

The mythological framework of creating the carol

Ancuța Simona SANDU¹

Abstract: *Trying to discover the define myth, the peculiarities of the cosmogonic myth, the mythological origine of carols, the coming into being of Christmas, the troop of lads as a basis of the custom of caroling, its description and building the text of the carol, I have included a classification of carols taking into consideration the universal and romanian mythical themes and the peculiarities regarding the analysis of carols. The archaic romanian village preserved during time forms of expression having meanings which transcend the real world through songs, poems and dancing, having a vague approach in myth and legend a sacred history which tells stories about, old beliefs concerning the creation of the world during completely inmemorable times, about Gods and perfect heroes, made as models for the antiquated human being.*

Key-words: *carol; traditional customs; troop of lads; musical peculiarities.*

1. Introduction

The traditional cultural reality determines a differentiated attitude of the communities, regarding the folkloric assets. The interpretation does not happen by chance, but it is related to certain occasions: carol, “*plugușor*” – traditional Romanian Carol on New Year’s Eve, are related to certain days of the year, the epic song on certain occasions of interpretation.

So, the community embraces the folkloric actions for specific purposes, the creations being related to what we all functionality. In the folklore of habits, the function can be of a magical type, ceremonial or spectacular, but we have the epic song which has mainly a formative function. The function requires determination, on one hand and the freedom of choosing the arhitectural elements, on the other hand. We, the romanians, need to know our myths as generators of spontaneous creativity, being also anonymous, which gets our traditional culture closer to nature than culture itself.

2. The classification of carols based on the mythical romanian and universal motifs

The traditions have been practised in accordance with some concepts or beliefs which motivate them or give them a meaning, giving them a specific function; in their structure there are connected practical elements and meanings with magical pieces, having an inportant part in organizing collective work and life, this being the reason for which the community was interested by respecting, in a very strict manner, the entire system of traditions. Nevertheless, according to the nature of the custom, and also taking into consideration the circumstances and the necessities, the traditional community practises the customs as a whole, in groups or individually.

In the moment of practising, the custom connects three entities generating the message sent: *the performer*, the one who sends the message with its magical feature, *the beneficiary*, the one who receives the message with its efficiency and its *magical strength*, throught sacred definition, who ensures of the ritual efficiency.

¹ Faculty of Letters of the University from Craiova, sandu_ancuta@yahoo.com.

The feature of the communication act accomplished between the carolers and the host involves the existence of a certain type of message which will determine the integration of the beneficiary in the core of the event, provoking him a behaviour which is typical ritual.

If we consider a view towards rebuilding the baseline of caroling, we have to take into consideration two coordinates of the genre: the ancestry of the term and the performance's date of the tradition. The term distinguishes itself from the regional point of view but the one adopted by the folkloristics is that of carol, dominant Transylvanian term. Other terms dated of the carol are: "corinda" in the north-west part of Transylvania, the Apuseni mountains and in some parts of Sibiu country, "colindra" term existing in the Buii Valley (Mihăileni, Șalcău, Șteneș) and in Sălișteșta Sibiului, "colind" in Muntenia and Dobrogea and "colindeș" in Țara Lovișteștei.

The ancient term of "corinda" comes from "Kalendae", term used by the romanians in order to mark the first days of a month. The Slavic word "coleda" also comes from "Kalendae" and reached us through the Slavic-Byzantine church, influencing the term inherited from latin.

"Kalendae Ianuarii" marked the beginning (*Kalendae January*) of the administrative year and it was celebrated by the romans with a great pomp; also in "Kalendae" in the Eastern Roman Empire where Dionisos' cult was present, they used to practise travesties. (dressing-ups). Special reference deserve two celebrations: „*Saturndia*”, celebrated on the 17th of December and "*Dies natalis Solis invicti*" on the 25th of December. Formalising the celebration of the invincible sun, the emperor Aurelian acknowledged the popularity of the solar worship of Mithra in the Empire, the respective worship represented for a long period of time the fearsful rival of Christianity.

Due to its contemplative nature that has been materialising itself in a system of conception upon the world, manifesting in the need of deification, it shapes into romanian spirituality a universe filled with sings, symbols and myths.

Talking about myth, it can be defined as a sacred history which tells old beliefs about the creation of the world during epic times, about Gods and great heroes, established as models for the arhaic human being.

In this way, all these myths are not narrated in any condition and by anyone, but during some ceremonies, during periods of time that were rich in rituals, during changing seasons, moments that were considered sacred themselves.

When the myth is tributary to a sacred authority, it becomes deeply connected to rites and beliefs. The interdependency between myth and rite explains itself through the fact that the myth describes and fundaments the ritual acts and those in their way represent the base or the stimulus of myths. In diffuse state, the myths kept themselves much closer of their true sens in the oral tradition of the rural environment. In a more definite way they shape behaviours, they prevent moments of crisis, they maintain the balance and the cohesion of a social group.

The most important myth of the archaic world is the cosmogonic one in which are told the beginnings of the existence of the Cosmos. "*The Cosmogony is the supreme divine expression, the exemplary gesture of power, overabundance and creativity.*"²

The reiteration of this fact represents for the arhaic human being the most important rite, carried out regularly at the end of every year. Through this act, the world is reborn every year, being created again and with it the human being is also reborn, beginning a new existence, a purified one.

In the traditional mindset, the celebration is not an overthrow or an abolition of time, but a changing of time, a regrowth through a deep contact with divinity. People recall the fact that their mythical ancestors represent a divine creation, providing this way the sanctified

² Mircea Eliade. 1992. *Sacrul și profanul*. București: Editura Humanitas, p. 99.

human existence. The celebration does not represent a way out of the timeline, but it represents itself the columns of supporting the edifice of human consciousness.

Having this as a background the carol appears, the only custom that in also a rite which carries in its essence the sacredness of the New Year and of the new world, from the pagan perspective or the Christian one. This custom represents one of the oldest “cultural sediments”³.

In time, new themes and structures regarding Cristianity appeared, in the profane life of the rural community. Also it can be stated that the influence of the city folklore either annihilate or covered with a new coat the native thread. Though it seems that those mythological or ritual aspects have survived, those who had a connection with the essential elements of existence and the possibility of being revised in accesible ways of certain periods of time of the evolution⁴. This archaic layer is forthcoming at the level of motifs, in its own right themes or combined with Cristian elements.

During time, the cycle of pagan celebrations has been replaced with the one Christian celebrations, those inheriting a part of the beliefs, customs and superstitions in the pagan layer.

The meant important celebration, Christian Church on the 6th of January, a day when people used to celebrate the birth of Jesus Christ, the fleshly one and also the spiritual one (the baptism). In the 4th Century the fathers of the church choose another date for the actual birth of the Saviour, the 25th of December, a date whom people used to celebrate the solar workship of the God Mithra.

The reasons which red to choosing this day? It is either a symbolic interpretation Jesus Christ understood as Sol Invictus⁵ or a tactics based on the psychology of the skill; the changing of a christian celebration with a pagan one by spinning the initial meaning, It is also assumed that the Christian Church wanted to remove other pagan celebrations, especially Saturnalia and Kalendae january, through securing Christmas on the 25th of December, on the same date as the first day of the ecclesiastical year.

In this way, Christmas will be celebrated for the first time in 354 in Rome and in 375 in Constantinopol, being considered the first day of the year until the 13th century.

Cumulating the Christian meanings with the pagan reminiscences absorbed in time, during one celebration, it becomes a synthesis, earning the greatest wealth of pictures and senses, grafted on a specific local background.

In Romanian folk tradition preserves a special mentality about the meaning and the power of words in a ritual context. The word is considered the holder of a spiritual potential of a big impact, because it truely is the expression of the inner life of the human being. It has a major impact on things and moods, either if it materialises itself in a prayer, a magical formula, a curse, a spell, an act of healing or richness, a greeting or distorting some acts. In this way, from a simple instrument, it may become a cause or in other words it can cause a state of particular things, either positive or negative.

Therefore it can be stated that the old romanian village experienced a great wealth of meanings regarding *the word-power* and *the word-cause*. The magic of the word, the chant, werw forms that generated things, the word becoming “*matter and transforming energy*”.

“*The word has such a power that it isn’t just sound, it has also got a meaning; this meaning is its power. The word does and undoes things you don’t even know. That’s way you can’t use it as you please*”⁶.

³ Monica Brătulescu. 1981. *Colinda românească*. București: Editura Minerva, p. 19.

⁴ *Ibidem*, p. 35.

⁵ Petru Caraman. 1883. *Colindatul la români, slavi și alte popoare*. București: Editura Minerva, p. 340.

⁶ Ernest Bernea. 1985. *Cadre ale gândirii populare românești*. Bucuresti: Editura Cartea românească, p. 255.

The entire practice from that period of time used to subordinate to a powerful coloring: the greeting. All around an epic axle the greeting had the dimensions of an acclamatory expose being sung on an elevated voice; it represents “the highest, the most artistic and of course, the most evaluated form, as it can be found materialized in traditional caroling, as archaic in structure as old and anachronistic and persistent, beyond all restraints”⁷. At first it materialized itself into an archaic form of chorus that repeated itself after every line, rarely being seen after two or three lines. In the most archaic form the greeting was used in the carols sung by the children, like a very short holler, the simplest. A spell with the roll of sacred summoning from the magic perspective.

The word that is repeated many times including a positive expression, was meant to be a storer of good energy which would have been overflowed on the person that was caroled, over the entire year, having the expected result: good health, prosperity, bravery and marriage.

Walking on the same path, Bela Bartók thinks that as for as *yalling – interjection* is the starting point of the caroling, it has a big influence on the pagan and wild character of this music.

At first, the refrain, was different from one social class to another, what is more, from lads to young women, being used according to the circumstances from each house.

In this way, refrains such as *lerui-ler, raza soarelui, lerului, Domnul bun, ler Doamne, dă Doamne* were addressed to old people, regardless of their profession, while formulas like *young boy, june, junii buni*, were addressed to lads.

Young women were caroled with expressions like “*florile dalbe, zori dalbe, fată dalbă cetină, mălin verde, măr de aur, cununa de vinățele*”. On the basis of these types of refrains, in the past there was a strong difference between generations, very well grounded in the hierarchy and his social status. Over the time this difference was lost either by using it a lot or by the “*generation movement*” in this way the refrains lost their distinctive touches and also their magical nature.

Another constitutive part of the carol is the text that incorporates the entire narration, the development of a single motive or by the synthesis of many themes.

Monica Brătulescu creates a classification of texts taking into consideration their function. In this way a first category is made up of text which provides the order of the sequences of the ceremony, the role of the carolers and of the host, the relationships determined by the protocol of the custom.

The second category includes texts that suggest the idea of wealth, of happiness, either the portrait of a special girl or a beautiful house. Then there are the texts that are based on a myth, narrative sequences or shared themes of the ballad or the legend. (*The making of the world, The hunting a wild animal, The stealing the stars, Miorița*).

The classification ends with a category of texts developed later on, when the greeting is not gifted with magical functions. They express, in a direct way a desire and they are related either with lyric texts or they borrow the tone of prayers (“*Trandafirul neînflorit*”). The author indicates in the end, the flexibility and the possibility of mixing some text that have mutual characters of the four categories.

In what concerns the final greeting, it represents a well indicated addressing. The laic characters are very well gifted with names that can be found in the text of the carol. The main hero is baptized according to the name of the caroled person, who receives all the qualities and the attributes described in the text. Therefore a symbolic equivalence is determined, in this way the hero that fights and wins the buck and the lion, is the person that is caroled itself, the space described symbolizes an allegory, the house of the hero is the house of the host itself.

⁷ Ovidiu Bîrlea. 1983. *Folclorul românesc*. vol. I. București: Editura Minerva, pp. 260 - 270.

All this “*functional symbolism*” is received today either as a tribute to the host, or as a technique, overcoming the original broad sense.

Trying to classify the carols according to the mythical motives, I have to state the opinion expressed by Octavian Buhociu according to which the entire range of carols have a magical and also a religious character, the old ones being inherited from the Dacians and the Romans.

A first category is the one represented by the cosmogonic carols in which there can be seen mythical motives that describe the creation of the world, either by God or by mystical forces (“*The making of the world*”; “*Toader the Deacon*”), themes like “*The Stealing of the stars*”, “*The birth from the stone*”, “*Garment decorate a with stars*”, “*Fruit-bearing during winter*”, “*The apples gained from the Sun*”, “*Two stars*”, “*Two sisters*” are registered by Monica Brătulescu also in the category of cosmogonic carols. They contain lost elements or simple personifications of supernatural motives.

Another category very well represented when talking about carols is the one that includes the initiation rites, that were meant for the lads especially. The most important ritual manifestation is the hunt of a wild animal. This can be the buck, the deer, the ox, the lion, the dolphin, the eagle and the hawk. The young man kills the animal, doing this sacred deed, in this situation the weakness acquires a demiurgical role, the world, the family and a new state rising on its sacrifice. (The legend of the foundation of Moldova).

Many times, the haunted animal has supernatural powers, being gifted with speech, foresight, hauling over large territories inaccessible to the human being, or possessing unreal forces. From the spiritual point of view the mystical power of the animal transfers itself to the hunter which in this way can accede a superior life.

In the young woman carols, the wild animal, either buck or ox, it appears in the epic frame, this time not in a vindictive relationship, but as a supporter that passes on the idea of the fertility of the environment and also of life, in a picture that embodies the world itself. Another motive that can be found in carols is the one represented by the worship of the horse, that is played by the lad in the light of the sun; another theme- the horse- reminds his master the moments spent together when the latter decides to sell it.

3. The symbolism of the band of lads

The custom of caroling manifests itself through the fraternity of lads. This way of associating lads at a certain age and of certain social class it is seen in old Indo-European civilizations and also others, it is strongly connected by the total rites of initiation practiced during the mythical phenomenon of annual renewal.

Mircea Eliade⁸ describes the rites of initiation as rites of passage from an existential stage to another. In this way the bird, the marriage and the death of overcoming a certain age (adolescence-youth) are regarded as stages that can be overcome through initiation.

Initiation represents in a symbolic way, the death of the person in his primary and natural life and it also represents the rebirth in another life a spiritual, superior life. In this way, an ideal image of the human being is searched image that can be seen in myths, beyond usual existence.

The first act of the initiation ceremony represents separating two or more that two young man from their families in a remote place, where they had to face a series of attempts and they were trained to respect the traditions of the community. Their attempts meant either hunting a young animal, impersonating a *dwarf ancestor*, *patron of the imitation*, or it imagine itself a monster that swallowed the young man so it called be removed later, thing

⁸ Mircea Eliade. 1982. *Sacral și profanul*. București: Editura Humanitas, p. 171.

that suggested rebirth to a new life, the monster symbolizing the *cosmic night*. In this way the person that would pass this stage would become a “*newborn or a revived, a person that knew, that recognized the mysteries, that had metaphysical relationships*”⁹.

When the imitation was made for a big number of young man, these were organized in fraternities or societies. Examples of these fraternities, that become components of the myths themselves, being gifted with supernatural powers were met in almost all the ancient civilizations.

All the embodiments of the archaic society are marked by myths and rites of initiation, which belong to a universal phenomenon of education, connecting to the period of the solstice or to the one of the Equinox, both of them suggesting the end and the beginning of a new year.

The term “confrerie” (fraternity) comes from Greek, “*couros*” or “*couret*” being the young man who participates to all the rites regarding the solstice and the Equinox in old Greek society. Its translation expresses the act of cutting hair, “*cutting the hair*”¹⁰, according to K. Dilthey, the young boy becoming a lad out of a boy, this being a distinct sign for the group. The young men were educated in the spirit of hero-ancestors, their initiation among the fraternity symbolizing the phenomenon of renewal that was waited together with the changing of the year.

The groups of lads represent a continuation of the ancient vein described above, regardless of the mother lode geographical area. The analogies start from their organizational way, as a dynamic background of the custom, also the coordination role and the significances that these associations have and reach an initiatic and pedagogical symbolism. The building and the organization of the group weigh on the assumed tasks and on the extent of the carols repertoire.

In performing the carol it can be noticed that the movement is made with noise preparing the arrival, other times a new carol is performed, and sometimes the movement takes place quietly so a surprise is gained at the window, in the moment of performance. It is performed in groups, in unison or antiphonal, at times it could be signaled aerophone and membranophone musical instruments (dube, flute, bagpipe). The group, specially dressed goes under different names like “*juni*” (Sibiu-Făgăraș), “*bute*” (Old-Târnave), “*bere*” (Câmpia Transilvaniei- Năsăud), “*dubari*” (western part of Hunedoara - Hălmagiu), “*preucă*” (Țara Loviștei), “*nadă*”(Sălaj), “*zoritori*” (Țara Bârsei) and according to its component and organization system it can be seen a group of young single man a group of lads and grown-ups and in some parts a group of women. The component and the organization system ranges in an unexpected way, from village to village.

After the researches made by Octavian Buhociu¹¹ the group sets up either at “*Lăsatului de sec*” on Christmas (15th of November), or on the 6th of December- the day of St. Nicholas, or the last Sunday before Christmas. Within it a strict organization can be observed being elected from the beginning a leader called in Țara Oltului “*Birău*”, also being a judge, meaning the power to punish the lads in case of deviating from the rules imposed by the group. Next in the hierarchy, there are the “*vornicii*” who look after the meal, then the “*juzii*” who take care of the money, “*pristavii*” who observe and supervise what happens and not last the “*pârgarii*” who sing. The whole gathering is called “*toană*”.

On Christmas Eve, the lads leave their houses in order to leave together in a special place just for them. The young man who gets in an organized group once to gain another status, either the entrance to a new social category (grown-up), or gaining the right to get married, or just his simple training within the group.

⁹ *Ibidem*, p. 175.

¹⁰ Octavian Buhociu. 1981. *Folclorul de iarnă, ziorile și poezia păstorească*. București: Editura Minerva, p. 58.

¹¹ Octavian Buhociu. 1981. *Folclorul de iarnă, ziorile și poezia păstorească*. București: Editura Minerva, p. 55.

In Transylvania, the leader is called “*vătaf*” or “*jude*” which means chosen lad, different from the others followed by the “*pârgariul mare*” (the substitute of the “*jude*”), “*pârgariul mic*” (the one that watches over the barrel of drink), “*goagă*” or “*mare*” is the young man who wears the gifts that he received, and their judge is called “*judie*”¹². We also come across terms like “*crai nou, colăceri, căprari, stegari, vameși, crășmari*”, according to the particularities of the custom of caroling specific to some areas like Bistrița Năsăud, Brașov, Cluj region; in Hunedoarea area, another lad joins the group, he embodies the “*cerbuțul*” or “*turca*”.

In Oltenia the characters that wear masks (“*the goat*”) are considered pagan, the entire period of caroling and they are not allowed in church on Christmas. As a result of which they will confess and commune of the Holly Body and Blood at the beginning of the fasting period, and they will enter the church after the feast of Epiphany¹³.

Octavian Buhociu points in this context the cohabitation between the Christian element and the pagan one in Romanian society, therefore echoes of knightly rites with masks are accepted by the church together with carols with a true Christian nature.

Moving forward, it can be noticed that at the level of the caroling text cohabitation on the same level of the mythological characters with the Christian ones, those not establishing themselves as antagonistic forces. This interference between the two layers, revealed as a normal result after the occurrence of Christianity in our country demonstrates a storage in the faith level, without obstructing, cutting from the bottom the archaic background. The Romanian peasant has never given up his pantheon that was accumulated for centuries of history in a fixed area, on motives like the one of ritual hunting, of the old mother, of metamorphosis or of the golden apples, of the agricultural and pastoral rites.

We can say that the young men it is the only ensemble which retains pre-Christian echoes and it is established in an educational frame for young men, where old beliefs and rites which foreshadow them are reborn through this ensemble even for a short period of time.

4. Musical particularities related to the analysis of the carols

A general particularity of the carols is the refrain, a first component which differentiates them from other genres. The proper refrain can be localized before a verse, after each verse or every two verses. It can be represented by a melodically line or by a simple motif which is added to a melodically line. Also, it can be represented by two different shapes- homogeneous or regular- when it is made only from binary structures and heterogeneous or irregular, containing ternary structures or a combination between those.

A melody is not linked just to one text, and this relationship goes the other way around- one text can be associated with many melodies, and this rule is available for an extended area, too.

Generally verses don't form stanzas, the melodically structure is modal, with the giusto-syllabic rhythm system.

Speaking about rhythm, a phenomenon of polymetry is described by Sabin Drăgoi in his corpus of 303 carols “*One does not feel just a real rhythm but a secondary rhythm as well which accompanies the carol. It gives us the accompanied rhythm by itself [...] the dube singers feel this rhythm which is an adjustment, a reduction of the first one.*”¹⁴

The representation of the carol is made all in the same key. The young men split in two different groups which stay in front of each other being led by the bailiff. The first group sings the whole melody and the refrain as well, while the second group takes up the text. They

¹² *Ibidem*, p. 57.

¹³ Octavian Buhociu. 1981. *Folclorul de iarnă, ziorile și poezia păstorească*. București: Editura Minerva, p. 60.

¹⁴ Sabin Drăgoi. 1925. *303 colinde*. Ministerul Cultelor și Artelor. Craiova: Editura Scrisul Românesc S.A., p. 17.

inherit each other in this way until they finish the carol, this phenomenon is called *antiphony*. When there are inequalities within one group they produce rudimental forms of polyphony or harmonically overlaps (randomly)- Țara Loviștei.

According to the morphological parameters the repertory of carols can be divided in two categories including *the old* and *the new style*. Geographically speaking, the old style can be localized in Timiș (Făget area), Hunedoara (Pădureni), Țara Loviștei (Vâlcea), south of Constanța (Ostrov), Jegălia (east of Câmpia Dunării) and partially in Hălmagiu area (Arad). *The new style* is met in all those areas mentioned above, coexisting with *the old style*, but it is also met in Maramureș, Cluj, Sibiu, Moldova etc.

According to the versification issue, the main characteristics of the old style are: the metrical pattern, octosyllabic si hexasyllabic, combinations of catalectics and cataleptics formulas, the addition syllables appear in the latter example, the use of archaic terms, verses disintegrated by interior rhyme, monorhyme, redundant phrases, the repetition of a whole verse, rhetorical questions, ethical dative, narrative term “*că*”, euphonic “*d*”, anaphora, epiphora, anadiplosis and enumeration.

When we speak about the melodically dimension of the old style we must notice the prepentatonic mode, the pentaton with or without the *pien*, pentachordic and hexachordic minor or major mode and also the diatonic, pentatony and chromatic structure. The nature of the melody is syllabic- a little bit flourished with the *giusto-syllabic* rhythm system. It is rhythmically structured in different combinations but there are situations when a melody starts from just one cell or rhythmical formula (*isorhythmic*). There are few situations where the melodically expansion surpasses the octave, the most common one is the perfect quinte one. The tempo is quite brisk and stable.

The changes brought to the new style can be noticed by lowering the velocity of the refrain as a consequence of the melody’s influence on the carol. The adornment becomes wealthier, elements of the melismatic style are early suggested; the *giusto-syllabic* rhythm system borrows particularities of the *parlando-rubato* system; the expression is amplified to four melodically rows, which provokes the occurrence of the quadrangular stanza; the tempo is slower, with changes interfering along the interpretation.

The structure of the carol is built around the epic text of the refrain and of the final hail. Coming from magical formulas or incantations, the refrain and also the last hail are parts which individualize the carol having within them the augury and nurturing compound invested in these ritual songs.

The presence of the *giusto-syllabic* rhythm in carols is a proof of their origins and old age. It comes from the tracho-eggean substrate but it doesn’t come directly from the Greek one, neither from the Latin one, but from a common background, from an unitary culture. The *isorhythm* must be noticed within the motif (rhythmical cell) or within a melodically row. Small asymmetrical configurations- binary or ternary-are often met in carols, too.

5. Conclusions

Syncretic genre, the carol is procreated from the germination of music and poetry in a ceremonial frame. These coordinates cannot be separated without tainting the entire unity. This unity is the one which determined a great “*stability*”¹⁵ despite other genres which have suffered a more noticeable tainting. Poetries of different customs show functional and formal affinities which allow contrasts between a descriptive poem, an incantation poem and a hailing poem.

¹⁵ Nicolae Boboc. 1985. *Motivul premioritic în lumea colindelor*. Timișoara: Editura Facla, p. 12.

The carol is like a virtual myth which matches the significance delivered over by the singers' ensemble which acts in a momentous time, passing from one year to another. For the myth the action took place in the past, but the carol constantly uses the present and the past, usually past tense simple, is used only for antecedents. The structure of the carol has as a purpose the efficiency of the hail. The indirect hail is made by narrating a miraculous event where the protagonist is hailed or by describing an idyllic scene where the caroled one is integrated.

The stability of the carol can be explained through his accession to rite, the text using symbols that were once clear but they are obscure in the present day.

The majority of the researchers that studied this theme turn to similar conclusion, establishing the origin of the carols strongly connected to the axis: myths- rites-narrating the respective rites. So because of the specific ceremonial of the winter holydays, the carols preserved their hope better, being connected only to the ritual of the end or the beginning of the year.

Thanks to the group of lads, both the repertoire and the custom perpetuated during time passing on from generation to generation. The slow evolution of the genre could not prevent the situation in which a series of narrations, words and symbols last their meaning with the passing of time, being deprived of the original motivation.

The carol as a phenomenon can't be fully explained starting from a single point of view and it does not runs out of meanings, this means that it waits for additions.

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