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Mircea Eliade: Preamble to the Hermeneutics of Reception. The Transposition of Eliade’s Literary Works into other Artistic Languages. A Short History

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Mircea Eliade: Preamble to the Hermeneutics of Reception. The Transposition of Eliade's Literary Works into other Artistic Languages. A Short History

Cristina SCARLAT ¹

Abstract:

The problems of Spectacle starting from and towards Mircea Eliade are highly challenging. The achievements in the field of dramatization and cinema starting from his literary and academic work are numerous. By this paper we intend to offer an image illustrating the phenomenon encountered almost all over the world.

Keywords:

literature, Spectacle, dramatization, film version, telefilm, lyrical work, TV documentary

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As a complex semiotic universe, the world of Mircea Eliade's texts represents a continuous provocation, an invitation not only to reading but especially to re-reading. This article brings out the diverse reading *grids* through which Mircea Eliade's works have been approached on almost all meridians of the world, and are additional proofs of their timeliness and universality. We considered the topic of transposition of Eliade's texts in other artistic languages as opportune because there are no synthetic, enlightening materials in Romania or abroad that illustrate this aspect which we deem important for the completion of Mircea Eliade's portrait as a universal creator and citizen.

Starting from literature as a form of imagination and re-ordering into an autonomous semiotic system of the writer's and his characters' interior worlds and, then, the connections – equivalences and distances established between it and the systems generated through the transposition of (his) literature, especially in other art-languages such as the cinematographic, dramatic, televisual, lyrical, plastic etc., we suggest another way of approach – reading the writer's work from other angles. From the hidden world of the spectacle (dramatic performance), the connections established between the author, work, reader, viewer, actor, director, composer, the offers for interpretation proposed by the text and work based on it (film, play, lyrical work etc.), we return to Eliade through Eliade. All these approaches represent unitary semiotic systems making a real contribution to Eliade's work as a whole.

Such an approach of systematization offers a synthetic vision of the phenomenon of transpositions of Eliade's works into various semiotic codes. Starting from these, we have a large palette of possible interpretations to analyse the qualities of Eliade's text from the perspective of the hermeneutics of reception, the intercultural dimension of the text and its reception, the problematic of this reception, the advantages and/or disadvantages of such transpositions and their relation with Eliade's work as a whole starting from the geo-cultural context in which the transposition was made etc.²

² Those that have been published in the press on the occasion of some theatrical or cinematographic event based on texts by Mircea Eliade, were mostly simple schematic presentations of them without a pertinent analysis of transpositions. Exceptions: Grid Modorcea's analyses from *Dicționarul cinematografic al literaturii române*, 2nd ed., Tibo, Bucharest, 2004; Ștefan Oprea, *Scriitorii și filmul – o perspectivă cinematografică asupra*

During one ample discussion with Professor Mac Linscott Ricketts³, Mircea Eliade's⁴ American bibliographer, we have also approached the issue of transposing Eliade's texts published in French or English (such as *Maitreyi* or *Noaptea de Sânziene* novels) into feature films or television films. We discussed with professor Mac Linscott Ricketts the clear differences of an author's reception in another language and culture from the original one.

Starting from the information offered in this short history, we may then approach the issue of Eliade's relationship with his own work and the relation of those approaching it from diverse semiotic perspectives by underlining a paradox, namely that texts explicitly treating aspects focused on the world of the Spectacle, Acting, the viewer-actor-part relationship etc. (that the author approached in a number of contexts) do not appear in the "top chart" of representations (for example *Uniforme de general*, *În curte la Dionis*, *Nouăsprezece trandafiri*). On the other hand, other texts (*Maitreyi*, *Domnișoara Christina*, *La Țigănci*) where such topics are not approached or which apparently would not be suitable for a film version or dramatic transposition benefit from several versions or approaches in different languages within diverse cultural areas. Starting from this paradox, we may follow, through a research approach, the impact of these transpositions on the already-mentioned phenomenon of receiving the writer Mircea Eliade. Through the film versions made after translations from Romanian into other languages we may "X-ray" the intercultural dimension of the writer and their work at the same time.⁵ In an article⁶, we offered an evaluation of Nicolas

literaturii române, Timpul, Iași, 2004; Mugur Arvunescu, *La Țigănci...cu Popescu*, Semne, Bucharest, 2003.

²Prof. Mac Linscott Ricketts is the "mirror image" of Prof. Mircea Handoca from the viewpoint of the preoccupations related to Eliade, and the author of a vast monograph *Mircea Eliade. The Romanian Roots*, New York, Columbia University Press, 1988, 2 volumes, that was translated into Romanian in 2004 and published by Criterion Publishing, Bucharest, by Virginia Stănescu and Mihaela Gligor.

³ Cristina Scarlat, "O viziune americană asupra lui Mircea Eliade: profesorul, savantul, scriitorul, prietenul. Convorbire cu prof. Mac Linscott Ricketts, U.S.A.," in the volume *Mircea Eliade, hermenutica spectacolului, I, Convorbiri*, Timpul, Iași, 2008, pp. 27-46.

⁵We give as an example *Maitreyi* novel, published in Romanian in 1933 at "Cultura Națională" Publishing house. It was translated into French in 1950 by Allain Guillerrou under the title *La nuit bengali*, at "Gallimard" Publishing House, a version after which director Nicolas Klotz made two versions in 1986: a telefilm in three parts,

Klotz's film, a film version of *Maitreyi* novel from the critical-analytical perspective and then an objective analysis for the correct inclusion into the problem related to the interculturality of Eliade's work. The French text of a Romanian writer, the team of French, American and Indian actors, the shootings in India, the issues related to Maitreyi herself which caused trouble to the film-maker team during shootings, the changes that were made in the text for objective or cultural reasons – all are combined into a mixture impairing the originality of the text, its message and the story itself. From the viewpoint of fidelity in relation with the text, the case of this transposition is not a singular one.

In an interview published in 2006 in *Viața românească*, at Gabriel Stănescu's question about what else we should do concerning Eliade's work, professor Mircea Handoca mentioned, among other things, that it is necessary to “represent film versions, adaptations and musical works (Romanian and foreign) rooted in Eliade's texts.”⁷ This is exactly what we are trying to do by this approach.

broadcast by ARTE programme on May 13th, 20th and 27th 1995 and a version for the cinema, *The Bengal Night*. It is interesting to see – and this text is not the only one generating such trouble – the relationship between a literary text, its transpositions into other artistic languages, the impact on the work of the text author as a whole and the return by re-reading through such a synthetic approach to the author himself and his literature. The re-reading or the plural, synthetic and edifying reading will help us find out new meanings of the source text. See the article signed by Marie-Noëlle Tranchant, “Nicolas Klotz a tourné La nuit Bengali. Frank Capra aux Indes. Un cinéaste est né: il a des idées, des exigences et d' illustres modèles” in «Le Figaro», August 23rd 1988.

⁶Cristina Scarlat, “Romanul Maitreyi transpus în limbaj cinematografic,” in *Caietele Mircea Eliade*, Grafnet, Oradea, no. 5/2006.

⁷“Nu sunt partizanul unei receptări apologetice a lui Mircea Eliade – interview with professor Mircea Handoca, made by Gabriel Stănescu,” in *Viața Românească*, no. 4-5 / April-May 2006.

Mircea Eliade – a dramatic author

Less known in this hypostasis, Eliade is the author of four plays published in a volume in 1996 thanks to Mircea Handoca's efforts⁸. Though most of them were unfinished, all these texts benefited from different transpositions.

Ifigenia – a three-act play written in 1940; in Eliade's vision it is a modern tragedy. It was staged by Ion Şahighian at the National Theatre of Bucharest. Its premiere took place on February 12th 1941 in the Comedia Hall of this theatre.

In January 1982, the same play enjoyed a new version directed by Ion Cojar on the stage of the same National Theatre.

In 1989, the play also had a radio version adapted by Maria Spalas and directed by Cristian Munteanu. The premiere took place on June 8th and it was revived almost every year.⁹

2007 – Bastion Theatre awarded the 2nd prize to Ion Manu Troupe – Otopeni for its performance of *Ifigenia*, directed by Marian Ghenea, and the prize for the best actress in a secondary role to Adriana Alexandra Tătaru for Clytemnestra's part, in the same production.

1241 – A play written in Lisbon in 1944; an unfinished dramatic attempt in which the author recreates an episode from the Romanian history (the resistance to the Tartars' invasion of 1241).

2007 – Radio version, an adaptation by Domnica Tundrea. Premiere: March 9th on the channel Radio România Cultural.¹⁰

⁸Mircea Eliade, *Coloana nesfârşită. Teatru*, Minerva, Bucharest, 1996; edition and foreword by Mircea Handoca.

⁹ Georgeta Răboj, Dan Oprina, Monica Patriciu, Magda Duţu, Domnica Ţundrea-Gheorghiu, Vasile Manta – *Teatrul naţional radiofonic*, 2nd volume, (1973-1993), Casa Radio, Bucharest, 1998, pp.186-187.

¹⁰„1241”- published in “Caiete de dor”, no. 4, 1951; republished in *Revista de istorie și teorie literară*, no. 4, 1985.

Oameni și pietre (1943)

It was written concomitantly with *Traité d'histoire des religions* and “derives” from the 6th chapter of this work – “Sacred stones and epiphanies, signs and shapes”¹¹.

The main aspects of the text are the theme of disguising the sacred into the profane and the labyrinth theme.

2007 – The premiere of this play, an adaptation by Cezarina Udrescu¹², took place on Radio România Cultural ///on March 11th at 7 p.m.

Coloana nesfârșită (1970)

The second of the four plays is dedicated to Ionel Perlea¹³. In a diary note of May 16th 1970, Eliade mentioned: “From the very beginning I wanted my lead character to be the column. Everything should happen around it, because of it and for it.”¹⁴

It was staged in April 1980 at Botoșani Theatre and directed by Mihai Velcescu, but fragments of this play had already been presented (in English) in the spring of 1978 (...) between April 12th and 14th – when Norman Girardot from the University of Nôtre Dame organized a colloquium – “Mircea Eliade or *Coincidentia Oppositorum*,” in Miles Coiner’s staging¹⁵.

Between August 21st–27th, 1983, in the programme of the 18th World Congress of Philosophy from Montreal, the same play was presented in French and philosopher André Mercier played the part of Brâncuși.

1981 – A radio drama adapted by Alma Grecu and directed by Titel Constantinescu. Premiere’s date was March 9th and it was revived in 1982, 1986, 2007.

2006 - José Antonio Hernández García finished translating *Coloana ...* into Spanish, with the expectation it would be performed in

¹¹ Mircea Handoca, “Preambul la o piesă inedită”: (*Oameni și pietre*), in *Revista de istorie și teorie literară*, no. 4, 1985, pp. 84-87.

¹²Mircea Eliade, *Oameni și pietre*, in *Revista de istorie și teorie literară*, no. 4, 1985.

¹³Mircea Eliade, *Coloana nesfârșită*, in *Secolul XX*, no. 10-12, 1976. Perlea was a prominent orchestral leader and Eliade’s brother-in-law.

¹⁴Mircea Handoca, “Jurnalul inedit al lui Mircea Eliade”, in *Caietele Mircea Eliade*, no. 3, 2005, Grafnet, Oradea, p. 63.

¹⁵Mircea Handoca, *Mircea Eliade, câteva ipostaze ale unei personalități proteice*, Minerva, Bucharest, 1992.

his radio version in Mexico. (Information supplied by Joacquin Garrigós in correspondence).

May 23rd 2009 – Teatro Cinema «Il nuovo» and Telluris Associati presented the play «La Collona Infinita» directed by Letteria Giuffrè Pagano. The lead role – Brâncuși – was acted by Tazio Torini. The translation of the text from Romanian was made by Horia Corneliu Cicortaș who says:

“The staging of the play about Brâncuși belongs to my wife, Letteria Giuffrè Pagano, who, after having read the play’s Italian text translated by me in order to publish M.E.’s theatre in Italy (...), had the idea of staging it. She comes from the genuine artistic class – visual arts (painting, video) and theatre, unlike me who has a theoretical formation (...). Thus, she adapted the play for a single character, the Tuscan actor Tazio Torini - Brâncuși, in a pseudo-dialogue where one may also find performance elements specific to the contemporary experimental theatre.”¹⁶

Projected Dramas

1931 - *Comedia morții* – “a fantastic play”.¹⁷

1937 – *Ciuma* – a drama whose action takes place in ruler Caragea’s time¹⁸.

1946 - *Aventura spirituală* – comic plus fantastic, a project initially entitled “Eurydice”. In *Nouăsprezece trandafiri*, the character Anghel Dumitru Pandele appears as the author of the two-act tragedy *Orfeu și Eurydice*.

[Note to Cristina: These are the same play. The manuscript was found by me among Eliade’s papers at the U. of Chicago Library. I have translated it and it will be published in the USA later this year.]

1962 - *Cum poți rămîne polinezian* – taking place in the time of reviewing the materials about the Polynesian religions of the “Treaty...”.¹⁹

¹⁶Information offered by Mr. Horia Corneliu Cicortaș on July 6th 2010, in the correspondence occasioned by this event.

¹⁷ Mircea Eliade, *Șantier*, Cugetarea, Bucharest, 1935, p. 245.

¹⁸Mircea Streinu writes about this project in *Buna Vestire*, 1st year (1937), no. 176, September 28th, p. 2. Apud Mircea Handoca, “Luminile rampei” in *Pro Mircea Eliade*, Dacia, p. 62.

¹⁹Eliade made reference to these projects that remained in this stage in *Jurnal*, 1 (Humanitas, Bucharest, 1991) on October 3rd, 16th, 30th, 31st 1946, November 3rd, 6th,

The fragments of *Noaptea de Sânziene: Priveghiul* novel, “a Romanian myth about a wake or death watch,” signed by character Ciru Partenie, *Time is Money* – “an extraordinary play with only one character, Time, and maybe fifty secondary characters, the people”, *Întoarcerea la Stalingrad* – “a modern myth in five acts” and *Schimbarea la față* – “a pure drama just like Shakespeare used to write”²⁰ are also included in the category of *projects*. Their author is character Dan Bibicescu (a drama theorist, scenographer, director, and interpreter-actor, an *alter ego* of Eliade).

Novels

Domnișoara Christina – published in 1936 at Cultura Națională Publishing House.

1971 – “The University of Chicago Library” possesses a film project of director Radu Gabrea, “La deuxième mort de Mademoiselle Christina”, the script for a feature film. The French version: Marlène Jarlegan. Copyright: Radu Gabrea represented by Milos-Film / Freddy Landry, Meudon – Les Verrières, Switzerland. In his argument for the film project, the director says: « Le réalisateur se propose de faire un film poétique en révélant un mythe avec tout le respect dû à ce mythe. Toute autre tentative serait facile ou vulgaire.»²¹

1992 – A TV film directed by Viorel Sergovici that was awarded in 1992 four UNITER prizes by the Association of Romanian Television Professionals for the electronic editing, scenography, the image of a fiction film made by video technique and the best fiction film²².

1994 – A two-act lyrical drama; composer: Șerban Nichifor. Direction: Marina Emandi Tiron. Scenography: Dumitru Popescu.

10th, 12th 1946 (*Aventura...*), February 18th 1962 - *Cum poți rămîne polinezian*, pp. 90, 93-95, 204.

²⁰Mircea Handoca, “Luminile rampei”, in *Pro Mircea Eliade*, Dacia, Cluj, 2000, pp. 41-85. Quotations extracted from: Mircea Eliade, *Noaptea de Sânziene*, Univers enciclopedic, Bucharest, 1998.

²¹ Material and information supplied by professor Mac Linscott Ricketts, USA

²²Septimiu Sărățeanu, *Premiile UNITER pentru cel mai bun spectacol de televiziune*, in *Monitorul*, Iași, Wednesday, April 14th 1993, no. 86 (543).

Choreography: Ștefan Gheorghe. Premiere: June 22, at Romanian Opera House from Timișoara.²³

2001 – On February 10, on the stage of Real Theatre from Madrid took place the premiere of the opera *La señorita Cristina*, an opera in three acts and ten scenes. Composer: Luis de Pablo. Musical director: José Ramón Encinar. Scenography: Francisco Nieva. Choreography: Pedro Berdäyes. Photo: Javier del Real.^{24,25}

2006 - Humanitas-multimedia Publishing House offers the same text in audio book format read by actor Ion Caramitru.

2005 – There is a version directed by Dumitriana Condurache and staged in the galleries of Pogor House of Iași, “an exquisite theatrical performance” (Ștefan Oprea)²⁶, with a single character, Christina. It is a concentrated version of the text out of which the author selected chapters 14 and 15.

2006 – The French director of Chilean origin Raoul Ruiz wants to start the shootings after *Domnișoara Christina*²⁷ in Romania.

2007 - Domino Film / L’Autre Rivage are working on the film *Demoiselle* after the same novel²⁸ directed by Adrian Istria d’Elner

²³Cristina Scarlat, “Mircea Eliade pe scenele lumii”, a dialogue with composer Șerban Nichifor, in *Origini*, no. 4-5/2005, p. 39.

²⁴Information taken over from the libretto of the opera *La señorita Cristina*, Teatro Real, Madrid, *Fundación del Teatro Lírico, [2001], 150 Aniversario Temporada 2000-2010*.

²⁵More references in: Cristina Scarlat, *Mircea Eliade, Luis de Pablo și Domnișoara Christina pe scenele lumii*, in *Poesis*, no. 3-4-5/March-April-May 2005, pp.102-105.

²⁶Ștefan Oprea, *Căruța lui Thespis*, Opera Magna, Iași, 2005, p. 223.

²⁷Loredana Georgescu, *Raoul Ruiz ecranizează romanul Domnișoara Christina de Eliade* - source: “Curierul Național”, no. 4631/Saturday, May 13th 2006.

²⁸Cristina Corciovescu, *Perspective 2009-2010 pentru cinematografia românească*, in *Revista HBO*, November 2007: “The CNC project contest, spring to autumn edition 2007, has just ended. Looking at the results, we may see what we are going to watch in 2009 and even 2010. (...)”. We find out what happened to “Adrian Istrățescu Lener’s case (a Romanian director living in Paris, whose film dates back from 1989) who won the CNC contest several years ago with a film version after *Domnișoara Cristina* by Mircea Eliade. The tensions between the director and producer led to the interruption of the film and returning the money to CNC. Since the law does not forbid submitting the same script for how many times one wants, Istrățescu is one of the winners of this year with *Domnișoara Cristina* by Mircea Eliade, but with another producer. Let’s hope this time he will make the film, otherwise he took the place of someone more determined to work than him. The law still has many unfair aspects, but we should not comment on them because the entire HBO magazine would not be enough to exhaust them.”

In the same chapter of transpositions we mention *Domnișoara Christina* which also inspired the painter Dimitrie Gavrilean of Iași in the homonymous painting (oil on canvas), a painting that was donated by Horia Stelian Juncu to the Museum of Romanian Literature from Iași.²⁹ It also appeared as an illustration on the front cover 1 of *Dacia Literară* magazine, no. 42 (3/2001).

Maitreyi -1933, was published by Cultura Națională Publishing House; a diary-novel written during the author's studies in India.

1986 – the French director Nicolas Klotz films the novel after Alain Guillerrou's translation (1950 - Gallimard Publishing House) - *La nuit Bengali*, in two versions: a telefilm in three parts broadcast by ARTE programme on May 13th, 20th and 27th 1995, featuring Hugh Grant and Suprya Pathak (for the TV version the character's voices do not belong to the leading actors) – and a version for the cinema – “The Bengal Night”³⁰.

1991 – A radio drama, a dramatization by Rodica Suci Stroeșcu, direction: Leonard Popovici; premiere date: September 27th, with revivals in the next years 1992, 1994, 1997, 2007.³¹

2008 – On February 14th, on the State Theatre stage from Oradea took place the premiere of the homonymous play directed by Chris Simion. “Iosif Vulcan” troupe presented a performance about which the director says that he wanted it as a result of his Indian experience.³²

2003 - Cornel Ungureanu says in “Despre regi, saltimbanci și maimuțe”³³:

²⁹Information provided by Lucian Vasiliu, a museographer at “N. Gane” Memorial House, Iași.

³⁰Cristina Scarlat, *Romanul Maitreyi...*, idem.

³¹Georgeta Răboj, Dan Oprina, Monica Patriciu, Magda Duțu, Domnica Țundrea-Gheorghiu, Vasile Manta - *Teatrul...*, p. 186.

³²<http://www.cariereonline.ro/articol/maitreyi-de-chris-simion>.

³³Cornel Ungureanu, *Despre regi, saltimbanci și maimuțe. Cu secțiuni din romanul document Marylyn Monroe, Palimpsest*, Bucharest, 2008, p. 45. The diarist continues: “On October 11th at about noon, they dropped by my editorial office. It was a rainy day and he was too tall to fit under Carla's little umbrella. I gave him a glass of plum brandy and he drank two glasses, then he took out from his bag a volume with Eliade's autograph. It was the fifth edition of *Maitreyi* that he had bought from Lugoj and he carried it with him in his trips. In 1957 he met Mircea Eliade who gave him his autograph: *To Mister Marton Schwarz, a Romanian just like me sheltered by America, Mircea Eliade*. In Romania, his name was Marton Schwarz. He kept his name in Budapest and Vienna, too. At

“A second-rate director, Nikolas Klotz, has recently come into possession of the filming rights of Mircea Eliade’s famous novel, Maitreyi. In the relatively few and rather unenthusiastic comments, I can read that the shootings in India triggered a huge scandal due to the impure relationship between Maitreyi and a foreigner. The actress would have been afraid of threats and she would have played badly due to them. If this had been a memorable film, I would have been very happy. By destroying the cinematographic version, Nicolas Klotz dispossessed us from a Romanian myth. I dreadfully think how a mere nobody would hurry to direct Domnișoara Christina or Șarpele... We may lose them if we do not hurry or if we fail to understand this capital which is our literature. Despite the idea that each literary work has its own time, we believe that there is a time of literary works and an emergency for their turning to good use (...)”

Noaptea de Sânziene – appeared in August 1955 in the French translation of Alain Guillerrou, under the title *Forêt interdite*, at Gallimard Publishing House.

1993 – July 13th, the premiere of the radio drama directed by Titel Constantinescu, an adaptation by Elena Ene. Title: “Teșirea din labirint”.³⁴

1999 – On the stage of the summer theatre from Baia Mare they presented the play based on the text by the same title.³⁵

Hollywood he had to choose the name JJ Fitzcarraldo – that is how he signs his films. He asked Eliade if he allowed him to make a film after that novel; Eliade hesitated and then refused. The film might be embarrassing for this woman living in India and who has become famous now. When he wrote this book he did not think that his writing – his fiction – would go beyond the Romanian borders. Now, when Mircea Eliade is dead, maybe it would not be such a bad idea to revive him with a film about Maitreyi. Not a film reproducing the book, because it would cost a lot, said JJ. Just a film that would show a long love scene in the library between the scholar-narrator and the maiden. They would make love among papyruses, they would get wrapped into them, the papyruses would be spotted with blood and they would go to the bathroom and clean themselves with incunabula, with written pages, hieroglyphs, cuneiforms, then they would make love among famous literary works that would open up by themselves, afterwards among Sade’s and Sacher Masoch’s works... I am not interested, I answered him quickly, in Dasgupta’s library they could not possibly find papyruses, so much the less Sade’s works. Probably J.J. Fitzcarraldo agreed immediately, but this is the way we could make Mircea Eliade a successful writer.” – idem, pp. 46-47.

³⁴Georgeta Răboj, Dan Oprina, Monica Patriciu, Magda Dușu, Domnica Țundrea-Gheorghiu, Vasile Manta – *Teatrul...*, idem.

³⁵Idem. http://ro.wikipedia.org/wiki/Utilizator:Marcel_top.

Șarpele - 1937, S. Ciornei National Publishing House.

1996 – A television film directed by Viorel Sergovici. Script: Adriana Rogovski and Viorel Sergovici. The film was awarded *Dionysos* trophy at UNITER Galas for television theatre -1996.³⁶

Composer Șerban Nichifor has another play by Eliade³⁷ in “stand-by”.

1998 – On the stage of the Dramatic Theatre from Baia Mare they presented the play after the homonymous text directed by Anton Tauf.³⁸

Romanul adolescentului miop – one of Eliade’s works written in his early youth; selections from it appeared sporadically in magazines in the 1920s. The volume was published in 1988.³⁹

– It was adapted for the stage by Ion Manoliu and directed by Diane Iliescu; it was performed at George Bacovia Municipal Theatre in Bacău, during the 2007-2008 season.⁴⁰

2009 – At the European Year of Creativeness and Innovation, the Romanian Cultural Institute, Lisbon, presented on April 21st 2009 a theatrical-dancing performance created and acted by Romulus Neagu and Graeme Pulleyn *A partir do adolescente míope*. On the institute’s site we may read: “The two artists met on the stage so as to create a play where theatre interweaves with dancing. Everything starts from the universe of books and relived adolescence, after having read the literary work *Romanul unui adolescent miop*.”⁴¹

Novels and Short stories

Pe Strada Mântuleasa – begun in August 1955 at Täsch, Switzerland in 1959, laid aside for more than eight years and resumed in

³⁶See Cristina Scarlat, *Viorel Sergovici și Șarpele lui Mircea Eliade*, in *Nord Literar*, no. 4 (59), April 2008, p. 12.

³⁷Cristina Scarlat, *Mircea Eliade pe scenele lumii*, a dialogue with composer Șerban Nichifor, in *Origini*, no. 4-5 /2005, p. 39.

³⁸http://ro.wikipedia.org/wiki/Utilizator:Marcel_top.

³⁹*Mircea Eliade, Romanul adolescentului miop, Supliment al revistei Manuscriptum*, Bucharest, 1988. Text established by Adrian Bota, afterward by Mircea Handoca.

⁴⁰<http://www.artactmagazine.ro/program-1-30-noiembrie-2010-teatrul-municipal-bacovia,-bacau.html>.

⁴¹<http://www.icr.ro/lisabona/evenimente-5/a-partir-do-adolescente-m-ope.html>.

Chicago in the autumn of 1967, it was published in 1968 at Paris, in *Caietele Inorogului*.⁴²

1981- It was played at Viena, Berlin and London in the stage version of Pavel Kohout.⁴³

1992 – A radio drama adapted by Doina Papp and directed by Titel Constantinescu. premiered: March 24. Revivals in 1992, 1993, 1997, 2007.⁴⁴

1996 - Dan Pița's feature film *Eu sunt Adam!*... starts from Mircea Eliade's fiction works including *Pe Strada Mântuleasa*⁴⁵.

Dayan – written in December 1979 – January 1980 at Palm Beach, Florida.⁴⁶

1995 – The television film *Mesagerul*, a film version of *Dayan* short story directed by Constantin Dicu. The film was awarded the UNITER prize for the best television performance.⁴⁷

Uniforme de general – written in December 1971, Chicago, New York;⁴⁸

1996 - Teleplay broadcast by TVR on November 11th. Director: Constantin Dicu.⁴⁹

1996 – Director Dan Pița's feature film *Eu sunt Adam!*... starts from this text by Mircea Eliade.⁵⁰

Tinerete fără de tinerețe – written in Paris, in November-December 1976.⁵¹

⁴²Mircea Eliade, "Pe strada Mântuleasa", in *Integrala prozei fantastice. Pe strada Mântuleasa*, 2nd vol.; edition and afterword by Eugen Simion, Moldova, Iași, 1994, p.183.

⁴³Mircea Handoca, "Cu Mircea Eliade la Paris" in *Convorbiri cu și despre Mircea Eliade*, Humanitas, Bucharest, 1998, p. 331.

⁴⁴Georgeta Răboj, Dan Oprina, Monica Patriciu, Magda Duțu, Domnica Țundrea-Gheorghiu, Vasile Manta, *Teatrul...*, idem.

⁴⁵See: Cristina Scarlat, *Dan Pița și Mircea Eliade față în față*, in *Convorbiri literare*, no.11/1996, p. 24.

⁴⁶ Mircea Eliade, "Dayan", in *Integrala...*, idem, 3rd vol., p. 300.

⁴⁷Cristina Scarlat, *Un nou tele-play după Mircea Eliade*, in *Convorbiri literare*, no. 2/1997, p. 29.

⁴⁸Mircea Eliade, "Uniforme de general", in *Integrala...*, idem, 2nd vol., p.311.

⁴⁹Cristina Scarlat, "Un nou tele-play după Mircea Eliade," in *Convorbiri literare*, no. 2/1997, p. 29.

⁵⁰See also Cristina Scarlat, *Dan Pița și Mircea Eliade față în față*, in *Convorbiri literare*, no.11/1996, p. 24.

2005-2006 – the American director Francis Ford Coppola started the shootings in Romania for the feature film “Youth without Youth” after Eliade’s text in Ricketts’ translation.

2007- November 20: world launching at the Film Festival from Rome.⁵²

La țigănci – a short story written in June 1959 at Paris.⁵³

1986 – “Arșița” literary work written by Nicolae Brânduș. It was presented in the Radio television studios and considered by the specialized critiques as the big event of the season.⁵⁴

1988 – The same text enjoys of another version by writer Fred Popovici. It was a piece of work that the author denied. It was entitled: “...G...” It was succinctly (if at all) mentioned on author’s blogs:

“...G...”: “(based on a short story by Mircea Eliade)/ 1987 - 1988.

Note: It is the synthesis of different compositional and technical procedures used in several previous works. The aim of the score is to adjust their procedures to an inconvenient literary subject, in which the fantastic plays an important role”.⁵⁵

1993 – The play was staged on the stage of “Odeon” Theatre of Bucharest and directed by Aslexander Hausvater.⁵⁶

1996 - Dan Pița’s film *Eu sunt Adam!...* sets off from this short story, too.

1997 – The premiere of *Cazul Gavrilescu* play directed by Gelu Colceag at Nottara Theatre.

2007 - Bastion Theatre awarded the 1st prize to Catharsis Troupe – Bucharest for the performance *La țigănci* directed by Doina Șandrea, the prize for scenography and choreography to the same Doina Șandrea.

⁵¹Mircea Eliade, „Tinerete fără tinerețe”, in *Integrala...*, idem, 3rd vol., p.120.

⁵²See also Cristina Scarlat, “Francis Ford Coppola and Mircea Eliade, an exceptional tandem – a view from Romania”, in *Philologica Jassyensia*, 4th year, No. 2 (8), Alfa, Iași, pp. 207-216, 2008 or Cristina Scarlat, *Francis Ford Coppola și Mircea Eliade, un tandem de excepție*, in *Origini*, no. 6-7-8, 2008, pp. 74-78.

⁵³Mircea Eliade, „La țigănci”, in *Integrala...*, idem, 2nd vol., p. 38.

⁵⁴Cristina Scarlat, “Mircea Eliade pe scenele lumii, a dialogue with composer Nicolae Brânduș,” in *Nord literar*, no. 1/January 2005, p. 8.

⁵⁵<http://cimec.ro/Muzica/Pers/PopoviciENG.htm#TOP>.

⁵⁶ Cristina Scarlat, *Mircea Eliade, Alexander Hausvater și profesorul Gavrilescu pe scenele lumii sau hermeneutica spectacolului*, in *Poesis*, no. 3-4-5 /March-April-May 2005, pp. 106-110.

2008 - *Mandala* Dance Company from Sf. Gheorghe made a danced performance starting from Eliade's text directed by Aimen Klimmeron, "an audacious approach (...) to discover the meanings of Mircea Eliade's text by resorting to the force of expression of the contemporary dance."^{57,58}

Other transpositions

In the interval December 21st 1995 - February 17th 1996, TVR broadcast in *Universuri paralele* programme a series of films directed by Dan Paul Ionescu and inspired from Eliade's fiction work: *Necunoscutul* (after the short story *Ivan*), *Nu sunt nebun!* (after *12.000 de capete de vite*), *Miracol?* (after *O fotografie veche de paisprezece ani* – "the most conventional text left by Eliade"⁵⁹) and *Amnezie* (in two parts) (from the short story *Les trois grâces*)⁶⁰.

⁵⁷http://www.comunicatemia.ro/detalii_comunicat.php?id=13977.

⁵⁸Varia. Title: "Sylvia și Dj Rynno au filmat videoclipul ultimului lor hit, *Stereo*." Shootings lasted for fourteen hours (!) and "they were made in a 19th century mansion. The video clip is highly exciting since it presents Silvyia in the role of a matron surrounded by women-dancers satisfying all her lust. DJ Rynno is a client who came to satisfy his lust (...), but the story he had imagined before took another turn. He fell asleep and got robbed by the beautiful girls in the mansion. The video clip director was Ciprian Florea, a former member of Bliss band (...)." The video clip may be watched at the address <http://www.showbiz.ro/muzica/6144432-sylvia-a-ajuns-matroana>. Much noise, much colour – costumes, setting, makeup – vulgarity. It is a commercial video clip. Only in the soundtrack we may find several anamorphic inserts reminding us of the overlapping of the mythic and real levels where Gavrilescu wandered. These are sounds reminding us of the soundtrack of F. Coppola's film *Youth without Youth* made by Osvaldo Gojilov – abruptly distorted cembalo sounds and then a return to the main melodic line, but nothing of Eliade's text.

⁵⁹Dr. Constantin Necula in a dialogue with Nun Ecaterina (Monica Fermo) and Romeo Petrașciuc, in *Ostrovul – acolo unde se termină filmul...*, Agnos, Sibiu, 2007, pp. 8-9, says that "...on this side of the Christian-Orthodox filmography, I have been waiting for years to watch a film that may be worth watching it. Of course, we have Tarkowski, we may see here and there glimpses of Orthodoxy in certain films. There is even one film version (...), a television play of Mircea Eliade's short story [*O fotografie veche de 14 ani*] considered to be the most conventional text written by Eliade (as Father Nicolae from Rohia, the spiritual mentor of some many generations of theologians, said)"

⁶⁰See Cristina Scarlat, "Receptarea cinematografică a prozei fantastice a lui Mircea Eliade în viziunea regizorală a lui Dan Paul Ionescu," in *Caietele Mircea Eliade*, Grafnet, Oradea, no. 4/2005, pp. 117- 146.

2006 – On the stage of “Vasile Alecsandri” National Theatre of Iași, on December 7th there took place the premiere of *Steaua fără...Mihail Sebastian* by Dumitru Crudu and directed by Ion Sapdaru. Among the play’s characters – about which the authors says that it is not a simple dramatization of Sebastian’s diary, but an independent text;”⁶¹ one character is Mircea Eliade in a somewhat debatable role, namely that of a member of the Iron Guard.

The same text of Dumitru Crudu enjoyed of a radio version directed by Gavril Cadariu and registered by Radio Târgu Mureș in 2006.⁶²

Varia: Mircea Eliade, in jazz and Afro-Brazilian rhythms, traditional Indian dance...⁶³

1984 – Mircea Handoca mentions that on December 9th

“The American Academy of Religion (...) celebrated Mircea Eliade’s seventy-fifth birthday (...). On this occasion, the composer Frank Burch Brown, from the Polytechnic Institute of the University of Virginia, dedicated the quartet for piano, violin and oboes, *Ritual Compass to Mircea Eliade*”.⁶⁴

1996 – The Italian composer Aldo Brizzi published the album *L’épreuve du labyrinthe*, Afro-Brazilian rhythms inspired from Eliade’s homonymous autobiographical volume.⁶⁵ This volume was based on two extensive periods of “conversations” (interviews) with C.-H. Rocquet.

1998 - Composer Șerban Nichifor signed the piano sonata *Isola di Euthanasius*, inspired from Eliade’s scientific theories related to the

⁶¹Dumitru Crudu, „Nota autorului” in vol. *Steaua fără...Mihail Sebastian*, Cartea Românească, 2006, p. 6.

⁶²The radio version may be purchased on CD together with the volume *Steaua...*, *idem*. In the radio version, Eliade obviously appears as a character.

⁶³Another aspect in the approach of Mircea Eliade’s literary work that we are just mentioning – we consider that it may not make the object of a consistent approach even in a material focusing on the transposition issues – is the “staging” of the texts pupils study in high school – among them there are *La țigănci* and *Maitreyi* – acted by amateur troupes; these manifestations may be considered only as an attempt to didactically illustrate a studied text. On the Internet sites (especially on youtube programmes) one may watch fragments registered during such manifestations.

⁶⁴Mircea Handoca, *Mircea Eliade. O biografie ilustrată*, Dacia, Cluj-Napoca, 2004, p. 26.

⁶⁵Cristina Scarlat, “Mircea Eliade, Aldo Brizzi și o încercare a labirintului mai puțin reușită,” in *Nord literar*, no. 11-12, November-December 2005, p. 6.

“aquatic cosmogonies” and “lithic kratophanies” presented in the 5th and 6th chapters of *Tratatul de Istoria religiilor*.⁶⁶

1999 - Harry Tavitian and *Orient express* band launched the album *Axis Mundi*, ethno-jazz rhythms inspired from and dedicated to Eliade (the third track on the album is entitled *To Mircea Eliade*).⁶⁷

2009 – Andrei Oișteanu says that on October 9th at New Delhi:

“In the Indian ambassador’s garden, during a party thrown for the Romanian delegation to the congress⁶⁸, we watched an Indian traditional dancing and musical performance entitled Secretul doctorului Honigberger (the short story was recited in English during the performance). The woman dancer and choreographer – Anca Anghelina – was a young Romanian woman who studied dancing in India. The musicians were Iranian young men playing Indian instruments (sitar etc.)”⁶⁹

⁶⁶Cristina Scarlat, *Mircea Eliade pe scenele lumii*, a dialogue with Șerban Nichifor, idem.

⁶⁷Cristina Scarlat, “Mircea Eliade-Harry Tavitian sau între etno-jazz și axis mundi”, in *Poesis*, no. 10-12, 2006, pp.110-111.

⁶⁸We made reference to the *International Seminar on History of Religions to mark the Centenary of Mircea Eliade (1907-1986)*, October 8-10, 2007, New Delhi, India.

⁶⁹Information supplied by Andrei Oișteanu, correspondence, November 16th 2008.

TV shows, exhibitions and TV documentaries dedicated to Mircea Eliade's life and literary work. Varia⁷⁰

1994 - *Mircea Eliade*, a documentary broadcast by TVR. Director: Cătălina Fernoagă.⁷¹

1994 - *Destine paralele*, a TVR documentary directed by Erich Nussbaum.⁷²

1985 - *Mircea Eliade et la redécouverte du sacré*, directed by Paul Barbăneagră, coproduction FR3-Cluny Télé Films.⁷³

1987 - Vartan Arachelian presents on TVR an interview with Christinel Eliade.⁷⁴

⁷⁰Mircea Ciobanu, an editor within the Department for Documentaries Patrimony and Archives – TVR., on June 11th 2010 gave us details (including technical ones) regarding other materials existing in T.V.R. archives:

***1. *Uniforme de general*, teleplay, scripted and directed by Constantin Dicu, 11.11.1996, time 90:48". Literary advisor: Mihaela Macovei, beta support.

2. *Mircea Handoca despre Mircea Eliade* – an unprocessed material of an interview with Mircea Handoca, date 15.01.1990, U-Matic support, time 9'10 the short story, *Dayan*, scripted and directed by Constantin Dicu, 96'49". Literary advisor: Mihaela Burda, beta support.

4. *Aventura sunetelor*, episode 40 – the credits of *Șarpele* film. Topic: Adrian Enescu – the credits of *Șarpele* film, film version by Adriana Rogovschi and Viorel Sergovici, after Mircea Eliade's homonymous short story, 04.12.2004. Literary advisor: Adriana Rogovschi, approx. time 5', beta support.

5. *Confluente - Ierburile de sub cruce* essay is presented during the show starting from a text by Mircea Eliade about sacredness of plants growing beneath the Cross, Time 40:00". Literary advisor: Cristina Andrei, beta support.

6. *Ochiul Magic* – 3rd topic, *Pe urmele lui Eliade*. Producer: Cristina Țilică, 06.12.2004. Reporter: Cristina Țilică, beta support, approx. time 15'.

7. *Salonul literar - Mircea Handoca despre Mircea Eliade și opera sa*. 16 mm film support, 29.01.1970, 15:30

8. *Șarpele*, after the short story of same name, 14.02.1994, 71:52. Literary advisor: Viorel Sergovici, beta support.

9. *Istoria literaturii române: Mircea Eliade*, 01.08.2008, time 8 min. Literary advisor: Lucia Constantinescu, beta support.

⁷¹Information received from Rodica Pavel, a documentarian, Multimedia Archive Service – Romanian Television Company, Bucharest; arhiva.multimedia@tvr.ro.

⁷²Idem.

⁷³See the volume *Arhitectură și geografie sacră. Mircea Eliade și redescoperirea sacrului. Filme realizate de Paul Barbăneagră*, Polirom, Iași, 2000; text translation and adaptation: Mihaela Cristea and Marcel Tolcea; foreword and glossary by Marcel Tolcea.

1997 - TVR - *Eliade și Maitreyi: dragoste sau foc de paie*, a television film in three episodes, producer: Adelina Patrichi.⁷⁵

1991 – The Romanian Ministry of Education orders Sahia studios to make a didactic film - *Mircea Eliade*, and it was made by a team consisting in Mircea Handoca, Pericle Martinesu and Arșavir Acterian. The film “is (...) in the didactic material storehouse and it has never been shown in schools”.⁷⁶

1992 – The German television also orders a *Mircea Eliade* documentary that is made by the team of producers Dan Petroi (Munich) and Dan Jelescu (Chicago): *Mircea Eliade and the New Tower of Babel*⁷⁷ (*Mircea Eliade: His Name, His Destiny*, English title). This one has never been broadcast either.⁷⁸

2005 - TVR1 broadcast the documentary *Pe urmele lui Eliade*, producer: Iuliana Marciuc; the documentary was awarded *Opera Omnia* prize of APTR on its 15th edition, 2005.⁷⁹

2005 - In the show *Înapoi la argument* on December 8th, Horia Roman Patapievici conducted an exciting interview with Sorin Alexandrescu about Eliade’s⁸⁰ *Jurnalul portughez*.

⁷⁴A piece of information received from Stelian Pleșoiu, Chicago. On the list of shown and documentaries received from Rodica Pavel, it is not mentioned whether this documentary might still exist in T.V.R. archives.

⁷⁵Cristina Scarlat, “În India, pe urmele lui Maitreyi și ale lui Mircea Eliade”, a dialogue with Adelina Patrichi, in volume *Mircea Eliade. Hermeneutica spectacolului, I, Convorbiri*, Timpul, Iași, 2008, pp. 221-247.

⁷⁶Mircea Handoca, *Din nou despre Mircea Eliade*, in *România literară*, no. 2/January 21-27, 2004.

⁷⁷ This is the title appearing in the contract signed by the two producers with the German television on July 9th 1992. No. 001 P. 03. Photocopy offered by Dan Petroi.

⁷⁴See Cristina Scarlat, “*Mircea Eliade: His Name, His Destiny* – un film de excepție”, in *Verso*, 2nd year, no. 25, November 1-15, 2007, pp.12-13.

⁷⁹<http://agenda.liternet.ro/articol/1816/Redactia-LiterNet/Premiile-Asociatiei-Profesionistilor-de-Televiziune-din-Romania-la-cea-de-a-15-a-editie.html>. Stelian Pleșoiu is the one who, during the interview taken by Iuliana Marciuc, reveals information about Eliade’s family. “The documentary *Pe urmele lui Eliade*, whose protagonist I was, was made by TVR Internațional in 2003, in Chicago. Of course, a film may be just a guide and a supplementary piece of information for the audience seeking knowledge and truth. We may say very many things about Eliade’s private life to those who read him, studied him, and especially to those who blasphemed him and keep on doing so and to those who keep on slandering him”- he said in an interview taken by Gabriel Stănescu-http://www.centrul-cultural-pitesti.ro/index.php?option=com_content&task=view&id=998&Itemid=112.

⁸⁰<http://www2.tvr.ro/inapoilaargument/editii.php>.

2006 – The television of Timișoara broadcast on May 10th a *Spiritual Dialogue* about *Mircea Eliade și spiritul vremii*; guest: Grația Benga.⁸¹

2006 - Professor Mircea Handoca is invited by producer Monica Tănase (Antena 1 Channel) to a *Cafea la nisip* evoking Eliade.⁸²

2006 – In TVR campaign on Thursday, October 28th [?], *Mari Români*, presented a documentary on Mircea Eliade, directed by Andrei Moroșanu.⁸³

2007 - *Apocalipsa după Eliade* – a multimedia performance presented in Piata Revoluției from Bucharest on December 15th within the Radio-România Cultural Days. It was directed by Cezarina Udrescu, based on an idea of Sorin Alexandrescu inspired from the volumes *Jurnalul portughez* by Mircea Eliade⁸⁴ and *Mircea Eliade, dinspre Portugalia* by Sorin Alexandrescu.⁸⁵

2007 – The Romanian Cultural Institute of Madrid held an exhibition dedicated to Mircea Eliade, entitled *Diario – Mircea Eliade – ensayo* (*Diary - Mircea Eliade - essay*) of the Romanian painter Romeo Niram, opened between December 18th 2007 and January 16th 2008. It was publicized in these words.

“By following the rules of a literary essay, the paintings from the cycle Diario - Mircea Eliade - ensayo will be exposed in a certain order like the pages of a book forming a unitary pictorial construction. Thus, every painting is a continuation of the previous one and one may “read” on the canvasses from left to right, in the reverse order of European reading, some of the most important aspects of Mircea Eliade’s life: the journey to India and the encounter with Maitreyi, the period between 1941-1945 spent in Lisbon together with his wife Nina, his admiration of Dostoyevsky, the influence of Nae Ionescu, the profound understanding of the Portuguese cultural universe marked by the presence of painter Lima de Freitas and poet Fernando Pessoa, until the

⁸¹Source: Mircea Handoca.

⁸²Ibidem.

⁸³See Cristina Scarlat, “Mircea Eliade printre Marii Români”, in *Nord Literar*, 6th year, no.1 (56), January 2008, p.10.

⁸⁴Mircea Eliade, *Jurnalul portughez*, Humanitas, Bucharest; foreword and edition by Sorin Alexandrescu, introductory studies, footnotes and translations by Sorin Alexandrescu, Florin Țurcanu, Mihai Zamfir, translations from Portuguese and name glossary by Mihai Zamfir; 2006.

⁸⁵Sorin Alexandrescu, *Mircea Eliade, dinspre Portugalia*, Humanitas, Bucharest, 2006.

American period in Chicago, and the writer's last photographic portrait ever known."⁸⁶

2007 – Within the activities dedicated to Eliade centenary at “Ștefan cel Mare” University of Suceava, professor Sabina Fînaru staged a group of texts from Eliade’s novels, that she presented at the University of Suceava and the one of Chernovtsy.⁸⁷

2009 – “Humanitas multimedia” Publishing House offers the public Eliade’s *Jurnal* (1945 – 1946), in audio book version, read by actor Marcel Iureș.

2010 – In volume *Șantier 2. Un itinerar în cântarea lui Mircea Eliade*, Cornel Ungureanu recalls (on April 7th 2007) the year 1968 when, “in his quality of a literary consultant for the *Matei Millo* Theatre at Timișoara”, he received from director Aurel Manea the proposal to dramatize the novel *Maitreyi* whose script he undertook to write within one week. But the project never took shape.⁸⁸ On May 5th 2000 he came back: “If not *Maitreyi* which is a difficult and complicated performance (...), maybe a long monolog (...) starting from texts such as *Soliloquii*, *Oceanografie*, *Fragmentarium*... Or maybe *Șantier*...”⁸⁹

Instead of conclusions

Of course things do not stop here. Many of Eliade’s texts explicitly treat his theories related to the art of performance, acting, aspects of the character-actor-viewer relationship, the role and functions of the Spectacle that we have already mentioned and that may be easily turned into a dramatic or cinematographic language. We are still waiting for a dramatic or cinematographic staging of *Nouăsprezece trandafiri*, of short stories *Adio!*, *Incognito la Buchenwald*, *În curte la Dionis* – and moreover, staging that might illustrate coherently and convincingly Eliade’s conceptions in this field. That is why our material might be a possible suggestion for the directors, composers and all those who

⁸⁶<http://www.artline.ro/Expozitie-Romeo-Niram-dedicata-lui-Mircea-Eliade-17466-1-n.html>.

⁸⁷Information supplied by professor Sabina Fînaru.

⁸⁸Cornel Ungureanu, *Șantier 2. Un itinerar în cântarea lui Mircea Eliade*, Cartea Românească, Bucharest, 2010, p.7.

⁸⁹Ibidem, p.117.

would like and have the opportunity to transpose texts by Mircea Eliade into the language of their own “craftsmanship”, since they could highlight, in their turn, the intercultural dimension of Mircea Eliade’s literary work and especially its reception by his audience, so as to finally know *Eliade through Eliade*, as Sabina Fânaru put it in her monograph.

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