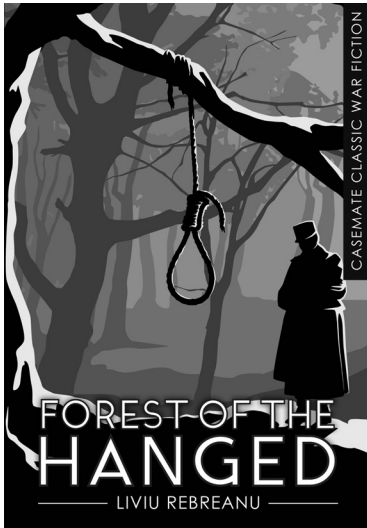


Love in and out of Uniform

Forest of the Hanged by Liviu Rebreanu

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LIVIU REBREANU, *Forest of the Hanged*
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Eros or the Force of a Non-manifest Theme

APOSTOL BOLOGA starts fighting in the First World War as a volunteer and ends up as a deserter. In the beginning, a woman he does not love pushes him to enlist; in the end, the woman he loves cannot stop him from embracing death. Meanwhile, he wears the uniform of the Austro-Hungarian Empire close to his body but not so close to his heart, as it changes gradually from a fetish to prisoner's clothes that he takes off only before his execution, when he is stripped of his rank and dressed as a civilian.

One cannot question Marta's role as *primum movens* in the Romanian soldier's career under a foreign flag. Neither can one question the essential and paradoxical part that Ilona plays in his decision to accept death without resistance. This shows that both women are more than circumstantial interventions in Apostol's military life, since they engage him more than actu-

ally revealed by the austere poetics of this Doric novel in which the impersonal narrator's democratic perspective gives the characters the opportunity to express their interiority, but never cedes control of them. The result is not a psychological novel like *The Last Night of Love, the First Night of War* by Camil Petrescu, but one of moral conscience, as Nicolae Manolescu said, a novel in which the superindividuality, the World, is held responsible by the individual and blamed for their failure.¹ It is a novel in which the core problematics, i.e. the drama of a Romanian forced to fight against his own people, seems to cast off eros as an adjunct whose only role is to help in shaping a character or configure a classic theme like "love in wartime."

A number of notable critics who have analyzed the writer's work have brought the theme of the eros back to its well-deserved position. Liviu Malița sees in eros the generic theme in Rebreanu's works, since his novels could make up "a secret Book of Love whose clear geometric representation can be seen only in relation to the whole and in which every case is a specific facet of the unique model."² Ion Simuț demonstrates that Rebreanu's paradox is "a kind of realism with a distinctive appearance of consistency in reflecting social existence . . . , subtly undermined by the spiritual havens of the eros."³ As far as the myth of the eternal couple is concerned, the above mentioned critic identifies it as Rebreanu's *personal myth* that engages the writer's idealist-religious view, placing love—always sensual in its manifestations—on very high positions, where it comes in conjunction with death.⁴ Dan Mănuță underlines the idea that in Rebreanu's novels, like in Camil Petrescu's, "the erotic experience sums up the experience of self-knowledge,"⁵ each novel having, symbolically, two parts: "although the first may not be 'the voice of the land,' the second is most certainly 'the voice of love,' the former anticipating or even motivating the latter."⁶

What I intend to demonstrate in this paper is that in *Forest of the Hanged* the eros, albeit a non-manifest theme, is nevertheless quite significant; it feeds, with the strength and regularity of an underground water spring, the main discourse, that of self-enlightenment. At the same time, it accurately gives the measure of the character's moral evolution, more exactly it shows how close or distant he is from his "inner truth." "Love" and "War" are not combined by chance or as a consequence of the burdensome life–death oppositions, like in the classical literature on this theme (of which at least several 20th-century examples are worth giving: Hemingway, *A Farewell to Arms*, *For Whom the Bell Tolls*, Erich Maria Remarque, *A Time to Love and a Time to Die*, Erich Knight, *This Above All*); they are the public and private manifestations of the moral-psychic stages experienced by the main character.

The Uniform and the Hat

THE FIRST instance when Apostol takes a stand on the war reveals his male pride offended by a very common female opinion according to which an officer, especially a fighting one, is the symbol of pure manliness. His shallow fiancée Marta, who cannot see beyond obvious and generally accepted ideas, challenges him to become more active—until then, Apostol had “believed that the best thing would be to ignore the war as something abnormal”⁸—by merely expressing her admiration for a lieutenant in the Imperial Light Infantry. This is an example of how an officer was perceived in those times: he danced well, he behaved courteously toward women and, most importantly, he automatically adopted a heroic pose before fighting in a war. Apostol falls victim of social conformity and pride-driven eros. His mother and Archpriest Groza convince him that he is in no way indebted to a state that has dissolved their country and, until circumstances changed, self-blame should be replaced by restraint. But Apostol has no obligations under military law and is a freethinker thanks to his philosophical training, so Marta’s admiring sigh is all he needs to change all of a sudden. He sees his erotic duty, i.e., the rivalry triggered by That Other Fellow’s presence, as part of his abstract and therefore debatable generic duty stipulated in the paternal will; this duty becomes a test not only of his manhood, but also of the consistency of his own being:

“Everybody is joining up...” said Marta.

In her eyes, in her voice, Apostol caught a strange tremor. Marta was thinking of ‘that other fellow.’ They talked for about an hour, and all the time Apostol saw that his fiancée was like a stranger to him, yet he knew that by a single gesture it was in his power to win her whole heart. For an hour he hesitated and then, as he was going, he looked deep into her eyes and said firmly:

“The day after tomorrow I am joining up.”

Marta smiled incredulously. But the next minute her cheeks flushed, her eyes flashed with pride and with a passionate gesture she ran into his arms and kissed him on the lips. And in that kiss Apostol realised the fullness of his success.

The history of the character’s moral adventure starts with this gesture of outdated chivalry that revives an ancient topos: to conquer one’s lover once and for all through heroic deeds. Yet Rebreanu’s hero, unlike Don Quixote, the model of the topos, does not believe in such deeds. In the modernist adventure of the novel, which contests the idea of a deeply rooted individual,⁹ the triggered event will not close the circle by paying homage to the beloved one, but it will project the hero into the dizzying whirl of a bildungsroman¹⁰ at whose end no convention survives.

Once self-pride has been activated, all that is left is to nourish it, so that the character can convince himself that his decision has been worth taking. The perception of the war as “the true source of life and the most effective means of selection” becomes central to Apostol’s outlook on life, and the soldier-like image with its plethora of representations becomes his new identity: “He felt proud and happy in his spruce gunner’s uniform, and he saluted smartly all the officers he met, deeply convinced that in doing this he was also doing his duty to his country.” Erotically he also feels content, even radically changed, since until now his timid and reserved behavior had sabotaged his relationships with women, with Marta especially: “The uniform and the war had woken him up and done away with his bashfulness. Three days after he had put on military clothes he had conquered a sentimental little cashier-girl, had sworn to be faithful to her forever, and then had forgotten her in the arms of another. Wherever Fate led him ephemeral love affairs were thrust on him. And he accepted them as they came, without choosing, almost hurriedly, as if he wished to make up for lost time.”

In Apostol’s case, the erotic behavior, recognized as one of the most sensitive means of revealing the self, does not differ in any way from the exterior (social, political, military etc.) behavior. The character constantly needs his exteriority—some “clothes” or a conception of life (in one place the two are confirmed by comparison), i.e. a cover calling for a certain kind of contents. In this manner, the problem of his highly hesitating nature is solved by a decision that is “borrowed, but not by means of direct experience,”¹¹ a decision that the character, driven by his pride, assumes as his own. The problematic machismo is made manifest by the uniform, just as the ambiguous and emasculating conception of life, inherited from the father, is called upon to choose one single direction. The essential dilemmatic individual does not belong to the category of heroes—who are monolithic, unsympathetic and non-analytical. Bologa had been doomed to experience the split between mind and heart at an early age, when his self was far from being completely formed. The operators causing this split can be ignored in times of peace, but they become vocal during a fratricidal war: the childhood marked by the mother’s mysticism and unconditional love versus the positivism and harshness of an atheist father who manifests his feelings only when his son rises to meet his expectations; the father’s piece of advice that seems especially formulated to ruin the son’s inner consistency, invoking values that are impossible to reconcile (“duty” and the conscience of being Romanian, the people’s esteem—what people?—and self-esteem, the harmony between thought, words and deeds); the father’s sudden death that ruins a system of Christian beliefs and pushes the son towards atheism and the evolutionary shift from the world of the Mother to that of his Father; and finally, Buda and Parva, the two villages with their very different views of the state.

Subjected to so many centrifugal forces, Apostol is rigged to explode, responding to the first challenge that seems to promise a sense of direction. And this challenge comes from pride-driven love. At this point, Apostol is in no way different from Julien Sorel, the calculated seducer who sees in making Madame de Rénal surrender to him a test of his own self: “I owe it to myself to be her lover.” On the other hand, the first challenge of the character borrows something from the quixotic scenario of the “artificial,” theoretical eros involving the image of a fictional lover (based on the same incongruity between appearance and reality), as well as the ambition to see in “the lady after one’s own heart” the entity before whom the hero must humbly kneel—in this case, against his innermost beliefs. Manifested in a double direction, the pride-driven love between a Don Quixote and an Emma validates only the individuals’ exteriority, the social compatibility between two beings who spiritually have nothing in common, and lasts only as long as the ritual that engenders it. Marta, the “image” that Apostol duly carries in his medallion, only appears before his eyes at times of spiritual satisfaction, times that require him, ritually and mechanically, to check in her eyes his own image, in which he has invested his own life. When Marta breaks the ritual despite the fact that Apostol has nourished the projection of her own self as an officer’s lover, he breaks their engagement. This happens only a short time after his *amour-propre* aroused his feelings of guilt and erotic duty (“He loved her and must love her only”). The fact that the “triangular situation”¹² that made him join the army re-occurs when they meet again on his first day of leave confirms the shortness of *l’amour-vanité* that Apostol finally understands as a parody of love. The role of the community voice should also be added here: the community in Parva Village facilitates the repetitive manifestation of *l’amour-propre*, of perceiving his self as exteriority under the twofold duty of the military oath and the conjugal pact, while the other geographical space, Lunca Village, a border area unconnected to the character’s personal history, allows him to be himself and projects him toward his own self with amazing speed. Between these two landmarks, the masks and the “protective walls” of the architecture of the social self fall down one by one, until Apostol ends up contemplating himself—the one in “the hidden places of his heart.”

Pride-driven love, said Stendhal, is a form of mimesis, the desire to possess an object that is valuable in the others’ eyes. Associated with this is the social mimesis that for Bologna is the embodiment of the confused paternal principle. Nicolae Manolescu remarks that the great issue of Rebreanu’s character is that he cannot live “authentically”: “It is the same incapacity to discern the genuine needs of his soul or mind and to distinguish them from the circumstantial pressure or the burdens of a duty that is rooted not in his conscience, but in collective prejudice.”¹³

In the same manner, I believe that in Bologa's case one can speak of a special type of Bovarism, typically manifested as self-mystifying, in which the deviation from the self comes not so much from the desire to see oneself differently,¹⁴ but to be as the others—a community or a certain nationality—want one to be. In all cases, such a desire is unconsciously felt as repressing the reality of one's ego, although consciously assumed as “one's own.” Yet the irony of Bologa's destiny, as well as the irony of any conformist individual, will be the terrible feeling of alienation.

The Bovarism of the initial couple appears like an encounter of two fictitious elements: Marta's illusion of the “brave fiancé” and his illusion of a faithful fiancée. The character's whole inner evolution can be regarded as a gradual decrease of the Bovaristic pressure performed by replacing the environment- and circumstance-shaped suggestion with their natural disposition. The novels starts with the moment when the Bovaristic apparatus, a product of “ready-made ideas,” is short-circuited by the nationalist impulses awakened from the outside (Svoboda's defying look before the execution, Klapka's accounts about the “forest of the hanged,” then Boteanu, persecuted for his nationalism). Such impulses resonate in Apostol's hereditary nature. From now on, until the dramatic acceptance of his own death, the Bovaristic index, namely, the alternation between the imagined and the real, between the projection of the self and its fixed nature, will tend towards zero, and the concrete response of this alternation will be the gradual abandonment of fetishes: the uniform of the Austro-Hungarian Empire and the decorations on the one hand, and the engagement ring and Marta's lock of hair in his medallion, on the other. Giorgio Agamben says that the fetish, a way to substitute an absent reality with an object, reveals a state of “essential ambiguity,” “a conflict between perception of reality that moves” the subject “to renounce his phantasm, and the counterdesire that moves him to renounce his perception.”¹⁵ It is a sign of repression, that kind of repression “which exercises itself on objects and fixes the norms of their use.”¹⁶

What matters is to recognize in these “user's instructions” for the above-mentioned objects the symptom of a fracture of the ego that Agamben speaks about, an ego between negation and affirmation, between “empty” and “full,” between the physical and the metaphysical, an ego for which the mystical super-investment in a symbolic object reveals the minimal rational investment in the reality is symbolizes.

Consequently, the indicator of the renunciation of fetishes and implicitly the reunification of the ego will be the disappearance of the symbolizing function of the legitimizing objects. For the avid supporter of the national cause, Ilona's Hungarian costume will have both an aesthetic and an erotic dimension: “She was all dressed up. On her head she had tied a grass-green kerchief, her bosom

was caught tightly in a red velvet bodice. . . . Then his eyes fell on her breasts, which seemed ready to burst the velvet bodice which oppressed them. The blood flew to his face. He caught her hand and whispered with such ardour that the girl shielded her face: 'Ilona! I shall wait for you after church.'"

The final image of *Apostol* is that of a man who takes off his "animal skin clothes," those of the sin of knowledge, and goes back to quasi-nudity, to the "graceful clothes" and the anonymous attire,¹⁷ the shirt and the grey coat offered by the mayor. Taking off the uniform, which becomes a ritual like the sacrament of baptism, recalls the imaginary scenario of being freed/saved from a "dolls' house" in which Rebreanu's hero, like Ibsen's character, has lived like a puppet: "Perhaps now . . . all he had to do was to put his hand on the door handle and to go away... far away... to live. Perhaps the sentinel was no longer there either. Perhaps outside Ilona and Klapka and Boteanu were waiting for him."

The last piece of civilian garb, the hat—an object with recognized social significance—is too large for *Apostol*, covering his eyes. Before the end, he throws it in the pit with a symbolic gesture, as if throwing away his whole destiny: his life in the war of nations was too hard a task for a man. It was a burden caused by the impossibility of achieving a fair legitimization of one's self. In the dense religious symbolism of the novel, the clothes are, repeatedly, the clue of moral conscience. The military uniform, worn first with pride, then with embarrassment and without the decorations, expresses, like the sacerdotal garb, a symbolic relationship with the profound reality.¹⁸ Rebreanu is very coherent in this aspect too, as the history of *Apostol*'s clothes overlaps the history of his inner evolution: the innocent child dressed in new clothes, who has the revelation of seeing God, becomes a man in anonymous clothes, awaiting a regenerating death and regaining his paradisiacal condition.

A recurrent expression of the successive "conceptions of life," the garment is the social interface behind which the character hides his fragile and indecisive interiority. *Apostol* tells Klapka when he tries to persuade him not to defect to the Russians: "Do you think I found it easy to shed my past like a dirty garment and to stay naked, exposed to the storm? Do you think that I did not try to make myself believe that I was dressed, even after I had felt the lashing of the cold wind and rain? Now no one in the world can make me throw away my new and warm garments and make me go back to shiver in my discarded rags."

Correlated with the symbolism of the clothes, the metaphor for "becoming wild" (Ilona—"my little wild dove" or *Apostol*, who, after returning from his leave, tells Marta that he has grown wild) alludes to the natural man. Bologa provides an apology of the naturally kind man tainted by civilization, who is still unaware that to have an identity without a mask is only possible in death.

Breaking the “Connections”

REBREANU’S SPECIFIC method of reverse symmetry is also applied in the plane of the eros: while the pride-driven eros is a project-love, a sum of compatibilities acknowledged by the community, passion-driven love is spontaneous and socially counterproductive: Ilona is Hungarian, uneducated (“uncivilized”) and poor. The significant difference lies in the reverse ratio between the adjacent values and the intrinsic value of the feeling, which explains the different rhythms of these kinds of love: Marta is under the unchangeable and abstract sign of waiting, an “icon” kept deep inside the heart, an absence substituted by a fetish, while Ilona is perceived as an absolutely necessary presence without additional significance (“All he longed for now was to hear that voice again, and he racked his brain trying to find some question which would make her speak”). “As Rebreanu describes it, conjugal love is nothing but a strategic operation carried out successfully, while extramarital love, occurring under the sign of seduction, is fatally synonymous to desertion,” writes Corina Ciocârlie about the struggle and the clash between sexes in the novel.¹⁹

As the passionate Apostol and Ilona are no longer merely involved, but take steps to be legally together, all “decent” people, from Klapka and Boteanu to Petre and Vidor the gravedigger, are taken by surprise. The only one who denies this misalliance is the new Apostol, who lives under the sign of the Heart. He is determined to become engaged legally, as he was when he wanted to marry Marta, but this time his determination has the power of a revelation—the one he had in Parva, when his soul rediscovered God and indiscriminating love. Perceiving his love for a woman as a manifestation of individualism, Apostol problematizes its relationship with the generic, all-encompassing love, the cosmic love, the love of God: “He knew that this love drew him away from all his creeds and aspirations, and yet he felt that without it his heart would perish and life itself would lose its purpose and the world be turned into a wilderness.”

The apparent contradiction is resolved by Rebreanu’s Platon Karataev, the apologist for plain life, Father Boteanu—the most faithful embodiment of Apostol’s final stage of evolution, in whose life Apostol can see how individual and generic love coexist in harmony, how eros can become *agapé*. His words recall Dante’s voice, reminding one that one can know God by loving a woman: “My heart embraces in the same love both God and the companion of my life and the mother of my children! By means of true love the coalescent souls approach nearer to the throne of the Almighty.”

Through the evolution of Apostol’s love for Ilona from the passionate to the spiritualized stage, the novel anticipates the forms of transcendence of the

eros in *Adam and Eve* (1925). Rebreanu's eternal couple involves the sacrificial woman who can be repudiated within the human order, but who agrees to lose her soul mate in the name of their communion, which transcends it. In the alchemy of sacrifice/love of *Forest of the Hanged*, the Mary Magdalene model is completed by Beatrice, the soul's woman-guide. Like Dante's beloved, through her mere but intense presence, the sacrificial woman—"ready to follow him anywhere, even to the front," ready to risk her life while guiding him through the labyrinth of desertion—helps him find his true ego beyond nationalist partisan-ships. Identified with absolute love ("You cannot imagine what it means to have a wife who loves you really, even to sacrificing herself endlessly," says Boteanu), the sacrificial woman, with her spiritualized love, is the complete woman, indeterminate like the archetype. Ilona is "indeterminate" because her essence is perceived by suspending all conjectural aspects; she becomes "an interior character," a replica of the man²⁰ whom she, in turn, projects into the metaphysical. In this respect, the novel provides a larger number of suggestions, such as the lovers' encounter in the "pool of light" in the middle of the room or the love scene that overlaps Thanatos and Eros, as it occurs on Good Friday. Two other metaphysical lovers, Kesarion Breb and Empress Maria in Mihail Sadoveanu's novel *The Golden Bough* (1933), communicate their connection from beyond the "entity that is called a body," through the rays of the Evening Star. The light, an indicator of the phases of a centripetal movement from the many "places" of the world to the "hidden places" in Apostol's heart, will keep growing in intensity until it becomes, in the scene of the character's death, revival-death, pure "heavenly brightness," like in the last circle of Dante's Paradise.

The mythical-religious structure of *Forest of the Hanged* lays the stress on the framework of a human, not a heroic, adventure of a man who is both fragile and strong and lives by hiding his moral issues under his duty or ignoring them when he is selfishly happy ("happiness narrows one's outlook dreadfully"), until an unexpected situation forces him to take a firm stand and make a decision. Bologna was not conceived as a hero—Rebreanu said this himself—but as a common man "as weak as any other man"; and Călinescu saw in him "the psychology of the mediocre soul opposed by two attitudes imposed from the outside".²¹ This common man is raised to the status of a Christic replica by the sacrificial significance of his last days.²² Rebreanu described with great authenticity the struggle of the man who was cornered by death in the Garden of Gethsemane and on the Golgotha, but who chose to die rather than kill others. The characters' group recalls the sacrificial quartet: the Father, the Mother, the Lover, the Traitor (Varga); the symbolic framework can be enlarged: Klapka, who declares that he "washes his hands of it" but then later defends Bologna, is a Peter whose

faith is tested, and Boteanu is John, the disciple who stays with Jesus until His final moments and whom He entrusts with taking care of His mother. Perhaps the fragments that were deleted from the first version of the novel, one in which Apostol sends his mother a letter the day before his execution to reveal his soul, and one in which Ilona cries at her lover's fresh grave, would have made the reading of the novel in the Christic register too obvious, as the main character's death would have been seen from "the two Marys" perspective.

Seen from within this symbolic construct, Ilona does not represent the failure of the eros in front of death or the failure of vitality opposed to a sick, dying soul. More likely Rebreanu projected into her the force of love transgressing a "beyond" that the novel *Adam and Eve* will present with more clarity. Her devotion, reaffirmed in Bologa's last hours, has for him the value of a revelation and helps him accept the sacrifice without resistance, refusing to change his deposition and defend himself. His only reaction in front of death is that of his frightened body.

In a nationalist context, love and its facets, duty-driven love and unconditional love, always coexists with the moral issue. Marta is a consequence and Ilona is a principle in a stratified, identity-related history that illustrates the transfer of the mind-heart conflict to the erotic plane.



Notes

1. Nicolae Manolescu, *Arca lui Noe: Eseu despre romanul românesc*, 2nd ed., rev. and enl., vol. 1 (Bucharest: Eminescu, 1991), 196.
2. Liviu Malița, *Alt Rebreanu* (Cluj: Cartimpex, 2000), 214.
3. Ion Simuț, *Liviu Rebreanu și contradicțiile realismului*, 2nd ed. (Cluj-Napoca: Dacia XXI, 2010), 252.
4. *Ibid.*, 273.
5. Dan Mănuță, *Liviu Rebreanu sau lumea prezumtivului* (Iași: Tipo Moldova, 2015), 107.
6. *Ibid.*, 134.
7. See Florica Bodiștean, *Eroica și Erotica: Eseu despre imaginile feminității în eposul eroic* (Bucharest: Pro Universitaria, 2013), 202–224.
8. All the quotations are taken from Liviu Rebreanu, *Forest of the Hanged*, transl. A. V. Wise (Oxford–Philadelphia: Casemate Publishers, 2017).
9. Toma Pavel, *Gândirea romanului*, transl. Mihaela Mancaș (Bucharest: Humanitas, 2008), 371.
10. Corina Ciocârlie, *Un țărnu prea îndepărtat: Seducția frontierelor, frontierele seducției* (Bucharest: Cartea Românească, 2013), 122.

11. Malița, 36.
12. Cf. René Girard's well-known *Deceit, Desire, and the Novel: Self and Other in Literary Structure*, transl. Yvonne Freccero (Baltimore: Johns Hopkins University Press, 1965).
13. Manolescu, 194.
14. Jules de Gaultier, *Bovarismul*, transl. Ani Bobocșa (Iași: Institutul European, 1993), 10.
15. Giorgio Agamben, *Stanțe: Cuvântul și fantasma în cultura occidentală*, transl. Anamaria Gebăilă (Bucharest: Humanitas, 2015), 62–67.
16. *Ibid.*, 56.
17. For the theological implications of Adamic nudity before the original sin, nakedness and clothes made from animal skin, see Giorgio Agamben, *Nuditatea*, transl. Anamaria Gebăilă (Bucharest: Humanitas, 2014), 78–121.
18. Cf. Jean Chevalier and Alain Gheerbrant, *Dicționar de simboluri*, transl. Mihaela Slăvescu and Laurențiu Zoicaș, vol. 3 (Bucharest: Artemis, 1995), 444.
19. Ciocârlie, 122.
20. Mănuță, 116.
21. G. Călinescu, *Istoria literaturii române de la origini până în prezent*, 2nd ed., rev. and enl. (Bucharest: Minerva, 1982), 733.
22. See Malița, 28–55, who integrates the scenario of the “Thanatic eros” in *Forest of the Hanged* into a psychoanalytic interpretation of the character's evolution, following his shift from the world of the Mother to that of the Father. In the end, the Father is understood as a Spiritual Father who demands from his son a sacrifice through love.

Abstract

Love in and out of Uniform: *Forest of the Hanged* by Liviu Rebreanu

The study investigates the main character of the novel *Forest of the Hanged* (1922) by Liviu Rebreanu on the basis of the erotic theme which, although not manifest throughout the narrative construction, is nonetheless quite significant. The eros “feeds” the main discourse of self-enlightenment; at the same time, it is a highly accurate indicator of Apostol Bologa's inner struggle. The central point of the novel, social mimesis and authenticity, co-exists with the representation of the two forms of eros—pride-driven eros and passionate-spiritualised eros. The adventure of the character's conscience, from the pressure exercised by exterior circumstances to the balance he maintains with its own nature, can be read, despite Rebreanu's austere style, in the entire history of Apostol's clothes/disguise, until the ultimate “Adamic nudity” of the man who regains his paradisiacal condition.

Keywords

moral problematics, pride-driven eros, passionate-spiritualised eros, significance of clothing, Christic scenario