

a tâché de découvrir les toutes premières attestations des termes roumains relatifs au costume paysan.

Le deuxième chapitre poursuit la stratification ethnographique et la stratification linguistique des termes désignant les différentes parties du costume à travers toute la Roumanie. L'étude terminologique a été abordée à l'échelon du parler pour chaque type d'objet pris en soi. Leur comparaison avec les autres langues du Sud-Est européen a prouvé de façon indéniable que, pour ce qui est des pièces essentielles, la réalité roumaine est implantée dans une strate antique autochtone et latine.

En glanant parmi les principales conclusions qui se détachent de cet ouvrage, nous citerons: *la persistance des termes autochtones* pour les pièces essentielles du costume, *l'origine latine* des principales pièces du costume masculin, l'existence de *quelques termes d'origine sud-slave antique*, consolidée du fait de leur présence dans les langues voisines, *la diffusion moins vaste des éléments plus récents sud-slaves* et en même temps le fait que les Bulgares et les Serbo-Croates ont emprunté, à leur tour, un nombre égal de mots à la terminologie du costume roumain. Pour *les mots d'origine turque*, l'auteur est à même de préciser que le roumain ne comporte aucun terme lié au domaine du costume provenant de la langue turque sans qu'on ne le retrouve dans les autres langues du Sud-Est européen.

En étudiant les aires de diffusion de la terminologie des principales pièces du costume paysan roumain, l'auteur constate que les limites de sa diffusion au Moyen Age ne s'arrêtent pas aux frontières politiques des Etats roumains de cette époque. D'autre part, les aires linguistiques couvertes par la terminologie du costume sont celles des autres termes dialectaux.

Les termes balkaniques couvrent de vastes aires situées en général dans le midi de la Roumanie, alors que les termes communs au polonais et à l'ukrainien sont attestés seulement dans le nord du pays. D'autres conclusions portent sur les termes empruntés aux nationalités cohabitant le territoire roumain (Saxons, Hongrois surtout) et aux néologismes adoptés de la terminologie du costume citadin.

D'un intérêt tout particulier pour l'histoire des Roumains est le témoignage que cette terminologie du costume paysan roumain apporte pour la continuité roumaine (du fait de ses éléments autochtones, latins et vieux slaves). A aucune étape de son histoire, le costume du paysan roumain n'a connu un renouvellement complet, qui rompt avec la tradition. Aussi peut-on affirmer, avec l'auteur, que "le costume paysan roumain est l'expression même de la tradition". C'est vraiment un fragment de "l'âme roumaine" que Zamfira Mihail a pu rendre dans cet ouvrage profondément sérieux et bien construit. De très riches annexes (listes de localités, cartes linguistiques, index des mots) en font un très utile instrument de travail aussi.

C. PAPACOSTEA - DANIELOPOLU

Mircea Eliade, *The Forbidden Forest: a Novel*. Trans. by Mac Linscott Ricketts and Mary Park Stevenson. Preface to the English ed. by Mircea Eliade. Notre Dame and London: University of Notre Dame Press, 1978, pp. xv+596.

"While yet a very young man, I realized that no matter how captivated I might be by oriental studies and the history of religions, I should never be able to give up literature. For me, the writing of fiction—sketches, novellas, novels—was more than a '*violon d'Ingres*': it was my only means of preserving my mental health, of avoiding a neurosis" (p. v). It is

with these words that Mircea Eliade chooses to introduce the English translation of his massive epic novel, *The Forbidden Forest*. He informs us first of the vital place of literary composition in his personal intellectual life, seeing that process as a necessary foil to his eminently well-known research on the history of religions. Later on, he makes it clear that he understands the (re-) making of myth in story as an activity cognate and complementary to myth analysis. And, perhaps not surprisingly, he conceives of the reader's role in similar terms: "...it is especially the 'escape from time' brought about by reading—most effectively by novel reading—that connects the function of literature with that of mythologies. To be sure, the time that one 'lives' when reading a novel is not the time that a member of a traditional society recovers when he listens to a myth. But in both cases alike, one 'escapes' from historical and personal time and is submerged in a time that is fabulous and trans-historical". (*Myth and Reality*, tr. by Willard R. Trask, [New York: Harper and Row, rpt. 1975], p. 192).

Probing the hermeneutical possibilities of imaginative works, setting up a narrative-based dynamics for further exploration of the history of man's religions—these concerns have occupied Mircea Eliade from the age of twenty-three on. And his literary production has itself run a remarkably wide gamut: settings and subjects include metaphysical landscapes, meditative experiences, autobiographical episodes and overtones, and the felt reality of what it meant to be a member of the author's own generation in Romania. These are the palpable contents of a personal story cycle, the patterns of an individual's self-reflexive mythology. What is more, *TFF* is a synthesis of all these elements and many more, representing as it does Eliade's most ambitious literary endeavor, one for which he had great expectations. The more than five years of intense and anxious labor, mirrored in complaints and misgivings as well as in the brilliant and far-reaching *aperçus* which may be found recorded in his journal, produced a volume which evidently held immense significance for its author. And the suggestiveness of *TFF*'s mythic structure, the "realistic legend" of Romanian life and events over a period of historical time, the catalysis of the ever-present dialectic of sacred and profane, the unique hybrid style that blends epic and novel techniques, and, in general, the intellectual engagement which Eliade's works inevitably command and maintain—all of these qualities make the book a significant experience for a variety of readers.

In a fundamental way, *TFF* is an epic story, and therefore a very familiar one, both in subject and in form. The landscape viewed retrospectively by the author is that perceived by the hero Stefan in Bucharest, Lisbon, London, and elsewhere across the face of Europe over the years 1936-48. Stefan's quest compares to that of Odysseus: both figures are wanderers, seekers after truth, men who survive because they can adapt. But there are also important differences. While the Greek hero strives to find his way home to an Ithaca and a Penelope that have always been his, Stefan struggles against the boundaries of time, place, and phenomenal limitations of all sorts in an attempt to escape from history and join the woman of his dreams, Ileana. For Stefan there are, moreover, two Penelopes—the unattainable but ever-beckoning image of the sacred (Ileana) and the earth-bound maternal wife (Ioana). His long suffering stems primarily from the irreconcilability of the two women and of the two men inside himself who reach out to them; from his "secret room" in Bucharest (where no time passes) to the bomb shelters of London (in the midst of history) to the final meeting in the forest (in mythic time), he wrestles fiercely with the problem of the phenomenology of the self. Through his wrestling we come to a new perspective on the events which form the background and context for the problem, and we see how the supposedly monolithic moments of history take shape from the individual's enactment of myth *in* history. The human tale has its own logic, and history is its consequent, not precedent.

For such a structure to succeed, for the epic to maintain itself, a narrative strategy of considerable flexibility is necessary. One of the techniques Eliade employs is "paratactic" construction, a characteristic of all early epics; it consists of arranging story elements and sections in a pattern that suggests the equivalency and contemporaneity of parts rather than hierarchy and linear structure. This method adapts particularly well, of course, to the sacred-profane design, emerging most often as flashbacks and even flashbacks within flashbacks. The reader is forced to give up his customary stranglehold on the sequence of events and to enter a flow of episodes and characters which answers only its internal order.

Similar to this technique, and again a trait typical of epic and folktale, is the doubling of characters which pervades *TFF*. Some of the pairs are natural foils, such as the paradigm of Ileana and Ioana. Others are more obliquely aligned. Stefan finds a near-double, for example, in the novelist and playwright Ciru Partenie, a brooding aesthete who looks strikingly like Stefan and who was once engaged to Ioana. Partenie's presence alone adumbrates a dislocation of time, and his tragic death—the result of his having been mistaken for his double—seems somehow required if Stefan is to live to pursue his quest. In addition, Stefan Viziru finds another reflection in Spiridon Vadastra, an introverted government worker who indulges himself in grand fantasies. Vadastra dodges in and out of the novel until his supposed death during the London bombings; later on he mysteriously turns up as a secret agent whose identity has been sacrificed to a political cause. Doubling thus suspends the usual narrative mode, while it actively encourages paratactic kinds of association.

While the characters and episodes, arranged in a centripetal pattern around Stefan, collectively move the reader through a symbolic redemption, the hero himself moves toward his homecoming/escape. For, in effect, his "return" consists of replicating in the novel's final moments his meeting with Ileana in the forest at the opening of the story. In that recreation Stefan becomes Odysseus in ritual intromission of Penelope: the half-imagined, half-perceived car, mentioned like the Odyssean olive at crucial points (*rites de passage*) throughout the narrative, is their olive-tree bed. The vast saga of his heroic exploits and relationships with others fade away and dissolve in a timeless coda. As the release of death approaches in the form of an inevitable automobile accident—inevitable from the time he first saw Ileana *in illo tempore*—Stefan at last finds fulfillment for a love he cannot realize in this world: "That moment—unique, infinite—revealed to him the total beatitude he had yearned for for so many years. It was there in the glance she bestowed on him, bathed in tears. He had known from the beginning this was the way it would be. He had known that, feeling him very near her, she would turn her head and look at him. He had known that this last moment, this moment without end, would suffice" (p. 596). Like the lovers in Keats' frieze, theirs is ever a beginning without the possibility of an end, an ongoing presence which will persist.

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Mustafa Ali Mehmed, *Istoria Turcilor* (Histoire des Turcs), București, Editura științifică și enciclopedică, 1976, 447 p.+1 carte+illustrations.

Cette synthèse sur l'histoire du peuple turc est rédigée par un turcologue de Roumanie, maître de recherches à l'Institut des Etudes Sud-Est européennes. Devant l'ampleur de sa