelaire, 1993, 24). Yet the tale is only a momentary temptation storyteller, for a ceremonial aspect of the narrative is undermined if the storyteller mistrust that sometimes introduce a note of irony to the text - how else? - If not by default, as in "Monadologia" G. W. Leibniz 'system defaults to harmony "(Leibniz 1994, 51-88).

I. Negoïtescu also has the same claim: as the symbolic novels, *The Hatchet* (1930) and *The Golden Branch* (1933) are diametrically opposed, trans-significant and mythological but on the same axis. Thus "Hatchet" is a novel of de-mythic (demystification) and "The Golden Bough" is a novel of mythic (mystification). (Negoïtescu 1976, 142-148).

The Hatchet artistically resists the ability to not be tempted by the myth of Miorița and not to be confused in stylistic levels. In other stories - for example in *Bear's Eye* (1939) - roughness and violence of nature pain fabulous amounts to a fantastic vitalism, the order of sacred terror.

Parallel to *The Hatchet*, *The Golden Branch* develops and performs ostentatiously the symbol and makes the spiritual novel - the kind of initiative by Hermann Hesse. In the same vein, *His Majesty the Child Forest* and *Persian Divan* reaffirm and rediscover the passion of its own intellectual game of the genius that is Sadoveanu (Negoïtescu 2002, 239-243).

3. The writing novelty

Eventually this masterpiece obligates you to always come back to it. "The Golden Branch" is a ceremonious fairy-tale perhaps? Yes. Is there a bit of magic inside as well? Of course, but there is also a choreography of symbols. Like the gestures, the words have a certain substrate. Philosophic? Yes. Because "The Golden Branch" is a story related to *Zadig* or *Candide* by Voltaire, which gravitates around the symbolic generalization area. In this area of the corinthic the only perceivable plan – considers N. Manolescu – is the symbolic one. In the transparency of the beings, of the gestures, of words, we see the general picture. This novel remains one of a noble nature. The relation is vertical, paradigmatic. Every moment of the narration contains its own explanation. The parabola like the fairy-tale operates with clichés, the effect of the proverb comes from recognition and not from its novelty. The relation text-reader has in this sense the aspect of a happy cohabitation between philosophy and pedagogy but also that of pleasure reading; that of reading on a diachronic level on the basis of the classical paradigm of reading. It is linear, irreversible and uninterrupted, and "in the name of the freshness of impression" (Calinescu, 2003, 49). The book seems to inspire life, offering it a harmonious model to be: the world can be read and deciphered, its alphabet, be it rational, permits the input of imagination into knowledge. Like Descartes, whose metaphysical meditations argue the existence of God and the soul of man, I could state that Sadoveanu's thinking envelopes an entire conceptual network in the full evidence of the cogito. (Vizureanu, 2000, 85).

Thus, "The Golden Branch" becomes the biography of a problematic hero (or demonic) of the novel. The structure of the fairy-tale metamorphosis into the novel structure. According to Lukacs' definition "this need of thinking is the deepest melancholy of any big and authentic novel" (Lukacs, 1977, 90). "The Golden Branch" is part of this super-class. It is the novel of

a hero sitting in the centre because through only his search and find action it becomes a manifesto, the clearest, the totality of the world.

Like Goethe's Wilhelm Maister, Kesarion Breb lives the novel of disillusionment marked by his own loneliness, but his mission is to highlight the corruption of reality: the inevitability of failure of each interiority, any individual destiny is but an episode, and the world is composed of an endless number of such episodes. (Lukács, 1977, 137).

What turns the fairy-tale into a tragic novel is the falling in love of Breb for Maria in the novel. But Breb's quest becomes inauthentic, degrades in agreement with the degraded world where he and Mary live. "Observe - Manolescu conclusion sounds like - that without this degradation Breb would not have become a hero of the novel (being stuck as Prince Charming or just The Prince) and the tale would have remained unalterable. Between the hero and the world, there would not have been a conflict. His wisdom would have continued undisturbed to check the model of world that created it. In other words, the world itself could be taken as easily and naturally as a metaphysical shape of the foot of Mary that took the royal show shape." (Manolescu, 2000, 614).

The hermeneutic exercise of Alexander Paleologu should not, in this paper, be ignored. He begins by signalling that the magician in "The Golden Branch" is identical to that of "Ghosts" by Eminescu: "Fantastic seems to grow old white and gentle, / In air lifted the charms stick" (Eminescu, 2002 176). Then explains what the title: "Gold is a branch that will shine in itself but time" (Sadoveanu 1976, 191). Therefore, it is an intangible connection, transcendent and eternal, through their love, transfigured and "saved" to stand forever as an incorruptible celestial arch, on land and sea, between the hidden mountain of Dacia and the Island of Principles. But Frazer provides the correct symbol: The Golden Branch as the mistletoe and KesarionBreb as so-called king of the forest (Frazer, 1980, 176-193), poet and guardian of the sanctuary of Zalmoxis and Diana. Magus Kesarion has a mystical edge to him and within him meet a pragmatic and active character, utilitarian and of course wizardly with another mystical one of a "union with those powers, to merge into them and of ecstasy, through which the bordered individuality of man is denying itself and goes beyond, bringing happiness to itself" (Paleologu 1978, 45).

Sadoveanu in mind, the concept of magic, which involves learning the cosmos as a unified and living being, they embrace all forms and levels. Besides the cult ones, they embrace also those primitive and archaic, besides the rationalist and the transcendent.

Reason is understood as having an instrumental, functional character, while substantially transcendence is understood as having a real existence, over- or extra-mundane as representing a realissimumens."The Golden Branch" is like a novel ad descensus inferos, because obviously, Hell is s Byzantium. But she, twig of gold as such, may take example and form "a hatchet." And the novel "Hatchet" is tantamount to an anti-Ewe and a descent into hell. And the only realistic masterpiece series of Sadoveanu, it is true also developing a ballad. Drawing on her, the writer wrote a novel of an intrepid and a successful attempt that is not further explained in the myth horizon. In this "bourgeois" novel, realism becomes an effective artistic method. Let us explore it further. The Hatchet contains not one but two complementary structures: one monographic, epic, realistic; another symbolic, mythical. The first stems from the fact that the pastoral, archaic society from the ballad "Ewe", faces a new world based on the accumulation of capital, which has its specific institutions and mores. On the other hand, the

mandate Vitoria Lipan is sacred and transcendental in sense, sprang from the reality of the myth, what makes a heroine into an Antigone. Mihail Sadoveanu reconfirms gloriously the "right to literature" (Apetroaie 1982, 109) and "novelistic clarity" (Blanchot, 1980, 264).

It is a total clarity, equal, we could call it monotonous. It permeates all space and as always is the same it seems to transform time itself, giving power to the reader and it pervades according to new meanings.

But if "The Hatchet" is a clarity that makes everything to be ... clear, early and showing everything not revealing himself, it is all that can be mysterious. In Sadoveanu's book, one imposes a first underscore: the apparent description of the most objective. Everything is described in "The Hatchet" thoroughly and with regular precision.

It would seem that we see throughout the deployment of trauma / drama, but everything is not only visible; in fact - Blanchot would insist to point out - in this a murder mystery, Vitoria Lipan wants to recover a dead time in which her husband had slipped; crime leads us to the killer through a maze of clues and traces (Blanchot, 1980, 264-271).

And the writer leads us to the truth with a fine art of images, which is constructed gradually by overlapping subtle details, figures, memories, through metamorphosis and bending a drawing or outline around which it organizes and animates everything the traveller sees. Everywhere, the poetry of the past and nature surround themselves with mystery. The real and the unreal often are to be confused and, timidly, the evoking extends into the fantastic. In "The Wonderful Grove" (1922), it enlivens a nocturnal forest life that seems a miraculous replica of "A Midsummer Night's Dream" by Shakespeare (Munteanu, 1996, 167). The fantastic in the works of Sadoveanu descends from mystery and fabulous popular traditions and once reached in the hands of the "old chronicler," but also of the popular rhapsody, both meeting the narrator that reconstructs events petrified long ago that the reminder to bring back to the fore a story so mysterious and of an extraordinary heroism descended directly from the olden song, ballad, the cult of the heroic age of humanity, thus highlighting the mythical reverse the removal time of the narrator of events. "The Mythical Man (Sadoveanu - n.m.) owes his quality not only to the prominent gestures that he performs, but also to the memorable succession of forces which they consider sacred" (Dan 1975, 158). A particular note is that the fantastic writer addresses the fairy-land domain - the fairy-tale consequently being the Olympus in which its characters believe in.

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