

SUMMARY

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I wrote this work to present the beauty of the Codru area and its people, with a universe of great civilization that preserves traces of Dacian civilization more than the Romanian one. Codru area includes the villages of the counties Satu-Mare, Maramures, Salaj: Ardușat, Ariniș, Asuajul de jos, Asuajul de sus, Babta, Baita de sub Codru, Basesti, Beltiug, Bicz, Bicaș, Beltiug, Barsaul de Sus, Barsaul de Jos, Bolda, Borzesti, Buzesti, Corni, Corund, Chilia, Ciuta, Crucisor, Cuta, Farcasa, Gardani, Giorocuta, Gerausa, Giurtelec, Hodisa, Homorodul de Sus, de Jos, de Mijloc, Hurezu Mare, Iegheriste, Lipau, Marius, Medisa, Motis, Necopoi, Oarta de Sus, de Jos, Odesti, Ortita, Poiana Codrului, Pomi, Racova, Rodina, Rosiori, Saliste, Salsig, Sarbi, Soconzel, Solduba, Stana, Stremț, Supuru de Jos, Sandra, Tamaia, Tamasesti, Urmenis.

The word Codru is native after Miklosich, Hasdeu and Phillipide and Thracian after Pascu, Latin but with slave semantic influence. The derivative "*codrean*" means villager in wooded area, Highlander, forest guard in Banat, mercenary soldier in Bessarabia region, called Tigheciului Woods. The etymological origin of the word Codru suggests a deep age with prehistory roots. In "*Etymological Dictionary of the Romanian language*" the word forest has the meaning of a part, slice or piece of land, forest or mountain in the Meglenoromanian dialect. Semantics does not seem to present difficulties, if it is considered part of the family "*quadra*" and that is the same with "*quartus*" which was confused with. In the French word "*quartier*" and the Spanish word "*cuarto*" the word "*codrum*" would have meant originally "part of an object divided by four" to get mean then part of an object.

In the consciousness of the Romanian people, the concept of unity still exists in the consciousness of the individual but also in the collective one. In the Codru area, this situation materialized especially through cultural preservation and use of the national language by building a popular culture that is an expression of sensitivity and intelligence of the intellectual peasant and then of the Romanian intellectual. In the folklore of the Codru area but also in

popular ballad , it keeps a stock of cultural emancipation achieved by keeping the tradition to continue and consequently the formation of spiritual, ancestral faith.

Vasile Alecsandri is the first who joins the term "*ballad*" the traditional archaic one "old song". In this way the author defines ballad as a small poem on the history process and the great facts... priceless treasures of feelings of tenderness, of great ideas, of historical notes, of superstitions beliefs, of the ancestral traditions, especially of poetic beauty, full of originality and unparalleled in foreign literatures. The word ballad comes from the French word "*ballare*" that names a short and simple song consisting of three equal strophes and refrain. In a brief statement Vladimir Propp defines the popular epic "a storyteller song for listening." The conclusion is that there was an old epic song with general spreading throughout the Romanian peasants. In Transylvania it was imposed the carol that notes the vestiges of this old song. Actually the epic song is a song of the past which was called by the folk intuition old song. The geographical distribution of the epic song highlights three structural variants: 1.an epic song that keeps striking features of the genre; 2.a novelist epic song spread to Transylvania that exists in the singer peasants repertory; 3. epic song themes, similar in structure and function with carols, especially in the Transylvanian Codru area. If we accept that the national language is the carrier of the traditional values of that nation, the Codru people are clearly born of the seed of the Thracians, then shaped by Romanian colonization, then influenced by Slavonic culture. Today, in the Codru community, because of that isolation in front of a destructive attack that came from national space, life is simple and has a tidy rhythm, starting with the core of base- family, respecting a strict timetable based on the changing of seasons, so on the traditional work and not the least based on the respect for religious calendar superimposed over the secular. Due to this specific insights, first material and then spiritual, material settlement of the Codru village corresponds to the endogenous natural villages with irregular shapes or separated village.

Mihai Pop limits the sphere of the term "*ballad*" on "storyteller songs with novelist themes" in order to underline its epic character. This emphasis is clearly the desire to integrate Romanian folk ballad in the European one but also to generalize the structure and the specific terminology. Our folk ballad was heard frequently at fairs, winter sittings, royal courts, feasts

and weddings. So it is told to the public, to get attention, fiddler begins narrating events with charge (musical introduction accompanied by cobza, cetera and violin). The second part is represented by basnire, narrative content decisive itself, accompanied by motions and gestures, the reason given being directed as a short track. In conclusion, the singer, the popular rhapsody, also has a pivotal role to the artistic achieve, being obviously influenced by her background.

From the centre of Transylvania to the northwest, respectively Cris area, Satu-Mare, Maramures, our folk ballad originally fixed in the consciousness of people as Danubian old song will be replaced by local character reasons of lyrical narrative nature. Few people know that emblematic title "*The Sheep*" covers not only her 343 variants but also the 500 variants of the Transylvanian carol of the shepherds trial. A.Amzulescu said that " referring today to "*The Sheep*" we should know with no doubt, on the regard of its big and amasing genesis , that the carol was before it". The ballad "*The Sheep*" appeared and was developed in centuries of ancient Transylvanian carols through a gradual geographical and historical evolution, by virtue of the natural process of continual and strong desecration and secularisation. Ballad "*The Sheep*" contains 6 episodes, architectonic organised, including the three categories of characters, spatial vision, intrigue and usually the tragic end. 1.Sheep, in a vast mountain area, where the horizon is far away, are starting coming down from the mountains to the sea, so it's Santamarie holiday, approaching autumn. 2.The shepherds with generic names, whether they are young or old, like brothers-cousins, bring with them a traditional home parentatra conflict with a magical aura; they come with the plot of the big family to which they belong. 3.The sheep knows the plot which she communicates it to the chief shepherd, strange-rival, first through behaviour then by words. 4.The shepherd learns of the plot and he utters his will, asking to be buried at the sheepfold. 5.Not being married, the shepherd asks to the sheep to tell his mother he was married to the "Queen of the world".6.The sheep saying to the old mother that he was married in a paradise with the participation of the entire universe. In Transylvania there are two types of mioritical carols: the shepherd carol and The Major Girl. This one has after A. Fochi "the center of intensity in Jibou area." There are several areas of circulation: Salaj-Codru large area, which includes the area of Salaj, valley of Salaj and Codru. Here appears 117 variations of 62 localities, then Manastur-Huedin triangle Manastur-Belis-Huedin, which has 13 variants from 11 localities

of the valley of Someș and Nadas, then the Bistrița-Năsăud with 15 variants in 13 localities placed in two islands: Ilva-Mica and Great Someș, descending to the river Sieu Salva and then Zarand area stretches along the White Cris and has seven variants of 6 localities, remaining 14 sparse texts: 3 of Oas, 7 of Maramureș, 2 of Mureș, 1 from Alba and one from Constanța.

Transylvanian and *codreneașca* ballad emphasizes a social theme (fight against exploiters) to near historical songs or the family, with lyrical narrative character, poisoned brother or lover, mother-daughter rivalry, the wife who leaves her house, or the legendary focused on erotic reasons: unhappy fiancés, impossible marriage between brother and sister. Through the Transylvanian territory circulate the three common reasons namely Romanian epic "*Voichita or dead brother journey*" then the sacrifice creation "*Manole, the builder*" and "*The Sheep*". In the ballad "*The Sheep*" the traditional element acquires artistic value due to actual facts, for example the murder of a Carpathian-Danubian shepherd because of envy and malice of the two companions. Shepherding, being a traditional occupation for the Romanians, Ovid Densusianu said that "*we are a nation of shepherds*" but the idea of nomadism is vehemently rejected by all the researchers, shepherding flocks being a pendulum in a professional space, in summer in the mountains, in winter in the plains.

Specific for the *codreneașca* carol-ballad is that they are mostly sung by women then by young people and children who go caroling in groups at the homes of all the community members.

Resuming the Calinescu's classification, related to the four myths of Romanian literature and culture, we can observe in Codru area the predominant role and the specific development of the mioritic reason. Her presence is determined concretely of pastoral practice as ancient occupation since Dacian times.

Current research states unanimously that "*The Sheep*" would represent the essential fragment of an pastoral Romanian epic. The theory is credible also due to the Homeric character of the realization of the subject: "*The Sheep*" (supposed crime). According to the summary of

Al. Amzulescu unfolding epic would be this: Three or nine transhumance shepherds are coming down with their flocks on the lands. Because of the beauty and richness of his flock, one shepherd is envied by his fellows who organize his murder in secret. The alleged victim has a droll sheep in his flock that reveals him with human voice the future danger. The victim-shepherd confesses to the sheep his last wishes, asking her to be buried near the sheepfold and his loved flock and to put his whistle in his hand so that when the wind will blow will remember the mourning of the master's lost. In the variants from Codru or the rest of Transylvania, where it circulated the ballad-carol form, the killer or judgment advice is usually made between wealthy shepherds "brothers or cousins" while the "little stranger one" is sent to hard work, to bring water or to bring back the sheep, missing the dialogue between the shepherd and his smart sheep.

The special nature of the action in the ballad "*The Sheep*" is determined by the socio-historical Romanian context. The old traditional village, built after the model of old Geto-Dacian ordinance has a small community where each member knows the other's details of life. This explains the solitude in which the shepherd-victim makes a dialogue with his smart sheep telling her his last wishes and the organization of his future cosmic wedding. This allegory death-wedding, in which the personification of nature is done artistically, explains the ancient and eternal but human conception of the unworldly young man's death. The image of the bridal ballad "*The Sheep*" is a derivative form of the ancient customs but eternal nature, because the death of the unworldly man is a fundamental human situation, in all times and at all latitudes. In the codrenesc folklore, the pastoral reason includes a large number of variants of the ballad carols, lyric-narrative songs. The epic tradition is a little different from the Danubian type, the singer-fiddler has a different profile, and the theme is reduced only to the development of the conflict, namely the murder of one of the shepherds and the final part, of the supplication, which shows how burial is done.

Beginning with the twentieth century, the ballad-carol evolves into romance, ie to a lyrical narrative song with strong erotic influence. These variants of the carol exist especially in the

Salajului area, the mioritic reason receiving especially in this area the name "*Major Girl*." Besides these, there appear the reason for ransom and the unhappy engaged couples.

In Codru, shepherding is the fundamental occupation of the Romans without forgetting that codreneasca terminology contains Latin terms (house, door, wall, window) but also Slavs terms (porch beam, pole, valves, fur, caminet, bridge). In a social plan, the organization of Codru village is based on a set of relations determined by kinship relations and neighborly relations. The ties of kinship is structured on three levels: inbred, godparenthood and affinity.

The Mioritic reason has an intense circulation due to the numerous variants. In Codru area, Miorita -carol circulates in the same patterns, with the same reasons: presentation of shepherds, judging the youngest and richest shepherd, the testament and the sheep mourner. In context, the "*Major Girl*" reason explains the conflict purpose (taking the girl to the sheepfold, despite the principles rigorously respected). The testament of shepherds is linked to the funeral rites. A common reason is that of the old mother gone in searching her son but also the cosmic wedding which presents the first links of the carol development to the ballad. Mircea Eliade points out that posthumous wedding ritual is very common. The desire and hope to continue life even in a symbolic manner explains the wedding-death theme. The figures of speech that support the carol ballad are repetition and anaphora. Besides the mioritic creation, the reason of death is also preserved in the ballad "*Manole, the builder*". The necessity of creation or sacrificing a human being in the foundation of a construction is the central reason of the carol ballad "*Manole, the builder*". In different areas and types, this reason is given various representations but the conflict resolution remains the same, the need to build a human being in the walls of the building to ensure the durability of walls. In the carol "*Major Girl*" the idea of sacrifice is born after the girl's appearance who evokes the idea of love and chooses to death the little and foreign one. In both creations, the need and the decision to sacrifice are influenced by the mysterious symbols from outside of human. Accepting the sacrifice is a primary reason of the two creations. In the Romanian ballad "*Manole, the builder*" the woman accepts with resignation and even serenely the idea of sacrifice. But in "*The Sheep* ", against the threat of death, the answer of the shepherd is that from his testament in which he tells to his killers how to bury him not being

preoccupied with his death but with the burial ritual. In the variants of the song which has as theme the creation sacrifice, the mythical motivation is complex. Man wants to build a grand edifice submissived to the prohibition, dominated by a mythical force. The collapse of the wall built during the day, the discovery of the mystery through the dream or fabulous messengers, the sacrifice of a human being to give durability to the construction are consequences of the primary mythical conflict. On the other hand, in the very old versions of "*The sheep*" the conflict between the shepherds is generated by breaching the prohibition to bring a woman to the sheepfold; by the death of the little shepherd the misfortunes that can befall on the herd because of this, are removed.

CONTENTS:

Argument

Capitolul I: Zona Codru - expresie vie a spiritualității transilvănene în context european

Capitolul II: Balada populară românească particularizare a spiritualității tradiționale

Capitolul III: Valori morale și spirituale tradiționale în satul codrenesc

Capitolul IV: Colindul mioritic "Fata de maior"

Capitolul V: Concluzii

Note

Glosar

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