

Summary

The present work begins with the numerous connections which are being made lately, between the modern/ postmodern imagery and another kind of imagery that appears to be an opposite, as the medieval imagery. Plenty of premises arise from here to justify the digressive configuration, and not only that, but also what Nikolai Berdiaev called, simply and extremely serious at the same time, from the perspective of a certain kind of spirituality, the “New Middle Ages”. On the other hand, my professional interests, at least from the past decade looked at the issues of genre; all this through courses, studies/articles and books related to the cultural interferences of courtly love, to the status of the image of the knight and of the narrative metamorphoses through time.

The present work is a synthetic presentation and it looks at three heroes and the initiatory courses. Amongst the three of them there are propinquities that impose certain continuity, as there are obvious distinctions. Following this idea, we will see that, by relating the image of the modern hero with that of a compelling particularization, the complex debate concerning the origins of a proven human individuality (in literary context, then in social context) comes also from the medieval imagery, as Aaron J. Gurjewitsch points out in a volume of reference.[1] It is indeed a fascinating and challenging issue, stirring a variety of ways of interpretation, as the medieval being is at the same time, very close to some elements that represent the nowadays being, as well as very far, estranged even, than the people of the era prior to the Middle Ages. Obeying blindly and without questioning the rules of the dominant community, the medieval being (in a literary regime, rather) anticipated an imagery of the human being placed in a quest, often confusing, of the man who takes challenges and looks for a content; called a literary hero, this representation fits, in a broader perspective, in that category about which the medieval intellectuals said that it was already “untouchable”, meaning it belonged to the individual.

The shift from collections of images that represent mentalities (*i.e* ways of expressing the group psychology) to the revelation of distortions related to an individual’s conscience was made not without difficulties, and the issues concerning human individuality are not only a matter of psychology, philosophy, sociology or literature, as the above mentioned author points out: “The history of mentalities has shown us a variety of aspects about the views of the world that guided the people from different societies, being thus reconstructed - at least hypothetically - the conceptual frame in which people manifested their feelings, thoughts and actions. But mentality is, above all, a way of expressing the collective psychology, of the group, thus an extra personal facet of individual conscience; it represents the general, common to all the members of social groups, be them larger or smaller. Too much attention was paid to the unique and unrepeatable constellation in which the elements of the images of the world group in the conscience of a certain individual being.”[2]

Thus, we leave from the idea that in the Middle Ages, more specifically, in the literary imagery, we can identify the seeds of the concept of human individuality, which in modernity will have different meanings and interpretations. In a world with a rather dull reality (in which Huizinga was to observe the persistence of some specific paradoxes [3]) the image of the knight was to be borne, firstly associated with the militarism of the Carolingian Empire, and developed later at the level of an individualism whose peak was going to materialise in what was to be called a wandering knight. The knight becomes a complex symbol, representing a sum of a variety of qualities, non-existent in real life, and anticipates, centuries before, some sort of malady of the century, manifested through the desire of standing out in a remarkable way. The medieval knight will be associated with the most unusual and bizarre doctrine of love, also unusual, due to the fact that it entices the metaphysics: *amour courtois*, with all its imagistic developments, known

especially due to the meaning the 12th century gained, also named the “golden age” of the Middle Ages.

Having to pick from an immense gallery of characters, the present thesis revolves, for starters, around Tristan, an atypical knight, and around which the erotic imagery is restructured and foresees signs of modern individual’s behaviour. Also, the work is concerned with the narrative of the fateful story between Tristan and Isolde, as it comprises the seed of the modern novel, which often has in its intrigue a story about adulterine love, as Denis de Rougemont points out in his very well known work, *Love in the Western World*. In the tristanian novel we see a certain interest for the textual development for the text’s sake, and not for the purpose of sending information solely, as the medieval canon of discourse imposed.

Starting the analysis from a certain erotic imagery and from the image of the knight/prototype of individuality in modernity, as well as from other grounds which are to be seen further, the present thesis has as object of study the pursuit of a path of literary imagery which focuses on three types of heroes, and the correlations created, facing a fundamental theory in world literature, the *eros*. We shall analyse as well, some changes that occur at the level of the epic genre, the novel, and on the other hand, some metamorphoses which can be observed later on, in modernity and post modernity, both at literary fiction level and individual’s behaviour.

The heroes chosen for this study are, in the order given by the history of literature, Tristan, from the medieval novel *Tristan and Isolde*, don Quixote, from the namesake novel of Cervantes, and Robinson Crusoe, from the novel with the same title, written by Daniel Defoe. As it is possible to see, the three heroes correspond to an epoch represented extensively from the point of view of the imagery. Tristan is the representation of the period of highest vitality of the Middle Ages, don Quijote seen (also) as an upturned image, parodic, of late chivalry is a creating which arises from the abundance of renaissance images, and Robinson announces the greatest change, made at the level of socio-economic imagery, as well as at the literary level, which comes from a complicated mix of mentalities that characterized the beginning of the 18th century.

Thus, the present work looks at the connections between the status of the hero in three epochs, crucial for announcing the modernity (Middle Ages *per se*, end of the Renaissance and early Illuminism) with its attitude/ projection towards love, and with what it meant for the literature of the time the adventure of the novel, as a specific creative form, having the purpose of constructing alternative worlds to the real world. The thesis illustrates that those three models acted at the level of collective mentality of the later period, influenced types of imagery and contributed significantly to the becoming of what today we call modernity, both in fiction and reality. In the light of this purpose, the work begins with a short chapter related to a few aspects of erotic imagery, approached solely from the perspective of the interests dictated by the thesis.

We illustrate and comment the fact that we are interested in the erotic imagery that becomes one of reference in the field of literature, having the possibility of associating it at the same time with that which represents the refined forms of the evolution of civilization, a process in which the *eros* and its heroes have brought significant contributions, certified by literary works that thus represents also documents of a certain type of wide imagery of humanity. Beginning with the ancient Greece, without having the intentions of systematizing or of making an exhaustive presentation of an eternal issue, this first chapter is mostly interested in the cultural and historic period that is essential for fixating the meaning of the *eros* known as such today, the Middle Ages. And from here, we have selected that unique aspect, through which Denis de Rougemont sets the Western canon, presenting it as a specific “paradox”. According to him, this phenomenon, called *passion-love* comes from an in-depth analysis of the phenomenon, taking the cultural aspects into consideration, in a space of creation which became a characteristic of Western and Christian nations. We pinpoint the fact that, although the author of *Love in the*

Western World accepts somehow the idea of a non-deniable cultural relation between the West and the East, the image of the passion that transcends towards metaphysics is not only related to a certain “privileged” space, but to a certain spirituality, be it even Western: “Should we understand that passion is the tendency of the Orient towards the West?”. Although it is true that it didn’t appear in our history and culture prior to 12th and 13th century, and then only under the decisive impulse of meridional heresy, it looks like these <mortal> beliefs of ours come from the Near East and from Iran (certain sources of heresy). However, we would say, didn’t these beliefs have the same effects over the populations of the Orient? It means they did not encounter the same obstacles. Thus, our dramatic chance is that we have resisted the passion through means that are meant to glorify it. This was the permanent temptation out of which our most beautiful creations were born. But what leads to birth, also leads to death. It is enough to displace the stress so the dynamism would change its course [4].

Justifying the choice of this discussion, in this chapter there are numerous mentions regarding a particular acceptance of erotic imagery, seen as a sub-field that sends directly to the issue of representation, as it is understood as the result of a certain kind of knowledge; this type of imagery is created as a result of the distortions of the original example. According to Gilbert Durand, the erotic imagery, restructured by language, is formed as a true “buffer-zone” between the concrete reality and imprecise recollections of the individual. Thus, we shall focus on some representations which we propose as having a paradigmatic character, this time looking from the opposite direction, *i.e.* from literature towards real life, the representations from the great works gaining the status of prototype for the concrete existence.

From the perspective of the issue on imagery (including the erotic), the thesis is centered around the idea that it is possible to identify an anthropologic trajectory which records the ceaseless exchange that occurs between the multiple, the subjective pulsations and the objective summons that arise from the social and natural environment. The imagery will thus reflect the way in which the “object” (as representation) is assimilated and shaped by the “subject” (according to their demands); any text (literary text, for the present discussion) will become a document whose reading will illustrate the typology of mentality. And the three heroes submitted to our analysis fit this case.

For this reason, we are looking, on one hand on the relations between the artistic representation of the issue of the eros and the world towards which it sends, suggested through a certain heroic typology; on the other hand, we approach also the relationship that is created between those artistic representations of love and a certain genre of the literature (the novel) that is developed under these circumstances.

This research, a comparative approach that leans towards other fields, in a creative interdisciplinary attempt, seeks to look at those literary images associated with characters that lived through “life of the oral speech” as Gaston Bachelard considers. These characters have renewed the means of expression, and through them a new type of fantasy was imposed, which shifted from the traditional symbols of love in forms of the universality of language converted in literature; through them the space of cultural paradigms increased. Such study on the imagery of the character (that imposes a new pattern of existence and/or fictional) puts aside those too-well defined images, as the images that become plain due to their overuse, such as flowering images that “colours the literary descriptions with a conventional hue”[5]. Of course, there will always be cultural revolutions and shifts of mentalities; the purpose of those being to offer worlds with richer imageries, more veracious than the re-shaped reality. However (an this statement becomes the core of the present approach) these new imaginary worlds are not completely distant, as they keep enough “recollections” from the previous ones, due to the fact that there is an almost cosmic functionality of literature, for which reason “a literary image sometimes is enough to transfer from one world to another”[6].

The next chapter of the thesis, *The Discovery of the Anguish*, comprises two parts. The first one is *Knight and/or hero. Searching for a New Order*. In this part the work dwells on the

preoccupations that arise from the great Carolingian project, which implied a way of *managing* the world as it was known at that time, in order to reign everywhere, having the militant knight and the chivalry as core images. With a thorough theoretical background of renowned medievalists, the thesis dwells firstly on the first period, when the chivalry model was strong and intertwined with the sign of the monastic imagery, and with well-known consequences in the space of representation. There are numerous references made to the poetry of the troubadours and chivalry novels, as well as to the rebel literature, of the goliards, who tried to mark the signs of the joy of living. It is stressed on the idea that, gradually, particularly in the peak of 12th century, the image of the knight with the “miles” imposed by the Carolingian tradition shifts towards the image of a knight who is consecrated, paradoxically, by two different types of spirituality. The first (and the oldest) is strictly of a religious nature and was manifested through the involvement of the Church in all forms of ceremonies (and not only) which concerned the chivalry; the second is the result of the intrusion in the existence of the hero given by the chivalry imagery of the unusual ideology of the time, added, paradoxically, as a discovery and consequence of the holy wars. The contact with other types of imagery will give birth to new forms of expression, not only songs that praise the bravery, the heroic sagas of the European tribes, but also to specific forms of praising love, under that refined ideology we have mentioned earlier, *amour courtois*. Many statements go as far as to announce the looming of love, in the sense given by modernity in this controversial Middle Ages, as it is viewed from the questions that Jean Verdon poses in his study related to this topic “Did love appear in the 12th century? This is what some who see the first manifestation of love in courtly love claim - a recent expression: it makes more sense to speak about *fin’ amour*. Indeed, love was in fact considered an invention of the troubadours, *i.e.* poets who create their verses in *langue d’oc* and proposed an art of love which was to become a coherent system in the 12th and 13th century, even if there were slight variations of it.”[7]

In the following century (13th century) through interesting shifts of mentalities, reflecting the first subtle changes at the level of the famous tripartite schema that had governed more than half of the millennium of the medieval imagery, many changes occur: the nobles began to distinguish themselves from the *laboratores*, *bellatores* and *oratores*. The noble marks that step of quality, where the wealth is united with a code and etiquette that creates a new way of existence: the courtly life, the courtly civilisation, which without chivalry couldn’t possibly have been conceived. We ought to mention that this hero, be it knight or not, might call, starting with this century, some sort of early bovarism, as he lives through means (the patterns having been long past in the world of the right) and represents himself as something different from who he really is. From here towards parody it will only be one step left; firstly, it must be mentioned that also in this epoch, we can trace certain characteristics of the burghs, who have different concerns and who lack the metaphysical preoccupations of the knights and hermits.

From this point, we can reduce what will follow up for demonstration: Tristan is the key knight bearing everything the medieval imagery considered he ought to, along with plenty of subliminal messages that will serve as suggestions for future conducts. Don Quixote is the late parody of the wandering knight and of the lovesick as an obligation (having however in front of him the image of an individual with traces of Bovarism right from the late 12th century and the beginning of the following particularly, as some novellas of Boccaccio show us). Robinson Crusoe will represent a second degree of parody, as he introduces the conduct of the bourgeois governor, who recreates, within the sets of the modern world, the concept of the senior, where the feelings are re-evaluated and placed on the second or third level, having in front the priority of social-economic rise, the power and fortune. From the illusion of love we go to the deduction of feelings *in absentia*.

The thesis will refer also to the courtly conduct and to chivalry, to what courtly love meant, and to a brief evaluation of the contribution of the crucial authors, Chretien de Troyes and Andre le Chapelain. As it is considered that Chretien de Troyes is the author of an atypical

version of the Tristanian novel, scholars propose the idea of the narrative that seeks to abandon the usual medieval canon. **In this light, we mention that in order to achieve those literary standards in which the narrative texts surpass the plain frames of a story, of a regular fiction, as the American narratologists say, several centuries of events and narrative challenges were necessary. As we have presented above, in the present work we consider a milestone the famous novel about Tristan and Isolda, by marking another type of character and due to the way the love story competes with the development of the text.**

In the second part of this chapter, the Eros, we discuss the background of the Tristanian novel, which is an elaboration of a medieval Celtic legend. The analysis of the text begins with observations related to that famous textual incipit of a work that even some American pragmatists have placed it at the level of the best-seller of all times, not only due to the number of sold copies, but due to the impact on regular readers. Additionally, the entire Western romantic literature, as Denis de Rougemont strongly states, is placed under the umbrella of this *incipit*. It is fair to say that we ought not to forget that each epoch, the context of mentalities and cultural interferences with other spaces, have their role in the evolution of a genre and this fact is obvious, and, considering these grounds, it was not submitted for comments. The same interest towards this text was to be declared by a great scholar of the 20th century, who sees in the debut of the Tristanian novel an “ideal pattern for opening a novel”, as in this particular opening, more than in any other, a certain illusion, specific for the novel, is created, and which is crucial in the development of the narrative, any further devices not being necessary.

“Here it is, the specific trait of a magnificent art, which transfers us right from the beginning of the story in the waiting state, out of which the romantic illusion is born” From where does this charm come from?

That the deepest emotions are awake through the link made between love and death is certified by the success of the novel. There are other (hidden) reasons, to see in these merely a definition of the Western mentality.

Love and death, fatal love: if it is not here the entire poetry placed, at least what is the most popular and universal in our literature is; like in the oldest legends also, or in the most fascinating lyrics. Happy-ending love are recorded in history. Only novels about the fatal love stories were written, that is about the love which is condemned and threatened even by the life itself.[8]

The work continues with the highlight of an atypical behaviour of the hero (understood from a different perspective from the classical one, that which is commented and systematised by Stefan Borbely in a work of reference [9]). The analysis looks at the incidence between the aspects of magic, of nature, and the intensity of unusual feelings, known in literature as *passion-love*.

Of course, the Middle Ages represent a period full of all sorts of love stories. However, what is really surprising here is the obvious shift of the focus in the epic, from the community (even if it was viewed from the perspective of a representative hero) to the inner undergoing of the individual, caught in a state (relevant for the pre-modernity) of existential anguish. We are not longer dealing with the history of love, be it passion-love, but with an existential and remarkable course, from the perspectives from modernity. And, moreover, beyond all meaningful episodes (briefly presented in the thesis) we observe another one, completely surprising: an interest, not too well concealed, for textual development and actually fundamental in the modern epic. It is suffice to refer to the episode (existent or not in some versions) of the magic wine/ elixir which was to be drunk by both spouses (Marc and Isolda) having the purpose of awakening their love, otherwise inexistent, in a logic manner. Necessary or simply an auxiliary, the magic wine (or the moments related to it) represent the trigger of love between Tristan and Isolda. It also means something else, highly significant for the narrative, as we are illustrating in this work. There was the risk that it was no longer fueled, that it lacked precisely what had kept it alive until that

moment. Thus, a re-launch in the narration is necessary, as important as the *incipit*: basically, the recipe of the modern novel is reinvented, consisting of textual challenges that make the narrative to beginning all over again, as if there were new beginnings. **There are more narrative breaths, not only one. The hero is placed in the context of a greater abyss between them and the others; basically, the novel starts from here.** We present, in this light, the comment of a renowned scholar of the novel: “Describing the rupture between the protagonist and its environment, the novel is the first genre that asks questions regarding the individual and the instauration of the common order. With unprecedented precision, the novel poses a question of axiological matter, *i.e* to know whether the morality is part of the structure of the universe: because if yes, how can the world be, even at the surface, so far away from this ideal, and if it is afar from the world, why the normative value of the ideal is imposed to us with such a force? Thus, the novel, the genre that looks at the individual from the perspective of its approach to the ideal, wonders if, the individual, in order to defend his ideals, must be outside the world, if his duty is to reestablish the order in that world, or lastly, if the meaning of its life is to fight its own insufficiencies. [10]

Normally, as the work pinpoints, the tragic love between the famous lovers will fixate the frames of a myth, the myth of sublime love, unconstrained from any common law dictated by the interests of the ordinary life. In this sense, the Renascentist ideology, and later the romantic, was to revive and contribute to the birth of the great world’s love literature. However, the consecration of this myth will lead, through the estrangement of the hero, tormented by existential dilemma, to modern literature, where it is seen more and more often that “Nothing is given forever, neither love, nor peace, and most of all, happiness”[11]. The novel of chivalry (and especially everything that will begin from this type) imposes a first pattern, and later the tragic love is preferred in a broader literary imagery. But beyond the obvious resonance of the myth, there is still a cultural component that justifies this type of love, called by moralist, adulterous. As far as the hero is concerned, he is close, surprisingly, through the lengths of its existence by what was to be called centuries later, a modern character.

As far as the narrator is concerned, he becomes a bizarre accomplice, as Denis de Rougemont would say, always interested in the unpredictable shapes of the narration, which brings up the most paradoxical parts, which make the narration dynamic, even when there were signs that it was apparently the ending: the prolongation of the “delicious torment” which is the *eros*, means actually, feeding the demon, *i.e* the literary text, now having the most convenient recipe.

Due to the literature of the later period, the Middle Ages become an epoch that is alive, and that concerns and fuels the art of Renascentists, Romantics, Victorians, Postmodernists, all of them under the belief that they were reinventing a “new Middle Age” or “another Middle Ages”, the selection being very difficult: “The degree of the parody until it turns into a pastiche of the Middle Ages, or sublimed until exhaustion, corresponds to the postmodern rewritings, as the newest historic novels represent, and here we can mention *The Name of the Rose* by Umberto Eco; due the exacerbation of medieval millenarianism, it is possible to include also *Left Behind*, by Tim Lahaye; due to the unceasingly pastiche of the medieval mysteries, the *DaVinci Code* by Dan Brown can be added on the list, and this last can continue, since there is a very wide spectrum of works that attempt to be considered parody or a sublimation of the Middle Ages in the contemporary time. Although these cannot be considered postmodern in their essence, at least in substance they belong to the post modernity, being written by, for and within the frame of the postmodern mentality of the individual.[12]

The third chapter of the thesis is titled *The Illusory Love. The Alienation Pattern* and its first part is has the text *The Hero. An Authorised Creator of Fiction*. Here we make references to Cervantes’ hero, seen, usually as an intentionally parodic response to a suite of wandering knights, towards which the literary imagery from the second half of millennium had reach its saturation. In this part, we look at the Knight of the Sad Countenance from the perspective of its

relations with the novelistic, not only for the well-known blame on the books that would have made knight Alonso a wandering knight, lovesick for Dulcinea and eager to fix an unjust world, but also because we are dealing with a character who discovers, for the first time, the power of (de)illusion. Presented, from this perspective, we see in fact a hero in the quest of a new identity that anticipates inquietudes and anguish of the modern being, begot on the basis of an education in *ordo amoris*, which only seems it is followed and respected textually. Cervantes' hero follows, with a unique rigor, by the book: "My books are real!" claims the one, who determines, through his adventure, a new kind of love, the illusory love. Again, we are close to another modernity, of the 19th century, when love comes from the books, not from the real world, as it occurs to another famous character, Madame Bovary.

And the narration around this unique hero of the world, through which the Spaniards have reinvented their identity, giving the national and the universal a value through this character, it becomes, in its turn, unique. Caught between a taste of the epoch and the not exactly secret desire of reforming a consecrated literature in a close to mannerist style, as the chivalry literature had become, Cervantes creates a specific biography due to the belletristic imagery. Scholars have nearly always emphasized on the close relationship that was created between the work of Cervantes and the new identity of the Spanish nation. G. Călinescu identifies a certain feeling about tragic, at the level of the nations, on which he comments:

"It is not only the individuals who have the feeling of the tragic of life, but the nations as well. In this situation is Spain that lives under the symbol of «Nuestro Señor Don Quijote, El Cristo español». Disregarded by Europe, Spain had to face the ridicule, placing itself under the symbol of Quixote, fighting the Renaissance, as it had done previously during Counter-Reformation, for a new Middle-Age, towards war with all those who give in, be them Catholics, rationalists or agnostic.”[13]

In this part of the thesis we comment on the understanding of the literature as a great-sign as well as on the relationship between history and fiction, which is only now a matter of modern debate, after so many centuries of medieval. The novel shows, in a succession of narrative episodes, the way in which literary fiction is totally and exclusively linked to don Quixote, whilst all the other characters are able to distinguish between two antagonistic worlds (except for Sancho who seems to be playing a double role, especially towards the end). Under this umbrella, which is literature, a particular places has the library, especially in that well commented chapter 6, *On the Hilarious and Great Check-up That the Priest and the Barber Made in the Library of our Ingenious Hidalgo*.[\[14\]](#)

The work shows how the creation of a different image of the library is identified (in the text comprising also the metaphoric idea of "the struck") with all its consequences at the level of a transformation that implies, in fact, a suite of shifts: at the level of the character, the reality, and the novel, which will borne through re-designing, by post modernist imagery. Further on, several significant episodes of the novel are submitted to our analysis, regarding the text-metatext relation and the capacity of the hero that, through his conduct, can recall of a suspected intention of the author for designing a character endowed with the fictional capacities of a novelist, and not the qualities, be those parodic, of a brave knight.

Don Quixote reminds prematurely, more than any other hero that precedes him, in a series of heroes that extends up the Dostoyevsky imagery, of the estrangement of the hero towards the world that is forced to live ephemerally, the closest state to modernity being now the contemplation. Attentive for his book, that he goes through without having it written, in facing a fictional image with its faded real image (in a cervantesque imagery that places together real images and reflected ones), don Quixote borrows the specifics of the tragic-contemplative state, until its final come-back in the shoes of Alonso Quijana the Good. Thus he becomes a self-constructing character. The fictive reality until so far, a fruit of the literary fantasy, is flourishing with the projection of the character in its own fiction- designed as parallel system to the one until now. If the character up to that point had exhausted chivalry novel, we ought to believe in the

power of the own novel. Cervantes leads thus to the total novel, placed on a realist contextualization, building up in multiple layers from the inside. In a text so rich in inventions and fictions, the reality is stronger on its own territory, described through the evolution of a *lunatic*.

The second part is entitled *The Illusion of Love/ The Illusory love*. The guidelines start from a study of Erich Auerbach, the chapter *Dulcinea the Enchanted* [15], as here we dwell on a complex issue regarding order and the identity of heroes. It is the most convincing clash between the blunt mundane reality and the prolonged illusion that motivates the chivalry life of don Quixote. The thesis looks into the tragic sorrow of the character, following the idea of the endless sadness of the hero (as it is the case for Tristan, the name of the Knight of the Sad Countenance is completely justified). The shift between the real character and the fictive one, between possible love within the frame of the rural *normality* of the 17th century and the illusory love, projected in a novelistic manner by the hero sends to the future alienation of the modern character from Dostoyevsky's and Kafka's novels. The tragic of that unfixable rupture is very well pointed out by Miguel de Unamuno: "And deep inside the disappointment that has got into you, isn't there, you poor knight, the recollection of that Aldonza after who you have sobbed twelve years without having seen her more than four times? If my Dulcinea from Toboso were redeemed of her sins...you were saying, poor Don Quixote, and in that time you were thinking deep down Alonso Quijano; o, if the impossible, precisely because is impossible, were to come true thanks to my insanity; if Aldonza, touched by mercy and enchanted by the folly of my bravest acts, came to defeat my shame, this bashfulness of poor hidalgo long past his youth and full of love, o, then, my fate be better and my mind enlighten, I would direct my steps towards a life full of happy love!"[16]

As it is well known, the work of Unamuno, conceived as an interesting re-writing of the chivalry novel, proposes one of the most seductive discussions about illusion and reality, about the fictional sublimation of the hero and about the unexpected detachment of the one who created the illusory love and the beautiful Dulcinea. The Life of Don Quixote and Sancho launches the hypothesis (slightly amplified in partisan critical thinking) that at the origin of the hero's "madness" lies the untold, unreciprocated old love of hapless Alonso Quijano for Aldonza Lorenzo, which was discussed in the present work as well. Beyond this interpretation, the sequence sends back, however, to the imagery of the real *eros* shaped through an illusory love. Actually, what matters is the love itself, the strong love, through which the knight gets closer to the greatest and impossible secrets of the world: "But here lies something deeper. Alonso Quijana, the one who kept cautiously in the deepest corner of his soul, for twelve years, that love which, lead him to turn into Don Quixote, pushing him to immerse in the chivalry writings, Alonso Quijano, now, thanks to the chivalry madness, defeated his bashfulness, when confiding in Sancho about the love he had. To Sancho! And confessing it, he desecrated it. That scurvy henchman is blind about what is confided to his mind and soul, and speaks about Aldonza as some pretty wench from the village, a wench amongst many others. And then Don Quixote, heavyhearted, seeing the common and vulgar way Sancho understood his love, without understanding that for a true lovesick, his love is only one in the world and like no other, tells him that very juicy story about the widow and the blockhead, only that at the end to say for which I love in Dulcinea del Toboso, she values on this earth as much as any royal princess that exists." [17]

Unamuno notices here, without further comments on this particular aspect, the distance between the common love and the illusory love, love which favoured the knight with the only way of finding in the peasant Aldonza (pretty or not) what was as dignifying to love as one would love at the most royal princess on the earth.

But through the story of the sad hidalgo, the modern imagery adds in panoply of envy, the image of the wise lunatic and the lunatic man of wisdom, not only out of love, but out of that dissidence with the others, eternal feed for the drama of the individual who is in a conflict with

the society. Cervantes' hero anticipates a long series of behaviours of the modern character, through the way in which the traps of the own intellect replaces the challenges raised by the reality. It is an aspect with which Dostoyevsky's characters will get us used to; it is well known that in *A Writer's Diary*, the Russian novelist openly declares his affinity for the cervantesque imagery.

Don Quixote reaches the greatest drama of the creator and/or of the lovesick, the denial of his own work, by imposing the tragic vision and placing in the first place only the traps created by a healthy/sick mind. Dulcinea is entirely a creation on paper: from here the oblivion of handing the letter Sancho was supposed to take to Dulcinea, the fear of the knight supposed to see it and the determined answer of Sancho regarding the shift of Dulcinea, presented as a possible peasant.

The last chapter of the work is entitled *The Absent Love and Homo Economicus*. The first part, entitled *An Example of Real History*, will refer to the way in which the famous novel of Daniel Defoe, firstly received as an adventure novel, targeting a certain category of readers, fits in the series of proposed patterns. We present the arguments that make that "history" of Daniel Defoe to fit certain continuity, rather unusual, placing it aside with those two texts/ heroes about which we have discussed so far. In this sense, the thesis will signal a re-invented seigniorial chivalry, hidden in the proscenium of modernity, and which determines the understanding of Robinson's image, applicable as it is seen, in a different context and understanding a new type of imagery.

The thesis will discuss about the context in which Defoe's novel appears, about the possible patterns, about the importance of the stratagem of a "real history", about the relevant episodes of the staying on the island. Following the course of the demonstration, an important place is given to the becoming of the novel as species and to the important roles given to the image of the individual, in a novel in which the idea of traditional community is close to annulment. The individual is invested now with a higher share in meaning and symbols, augmented by the relevant meanings the island has: a space associated with the new idea of exterior determination for the one that until then had been lost, in a continuous quest of identity, in a broader formula from the medieval chivalry. The solitary existence on the island is the one that determines the evolution of the inner of the hero, which points, gradually (in twenty eight years) towards what we would call self-conscience. On an isolated island, unknown to civilisation, in which the human being plays the survival game, the data is entirely different. Gradually, what the man knew through the course of time will be substituted by what Robinson is actually doing on the island, modeling it according to his needs. Thus, the historic time turns into economic time, and the hero is becoming a modern version of *homo faber*, that *homo economicus*; the economic theoreticians see this novel as an ingenious "economic synoptic history" of twenty eight years spent on an island.

The second part of the chapter, *The Replacement of Love*, can be seen as the part that discusses the most surprising aspect of the novel: the absence of erotic imagery. For this reason, we hope to read the novel as an allegoric text, as the hero behaves obviously as a character that is aware of its role for rewriting history, in a frenzy that suggests the will to replace through work everything that could have happened in the Old World, including the eros. There are comments on the very few references to the semantic field of the socially obligatory femininity (the mother, the wife that procreates) from the beginning and towards the end of the novel, and plenty of those that show Robinson alone, or accompanied by Friday in all sorts of activities, which send to the imagery of the modern being, for which a certain form of strong egocentrism is sufficient and replaces the altruism of traditional love. The power, the post-seigniorial fortune, the social representation will replace, more or less the erotic imagery. We have a new type of hero with a new equation for erotism. It is an erotism that is subtle, through everything the hero does, on an island who wishes itself untouched, as the touch means enemies, cannibals and maybe something else also. Robinson is a completely new character: he identifies himself with his new image of

masculinity which imposes a new order and configured a new identity. Without inappropriate connotations, it can be said the duality of the two principles, male/female, is extended and rewritten at the level of option, of one's choice and selection. Anything that enters the sphere of power is in the new sphere of another type of femininity, within the frames manipulated by a new *homo faber*. Lastly, it can be said that the idea of love, here absent, inevitably, is replaced with the image of intimacy. This novel cultivates the idea of intimacy, including the relationship with Friday, seen correctly, as English as possible, which sends to a form of calm domestic existence. Resuming, the idea of love is replaced by the idea of power, term that has many other connotations, as power means, firstly, possession, domination and control.

These are aspects which dr. Mellisa K. Downes refers to, in a comment regarding the rewriting of the erotic in the novel about Robinson: „*Robinson Crusoe* is not an erotic text in any common understanding of the world. It does not come wrapped in brown paper, nor it is passed among students with certain page corners carefully folded down. But at its basis it develops a masculine subject identity linked to the domination of that which is scripted as feminine and, as such, has a great deal to do with erotics, with the gendering and sexualisation of power. This presentation, part of larger work, will focus primarily on Friday / both as Crusoe` domesticated erotic, his wife. To assume no erotic relationships on the island because women dwell only at the edges of the text is to ignore Friday in problematic ways, dismissing a relationship of intimacy developed within the master/slave positioning of Crusoe and Friday. The clearest «social» and feminine object at the heart of this text is Friday”^[18].

The conclusions of the thesis speak about the possible/impossible extension of the erotic myth, and about the fact that the modern being (from the novel becoming modern and/or life) begins (also) from the three essential images discussed in the present work: Tristan, Don Quixote, Robinson. Also, the relationship between life and literature/ literature and life is extremely subtle, proving as many times as possible, that everything is reversible, on one hand, and the way of life has, since Plato, an order, which has not disappeared, but adapted. **As far as the chivalry ideal is concerned, it can be traced at back from the conduct of the real man (including the long passed 20th century, as in the beginning of the 21st century).The aspects are better shaped regarding the polymorphic adventure or the eros; essentially, the heroes likely of chivalry are always in quest for an identity, which sends back to the somber, twisted, pre-romantic, pre-modern Middle Ages.**

[1] *Individul în Evul Mediu european*, Iași, Editura Polirom, 2004.

[2] *Ibidem*, p. 8.

[3] Johan Huizinga, *Amurgul Evului Mediu*, București, Humanitas, 2002.

[4] Denis de Rougemont, *Iubirea și Occidentul*, București, Univers, p. 360.

[5] Gaston Bachelard, *Aerul și visele*, București, Univers, 1997, p.6.

[6] *Ibidem*, p. 259.

[7] Jean Verdon, *Dragostea în Evul Mediu*, București, Humanitas, 2009, p.97.

[8] I.P.Culianu, *Eros și magie în Renaștere*, București, Nemira, 1995. P.11.

[9] *De la Herakles la Eulenspiegel. Eroicul*, ediția a II-a, nemodificată, București, Contemporanul, 2013.

[10] Toma Pavel, *Gândirea romanului*, București, Humanitas, 2008, p. 44.

[11] Pierre Daix, *Șapte secole de roman*, București, E.P.L., 1966, p.22.

[12] Ileana Verza, *Neomedievismul postmodern*, Cluj-Napoca, Eikon, 2014, p.28.

[13] *Impresii asupra literaturii spaniole*, București, Fundația regală pentru literatură și artă, 1946, p.339.

[14] După ediția Miguel de Cervantes, *Don Quijote de la Mancha*, traducere, note și comentarii de Sorin Mărculescu, București, Editura Paralela 45, 2004.

[15] Din volumul *Mimesis. Reprezentarea realității în literatura occidentală*, Iași, Editura Polirom, 2000.

[16] Miguel de Unamuno, *Viața lui Don Quijote și Sancho*, București, Editura Humanitas, 2004, p. 237.

[17] *Op.cit.*, p. 172.

[18] “Robinson Crusoe cannot be considered an erotic text in the broad acceptation of the terms”. The image of this novel ought not to be associated with a covered book, circulating underhand among the students and having certain corners of pages folded. Essentially the novel develops the theme of male identity in connection with the idea of domination of what it is - written as feminine. Consequently, the novel implies plenty of erotism and sexualising of power. This presentation, which is part of a broader research, will focus firstly on the image of Friday- as element of erotic possession, as domestic eros, in the hypostasis of Crusoe’s wife. To assume the lack of relationships of erotic nature on the island, through the view of the appearance of the women only at the beginning and at the end of the novel, means to ignore Friday’s presence and exclude the possibility of an intimate relationship between the couple master/submissive, more specifically between Friday and Crusoe. Friday represents the most obvious social and feminine element in the center of this novel”, dr. Melissa K. Downes, Clarion University, *Reading «Crusoe» and rewriting the erotic: Robinson Crusoe, Friday and erotic possession*.