

**“1 DECEMBRIE 1918” OF ALBA IULIA
THE FACULTY OF HISTORY AND PHILOLOGY
DOCTORAL SCHOOL OF PHILOLOGY**

ABSTRACT

Scientific coordinator:

PhD Professor ION BUZAȘI

PhD Candidate :

CLAUDIA-ALINA COROIU (CORCHEȘ)

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2021

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PASSAGE RITES IN VIDRA, A VILLAGE ON ARIEȘUL MIC VALLEY

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PhD Professor ION BUZAȘI

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CLAUDIA-ALINA COROIU (CORCHEȘ)

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ABSTRACT

Our PhD thesis follows the rhythm of passage from a village on the Ariesul Mic Valley, Vidra, from the way they manifested themselves in the past times, to the contemporary stage, with their changes and reorganizations.

Conceived as a monographic-like work based on sociological technique, in our thesis we focused on social unit, with little type references, as Ovidiu Barlea discussed in *Method of the folklore research*¹. The survey we have used, which is specific to the sociological method, must fill certain gaps in the geographical map of the Apuseni Mountains, which we believe is happening, because such approaches in the Vidra commune area are, according to our knowledge, quite few. We wanted through our work to make additions to ethnographic research undertaken in the area many years ago, about 60, and to track changes in the elements being watched, their contamination by the city and, possibly, the change of people's mentality in terms of driving moons through the country to sell their products. The change is caused by civilization, namely the emergence of roads, electricity, stores where they can be supplied with immediate consumption goods, etc. the research of the socio-economic conditions of an area is important because these, the way of life, the conditions specific to a certain area and to a certain historical period, actually generate, folkloric creation.

As a result, before we presented the concept of the Vidra inhabitants and the people of the Apuseni Mountains, in general, of birth, wedding and funeral, we wanted to give some information about the geographical area within which the Vidra commune falls, and we operated some general country considerations, a part of the legend and historical glory.

We stopped on some dates related to the name of the country Țara Moșilor, we met numerous explanations, but we consider the most pertinent one to be the one offered by C.N. Botan, in his extensive study called *Țara Moșilor. Studiu de geografie regională*². The 'country' has designated a specific territory of the oldest times, even if some names have either disappeared or have been kept or replaced by others, such as the Țara Moșilor, Țara Hategului, Țara Vrancei, etc. Țara Moșilor has certain special features, firstly, it is not a depressive space, but to a small extent, it is located "in the middle of mountain space. The country of Mutons is well defined and geographically individualized and can be,

¹ Ovidiu Birlea, *Metoda de cercetare a folclorului*, editori: Avram Cristea și Jan Nicolae, Alba Iulia, Editura Reîntregirea, 2007, p. 9

unreservedly, called with this calling, because of the rich toponymical and ethnographic valences (by which it individualizes itself), as well as the many similarities with the other countries /.../ Presenting a functional geographical entity integrated with the territory of Romania'³.

Further on, we considered it necessary to have a spatial delimitation of Țara Moșilor, with its location within the Apuseni Mountains, and then, in the next subchapters, to return to Vidra, the subject of our research. Thus, we have discovered numerous studies about the Apuseni Mountains and the country of Moons, the most important research, in our opinion, is that of Teofil Francu and George Candrea⁴, who have tried to delimit the country of Moons since 1888, as the central area of the Apuseni Mountains, Starting from a linguistic feature, namely the rothacism, resemblance the language of the mots to that of the Istrian Peninsula, where the Romanian-Istrian community live⁵.

As a geographical area often visited by researchers, the Apuseni Mountains have been written numerous different and quite heterogeneous works, ranging from relevant scientific studies to sentimental or occasional writings, some not often, through the exaggerations expressed, disadvantaging Țara Moșilor. About their content we discussed extensively in the first chapter of our thesis, noting that many authors have written more or less inspired about the country of Moons, in scientific studies, tourist guides, in geographies, monographs, small encyclopaedias, etc., addressing in their books the social-historical, political, historical, ethnography and folklore problems of the country of Moons, or they dealt with the literature or popular art of the place. Some of them, wishing to delineate the Apuseni Mountains territorially, or to establish the trades practiced in the area, are often confused, with few of them who properly identify the space occupied by the land of the mountains of the Apuseni Mountains, and establish with sufficient precision the centres, The villages and communes that make up the country of Moons.

Using criteria such as self-identification, the specificity of economic activities, ethnography, social-historical conditionalities, the density of rural settlements or the

² Cristian Nicolae Boțan, *Țara Moșilor. Studiu de geografie regională*, Cluj-Napoca, Presa universitară Clujeană, 2010.

³ *Ibidem*.

⁴ Teofil Frâncu, George Candrea, *Românii din Munții Apuseni (Moșii). Scriere etnografică cu 10 ilustrații în fotografie*, București, Tipografia modernă Gr. Luis, strada Academiei, 24, 1888.

⁵ Ion Rusu Abrudeanu, plecând de la cercetarea celor doi autori, precizează că rotacismul este specific doar câtorva comune de pe Arieșul Mare și Arieșul Mic, mai sus de Câmpeni (Ion Rusu Abrudeanu, Cap. XV, *Originea moșilor*, în *Moșii. Calvarul unui popor eroic, dar nedreptățit. Studiu istorico-politic (cu numeroase ilustrațiuni în text)*, ediția a II-a, adnotată și îngrijită de Vasile Tutula și Ioan Felea, Cluj-Napoca, Editura Napoca-Star, 2007, p. 93).

geography, C.N. Botan clearly establishes, which we fully agree with, that from a geographical point of view the country of Moti is a regional system that occupies a well-defined place in the centre of the Apuseni Mountains, In the upper basin of Ariesul in Alba county. From an administrative-territorial point of view, it belongs exclusively to the Alba county, with two centres with two 'subsystems', Campeni with the forestry subsystem and Abrud with the mining subsystem, including Secătura, Scărișoara, Sohodol, Neagra, Arieșeni, Certege, Ponorel, Albac, Vidra, Bistra, Arada, Avram Iancu, Bucium, and Roșia Montană⁶. The limits, although in a wavy shape, can be well tracked on the line of the peaks in the surrounding mass of Țara Moșilor, respectively Găina, Biharia, Muntele Mare, etc.

After the space boundaries, I saw that about the country of Moons, and especially about the material state of people over time, there was a constant interest, along with the desire of the country's rulers to help the population in the terrible poverty. On this subject, I have found a lot of documents, which I have dealt with in chronological order, for a better understanding of the political and historical events that have taken place, and which have always influenced the hard life of the mots.

Therefore, special offices were set up for the economic reorganization of the country of Moti, a Government Commissariat Apuseni Mountains with the task of opening public works, setting up institutions and enterprises, more research and documentation on the ground, followed by proposals and concrete measures to improve the situation of the mots, There have been a series of visits by ministers, personalities of political and cultural life, or even the King in the Apuseni Mountains, which brought new promises, other analyses of the situation, other proposals and plans for improving people's lives. In the help of the moths, there are also a series of studies and articles in the weather press, which draw attention, for example, to the fact that the dead, who have won their historic rights over the land and forests of the Apuseni Mountains, have come to be considered as beggars. Proposals are always made in Parliament, whether agricultural, economic, health or school, but all of them remain unresolved, without any concrete answer, either because of lack of money or because of other difficulties that have prevented the enforcement of measures, with the moths remaining merely "honesty, heroism and poverty"⁷.

⁶ Vezi Cristian Nicolae Boțan, *Op. cit.*, p. 8

⁷ Traian Rus, *Aspecte privind situația economico-socială a Țării Moșilor (1918-1940)*, p. 587.7.

In this part, we also wanted to clarify the types of settlements specific to mountainous areas, as we met to Lucia Apolzan⁸, in *Carpații – tezaur de istorie. Prezentarea așezărilor risipite pe înălțimi*, where the author distinguishes three types of settlements developed in natural units, namely “a type of settlements with houses wasted on heights”⁹; a type of settlements “with houses scattered along valleys”¹⁰; or “crowded settlements in small depressions”¹¹. We found interesting information about the character of the mots as well; Ion Rusu Abrudeanu¹² dedicates a chapter in his book, *Moșii. Calvarul unui popor eroic, dar nedreptățit. Studiu istorico-politic*, the way they are, making very successful portraits. It describes the estate as having a suspect, “return” against foreigners of any kind and uncommunicative, reserved until total silence, but honest, leal, serious, integrity, “worker, poor and very religious”¹³.

The main occupations of people in the country of Moons were wood processing and mining. The wood processing carried out shrubs, shingles, circles, etc. the Mothers of Sohodol were good at building bridges, the ones of the upper and lower Vidra were good at making pubs, donations and circles, an occupation the people of Neaga, Pronel, Scarișoara, and Secatura. The Albac people were making scandals, grinds and sides, and the ones in Bistra were dealing with the slates.

With the money earned from selling recipients, moșii bought the dishes, “(maize, wheat and rye), which he loads in carts or horses, to bring the dishes to children and wives, who are waiting for him with love. The poorest are the earrings who have no fortune other than a poor horse, who load the circles and go to wander the country long and wide to unwind their merchandise, replacing it on their return with 3 or 4 sacks of cereals” .

Taking us further away from Vidra village, the first mention of the village dates back to 1595, being one of the oldest settlements in the country of Motions. The name of Vidra comes from the name of the entire depression “Țara Vidrei”, because of the fact that there have been and still live otters, underwater carnivores, called in the Roman *lutra vulgaris*.

The Vidra is a wasteful village, with houses crowded only along the valley, the rest of which are on the ribs and the plateaus, at the border. There were only the houses near the communal road and the houses around Aries. The village was composed of several centres

⁸ Lucia Apolzan, *Carpații – tezaur de istorie. Prezentarea așezărilor risipite pe înălțimi*, București, Editura Științifică și Enciclopedică, 1987.

⁹ *Ibidem*, p. 186.

¹⁰ *Ibidem*.

¹¹ *Ibidem*.

¹² Ion Rusu Abrudeanu, Cap. XVI, *Caracterul și tipul moșului, în Moșii. Calvarul unui popor eroic, dar nedreptățit. Studiu istorico-politic (cu numeroase ilustrațiuni în text)*, pp. 94-97.

called catune, “and they were themselves formed by smaller agglomerations called crunches.” People are quite isolated, without school, without a church nearby, children graze cattle and information is hard to move.

Now, on the left bank of Aries, in the village of Vidra, there is the village centre, where local administration institutions are also located. From here, the other villages that move away from Vidra up to 9-10 km.

Today, the Vidra village comprises beautiful, older and newer houses, built with modern construction materials, with a roof covering with a roof, with thermoplastic windows and coloured outside with decorative plinths. But there is old, inhabited wooden houses, too, that confess to the age of the moți settlements.

The old Vidra houses were built according to the typical area model, built on a slope, with two or “4 plans in the roof”, and trying to dominate nature. The inclined planes of the land were not a problem and were either searched for and used instead of a wall, as well as for the construction of “cellars”, in fact, large rooms used for various purposes.

A specific house in the Vidal area had one living room and a pantry, two rooms that do not communicate with each other, situated at the same level, always viewed from the front, the pantry being on the right. The kitchen was built separately and used during the summer, and the oven, “a top accessory”, had a “very specific, practical and interesting” construction.

As regards the climate, due to the geographical position of the village and the appearance of the terrain, the annual temperatures are low, and vegetation is specific to the hill and mountain regions on the banks of Aries. Coniferous and deciduous forests growing at altitudes of 800-1200 meters are very important for this area.

About the occupations of the moths in Vidra we dealt in a separate sub-chapter, their main occupation being the walking craft and the traveling trade, but they also study agriculture, cattle breeding and other activities related to the domestic industry (clothes makers, cooking, carpentry and butcher).

The wood is processed by the mots either manually or mechanically by joule. Among the hand-processed products we mention vessels, whistles, queues, etc. in addition to these products, vidras also sold “lime, fruit, resin tigers, wood coals”, a major commodity for the outpatient trade practiced by the people who lived on these snails.

¹³ *Ibidem*, p. 95.

Last but not least, the last part of this chapter devoted it to Avram Iancu, the Prince of Țara Moșilor, who was born in the Vidra from Sus “during the time of cherries”, i.e. at the end of June, beginning of July.

As for the crossings in the Vidra commune, even if kept to a lesser extent, they existed and were similar to those in the entire region of Transylvania, with some elements specific only to the country of the Mots. In carrying out our work we have used a series of questionnaires, applied on the ground, and the texts gathered show that, although altered and with the meanings lost by the passage of time and social-human evolution, the rhythm and customs of the Apuseni Mountains area have been reported since 1888 by two inimical researchers, Teofil Francu and George Candrea, their research entitled *Romanians from the Apuseni Mountains (Motii). Ethnographic writing with 10 illustrations in photography*, remaining an important milestone for both our research and future generations.

The birth rites or rituals are less marked than the wedding and funeral, but the conception and coming into the world of a child is considered a major event due to the set of beliefs and practices, especially as some of them are still practiced in the Vidra commune, even if they are now meaningless.

Although less obvious and less apparent as in other geographical areas of Transylvania, there are a number of pre-defined rites and beliefs in the Vidra commune, which concern design and task; Lymph rhythms and beliefs, which relate to the birth itself and the status of the mother and child during the retribution; And post-lymph rites and beliefs, linked to the newly born and the mother, where we meet a series of rituals that extend beyond the 6-week period of the seclusion of the woman and the child, the so-called denomination rituals that serve to individualize the child.

As Vidra was born there was a number of risks, primarily because of the isolation in which people lived and especially the women in villages. Most of the times they were bothered alone, unsupervised by anyone, rarely able to be transported to the midwife, or supervised by a skilled woman. At present, rites or habits of relief of birth are not known in this geographical area and the woman was born down on the ground.

In the six weeks from birth to baptism, there were a number of taboos for the mother, and the child had to be protected from the evil in the world, from the deeyeball and from diseases. And in the period after baptism, but also before, there are passage rites, such as cutting the umbilical cord, first clothes, and among the denomination rituals practiced in Vidra commune we remember breast, first bath, first hair, walking, etc.

Baptism, a very important Christian ritual, it is practiced in the geographical area that we researched in the church and has the role of purifying the child, introducing it into the society of which it is part as a full member.

The wedding, with all that its ritual implies, with its events before it, as well as those that follow it, is a habit in the Transylvanian area. Marriage and the establishment of a family is the most important social change, and compared to birth or death, beliefs and ritual practices related to the wedding are much more spectacular and follow well-defined scenarios. Due to the geography of the Vidra area and the general Țara Moților villages, with groups of wasted households, where people worked and met only at the great wedding celebrations, the more they were expected. Last but not least, a wedding has economic importance, consisting in the wedding received by bride, which can also be negotiated, as well as in the labour force to be brought into the house.

The preparation of the marriage begins with the selection of the pairs of brides, which were made by them, being the parents, but with care that these couples could survive the heavy living of the Apuseni Mountains. Thus, young people were trained in household affairs, were prepared for an independent life, often isolated, so that they could easily move from one state to another. Obviously, in the popular mentality, the secret marriage Union depends on the fate of man. In the Vidal area the unmarried girls are called “statues,” or “white tinted hair”, or “autumny”.

The places where the young people met were varied. Teofil Francu and George Candrea, in the volume of the Romanians in the Apuseni Mountains, speaking about the whole region, say that girls and boys in neighbouring villages are known at play and visit each other all summer, if they get friends. Knowledge among young people is also made at fairs, at play in the village, at the hour, at other weddings or parties, at the church, at the store, at grazing places, etc., other times, close relatives or parents are the ones who made them acquainted with young people, because in Vidra it was used, in the past, that the parents decide with whom their children were married, and that they should obey.

The stages specific to the period between the young and the wedding are also in Vidra the ones encountered in Transylvania, i.e. the petition, in which the girls were “required” by the boy from their parents, the request for permission of the parents to meet the girl, or to play her in the village; ‘blind week’, that is, the period when the boy announces his face that he will come with his parents to ask for her in marriage, during which time he can persuade his parents, if any, or sometimes his parents, to persuade her face, to marry or not with the petitioner; The “walk on the spot” which has more organizational nature in the villages of the

Apuseni Mountains, formulas, ritual practices or magical gestures, but is nevertheless an important moment for the future couple because the date, place of the wedding and honour is established; the engagement or “faith”, a very important religious event, but which, in the Vidra area, It is all about “blackening” young people, or “putting up days”, for a period of 8 or 12 days, when someone knew something that could have prevented the Union from doing, such as, for example, the fact that young people were relatives, it could do so.

The inhabitants of mountain villages, due to the local geography, with relatively few agricultural occupations, and due to the local occupations, were not conditioned in the choice of day or season for the organization of the event. After the date was set, the choice of musicians, who played an important role in the wedding, the presence of the quorum and the presence of the wedding parties was called “from the mouth to the mouth”. The nostrils were chosen according to the degree of kinship, on their friends or on their wealth and humanity, and were important persons, and between them and their bridegroom were very strong ties, considered as kinship, because there was no possibility of marriage between the sons of the natives and the sons of the bride later. In addition to the stars and musicians, the wedding's success is accompanied by the chef or “socăcița”, as it is called in the Vidra commune, along with its help. Of the other customs before the wedding, relatively few kept in the Apuseni Mountains, we recall the Sunday game before the wedding, when the future wedding could be announced.

Although we know that the wedding is a ritual with significant gestures and that the procession involving it has magical-religious valences, which brings it closer to the theatre show, with its origins in Greek mysteries, there are too little significance left in the Vidra area, the ritual has lost its meaning, even if some gestures, and he is not the only one.

The wedding began in the morning, the pair of bridegroom-ready at his house. In Vidra commune I did not find specific rituals concerning clothing of bribes, or other preparations, nor are specific songs or other special news known for these moments of clothing. The brim could be helped by friends or godparents to dress the area's popular port. In ancient times it was the custom of the hare walking from the bride's house to the bride, with the ornate in the lead and followed by the nose and bride. There followed the carriage drawn by eight or twelve bagful beaus, in which the godmother, the friends of the bride and the musicians. In time, the ceremony was simplified, the party was walking on the floor. Perhaps if the distances were too great, the cart or the horse, or the winter sledge, was chosen. The same goes for the dialog between the honey and the honey group, which involves a series of simplifications. Still, there are some samples to which he is subjected to the brim, helped

by the Vornic, such as linking the road, the gates, or changing the bride, which is like a proof of recognition, like in Romanian fairy tales.

After the religious wedding was made, the wedding party or the feast followed, and these accompanied by some customs whose significance was partially preserved. From the inhabitants we learned that on the way, from church to the bride house, the four villas, dressed in a popular costume, played while the wrecker and the wedding parties were chatting and joyful at the brides and parents. In ancient times people were sitting at the table depending on the social position they had in the village, and sometimes in the opening of the wedding, in the Vidra area it was used to the bride to share bread from the guests, usually found in other areas of Transylvania, which equates to the share of the hill by the bride. There are also habits related to the dishes served, the drink, the dancing of the brides, the habits of the bride dance, or those of the muck-out and the bride's wrapper or goggle, which is then brought to the bride as a new wife.

The **dowry**, which is important in the course of the marriage of two young people, is offered to the girl by the parents, and was set to “walk on the spot”. They were offered practical objects for use in the household, animals, land, various amounts of money, even houses, each depending on the wealth they possessed. A few weeks before the wedding, or the wedding day, so that people in the village could see the load on the horse. On the night of the wedding, the young people were still getting money and various objects from the participants, depending on the possibilities.

Many customs after the wedding were not kept in Vidra, but the wedding visit by the finals is still practiced, on the first Sunday after the wedding, where they are questioned about the wedding act. This custom can be a modified follow-up of a meeting at Teofil Francu and George Candrea, called “the return path” or “the too-big way”.

Death, an unpleasant event for any human society, in the Vidra commune is regarded as a given of nature, something nobody has got away from. Passing from being to being is a painful moment for everyone. In the traditional Romanian mindset, the human life on earth is established from his birth, which explains the use of expressions such as “so it was written”, “so it was given” or “so was his fate”. The feeling of destruction caused by the physical disappearance of someone is mainly due to the fact that the deceased no longer actively participates in social interactions. Life is similar to the moons of a three-time field flower, birth, flowering and death.

The other world can be represented by denying the world of the living. The two worlds can be compared in terms of spatial and temporal contrasts that culturally structure the

social organization of the living. While in our world the life cycle is marked by the passage of time, the production and social reproduction that has taken place in this context, by contrast, the world of the dead is characterized by stagnation opposite to movement and growth, opposite to any development. In this last topography that can only be imagined, spiritual peace prevails, and time is eternal, unchanging. World living human beings are composed of villages, towns, houses, while the world of the dead is deep hidden in the earth, the dead living in graves, in graveyard.

The mediated form of communication that is the lyrics, alms, dreams are created and endowed with meaning only by the living ones. The occupant is closed inside, in the coffin, for ever, visitors remain outside for the rest of his life, there is no possibility of direct exchange. Death denies life in all its important aspects.

Death and the rituals of the funeral are closely related to man's conception of the universe and of the world, being dramatic events with profound and complex existential implications, both regarded as personal experience and experience of alteration. It is death that causes man to relate to the world, to his place in society and the universe, and acceptance of it comes with his awareness and problem. It is also death that always provokes, with each individual culture seeking solutions for cheating it, especially in cases where it does not occur naturally at an age considered appropriate.

Through death, the soul of the deceased passes from world to world, the two months not getting interwoven in any way, which causes the ritual to fulfil two roles, to ensure that the soul from one world to another is passed, and to protect those left from the subsequent intrusions of the world beyond.

Of the family rituals, the funeral is the most burial of sacred and is the most spectacular.

Death is not watched peacefully or with joy by any human community, a thing demonstrated by the funeral lyrics which show that life is hardly deserted and with pain. Traditional mothlike mentality often associates the reality of death with the idea of fatality. And this is normal, given that you live next to a person for a certain time, that they then disappear causing pain and a state that is difficult to assimilate. By analysing the role of customs, rituals, and ceremonial traditions, we can capture the most valuable moment of our popular culture that has provided stability and dignity, throughout its existence, to our people.

In the Vidra area, I have not met many beliefs and customs about death prevention, or only a few preparatory practices. Death in general gives the news by various signs both to the dying man and to his close relatives, and the fact that Romanians believed in the pre-death

signs is attested by the multiple testimonies, both folklore and historical or literary, which keep unaltered information about this faith. The ominous signs of death spread in the land of Moti are the daily signs, the bad dreams, the “bad heart”, the falling stars, or the cup’s scales, etc. among the bad dreams we remember the overripe dough, falling into the sea and cloudy water, all meaning death.

Although in the past, along with the death-preaching events, there were still various practices, such as teas, the “Union” with healing allies, special protection spells or prayers, which made it easier to pass, especially for serious patients, but these practices were forgotten and replaced by hospital services.

The custom of lighting a candle of the moribund has been preserved today, even if the ritual explanation is no longer known.

The first moments after death in the world of the dozing village are important for creating the conditions necessary for the deceased to separate from the world in which he lived. Well-known gestures of closing the eyes and lighting the candle are also practiced in Vidra. Closing the eyes is a gesture of “separation,” since eyesight is an essential sense of the individual, by which he knows the world in which he lives, and candle, whether in his hand or in his head, has the purpose of guiding the soul of the man who is gone through the other world, of darkness. Candle, in Christianity, signifies the sacrifice, by its ability to melt.

The settlement of the dead on the ground, even if today lost its significance, was tantamount to a reintegration into the nature, into the outer space, and between the washing and dressing of the dead and its placing in the coffin was a distance of time, which now tended to disappear.

Preparing the house for this moment involves closing or covering windows and mirrors, which have all the meaning of places of passage to other worlds, and then the next stage is passed, washing the dead, a ritual with purifying valances. But it is important that the dead be as clean as possible. The water in which the dead has been washed, and in Vidra too, is thrown at a tree or other safe places, and there is also a ban on ironing in that water. Washing-up articles charged with sachets become dangerous, and they must be handled with great care so that they are not used in magic practices. Washing, a separation ritual, means, in addition to the purification of the deceased, the deletion of links with the world.

The clothes on the dead are often already specifically prepared for this event, and the passage into an event also the bill will be made with “good” clothes, the most beautiful clothes, or depending on the family's financial condition.

The custom of making the light of the dead, specific in some areas of Transylvania, is not encountered in Vidra. Instead of a candle made of beeswax and put on a string of dead length, regular size candles are used, probably because the hives were not too numerous in the area. In the Vidra there was a light in the four corners of the coffin which, on the day of the funeral, they were going to church, without knowing the meaning of this gesture now. As for the string or the club with which the dead is measured, there are no confirmed practices for the Vidra area, since the elders say that the one who was making the coffins knows how to do them. There is no detailed knowledge of the club with which the deceased was measured, but there was a habit of putting a twig into the coffin so that he could defend himself from the “pups of the earth”.

The placing of the dead in the house is specific to the entire Christian Romanian area, varying only the objects used, to a certain extent, which offer clues about the image of the world beyond as the Moon imagines. Thus, the coffin does not lack the money, a round cake in which a penny, cross, prayer book or icon are used in the past. There are also objects related to the passions, vices or talents of the deceased, such as cigarettes, ornaments, playing cards, other times even fruits or food, a sign that death is just a passage for the Țara Moților inhabitants.

The dead lay upside down and his feet toward the door, which is a sign that he is ready to leave. Place under the casket a cup or cup of water, called in the Vidra “the water of the dead”, which will be taken out with the dead and taken to the graveyard, where water is thrown over the coffin and the sing is broken.

The privatization takes the rule for three days and two nights, on the third day the house, the actual funeral, takes place. As the name implies, a guard, a guard, that is to guard the dead for the whole period during which he parted from the previous state and has not yet taken on board the new status. It is the period in which the soul of the departed is, in archaic design, suspended between two worlds and may be subjected to aggression from evil entities, jeopardizing its ability to become an integral part of the world of death.

The deceased's family wraps black clothes in a sign of mourning and respects certain customs. Even if in Vidra there were no boars, and the custom of reading religious texts, natural practices in other areas of Transylvania, was not introduced, the dead is crying by family members. During the period of the vigil there were games, considered threshold rituals, some traditional customs that had the meaning of last farewell. It is possible that these games, which have been practiced since the earliest times within the framework of the casino, will have the role of diverting the negative thoughts of the remaining ones, improving their

mood in difficult moments, perhaps even of looking at life as a game, to understand it through the unaltered soul of the children, the game is a particular occupation of the young age. The game of books that have a special meaning anyway, that of manipulating destiny, is the most practiced of the games. Other games have passed among the children, by losing the ritual meaning, or disappeared. We remember the goat, the horse, the mob, the skull, the base “spin your purer”, “like the fish”, “stolen palm”, “in barrels”, “hunting”, “priest and church singer”, etc. much more numerous in the past, have gradually narrowed down with them and their meaning disappeared.

The digging is a ritual custom, because the pit begins to be dug from the first day, after which the digging is continued gradually until the day of the funeral, when the pit must be ready.

The funeral shall take place on the third day following the establishment of death and shall usually begin after noon. In Vidra, the time at which the order is made varies according to the season. The beginning of the ceremony was announced by drawing the bells from the church. The service begins in the house of the dead, then went on to the courtyard, where almost all the people in the village take part, and then the funeral curtain is formed to the place of the house.

The custom of fir tree or tree practiced in some areas of Transylvania is also practiced in Vidra commune, under the name “the pull of the spear”. In the Romanian spirituality in the country of Moons, the fir tree is considered a symbol of life. From the fir trees, the Apuseni Mountains have learned that they can overcome the storms, but only if they are United, that life can really only live in the community, respecting and helping each other.

The “cub of spear” or the Fir Tree custom is placed among the oldest native funeral rituals, which lead to an old culture of our people and which has been kept for a long time in an almost unaltered form. Thus, in the area under our scrutiny, a tall fir was brought for the elder boys and a smaller fir tree for the children. Clean the branches until close to the tip, peel and paint. For boys, blue is used today and for girls the red colour is used. A lot of handkerchiefs and multi-coloured bonuses symbolizing youth are caught at the top of the fir tree. Although resignation in the face of death is considered to be a characteristic of the Romanian peasant, the lyrics accompanying the “spear puppies” in the country of Moons contradict this statement. The verses reflect the love of life, the appreciation of work, love, worthiness, and wisdom. From them, the idea that life is beautiful, and man deeply regrets that he must leave her with the young man.

A number of funeral practices have been preserved until now, but there are still simple habits that have been emptied of their mythic office. These practices are often used today only to carry out commands required by general ethics.

When the job is over, the coffin is closed, the lid is turned to the close relatives and goes to the grave. Candles and handkerchief are offered, but the custom has been lost, as now the hill is given to the people as a charity at the exit of the cemetery. In ancient times, the tree was split before the “headway” was set in motion, over the coffin.

In the old days, the dead was taken with the carriage drawn by four steers, adorned with the “clothes”, but today the coffin is carried to the graveyard by the men of the family.

The funeral curtain is the same as in all Transylvania. The funerary flags, icons and the wooden cross were worn by elderly people. In the guts of the clumps and wiping that remained with the man who carried them. The cross comes first, followed by the holy, the mourning flag, the crowns, the priests, the church singer, the funeral carriage with the coffin, flanked by the drags, the family and relatives of the dead and the rest of the participants.

On the way to the pit, there are several stops, which vary from place to location, between 12 and 4 stops, or at each intersection. These stops are paid and therefore their number varies according to the family's wealth.

At the cemetery, the coffin is placed next to the pit, where the dead is to be dismissed, which the priest makes, with a lot of ritual gestures. He takes away the candles and throws them into the pit, sprinkles with the holy water, disconnections of charms are made on the pit, etc. then lashes of earth over the carpet, saying, “God forgive him!”.

The deceased's family is to take care of both the charity for his soul and its mention. The alms are ritual gestures of offering material, food, or non-food goods, symbolically signifies the last but offered by the deceased through the intermediary, but also as a gift offered by the family in the name of the dead, with the purpose of being obsolete and facilitating its aggregation to the world beyond. In the logic of giving, the gift gesture is a sacrifice act whose beneficiary is the deceased. With the same purpose, it is regularly the practice of coveting, non-sacrificial ritual gestures, through which the dead is commemorated and supported by specific prayers.

After the funeral, the relatives and other participants head to the house of the dead where the 'alm' follows, a festive meal organized on the day of the funeral. This meal does not extend too long, so that people keep the atmosphere of mourning and melancholy as much as possible. In Vidra, the mention of the dead, or the charity, was made only six weeks, six months and one year, and only relatives were invited.

The family holds mourning for a year, both after the big people and after the children. The other relatives hold mourning only six weeks in the Apuseni Mountains. The signs of mourning are the same as in the entire Transylvanian region, and we remember the hair cleavage, the abandonment of the women's jewels, the unshaven men for a certain period of time, the wearing of black clothes, for a period of 6 weeks, six months or one year, etc.

Depending on the acts committed by man on earth, after death, the soul begins either in evil or in hell. In the conscience of the moons, the river and the hell seem rather underrepresented. To get into heaven, as the elderly say, the soul must pass through twenty-four customs officers, but they can be bought with money. Older people are no longer well aware of the significance of custom, and young people know almost nothing of the mythical role of practice, treating them as things that can no longer exert any power over or over the dead.

The popular mentality keeps them, but emptied of mythical-ritual significance, as from the magic function of gestures there has been a show in which only forms are kept. The younger generation tends to lose out of its forms, and this is explainable by the strong action of cultural factors.

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