
THE ROLE OF FANTASY AND PARANORMAL IN THE FIGHTING OF THE POLITICAL TRANSYLVANIAN FACTIONS

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The problem the legends of a supernatural character in the Carpathian area was discussed and over debated through the example of legendary Dracula. But the lack of a study devoted strictly on the many real causes that led to the creation of such exaggerated imaginary scenes led to a failure to reach an attempt to collect, compare and explain the unreal stories created around some great renown historical figures. This study focuses on some legends of this kind from the Transylvanian area and surroundings where both the fighting between the political factions and commercial causes were important in the formation of noble ruling elite portraits, especially of princes.

Transylvania as a geographic area, is well known in the medieval historical sources, like a clenched territory in the triangle area of the Carpathian Mountains, a very wooded area and very difficult to be accessed by the foreign armies. Even the Ottoman armies did not venture into the passing of the Carpathians preferring to locate their camps in the extra Carpathian area when performing military campaigns, awaiting for the arrival of the Tatar vanguard.¹ That with available light equipment and using specially trained horses for different situations which they had to face in their raids entered narrow and dangerous paths inside the Transylvanian space.²

The study will present as a first point the main reasons that led to the legend of Count Dracula which is based on a series of medieval stories, where Vlad Țepeș was described, especially by the Germans, as a great lover of blood and cruelty like impaling people. The first source of inspiration of the English writer Bram Stoker in creating the novel was the great orientalist Vámbéry Ármin³ who spent much time in the UK and that was supposed to have been an English spy in the Ottoman Empire. This Vámbéry, Orientalist and Turkologist of high class had very good knowledge about the social and political realities of the medieval Transylvanian social space. Certainly, by the data provided to Stoker, Vámbéry's intent was never to help creating a negative image of the Romanian ruler or of the Transylvania space, space where he felt really good in his frequent visits made at the invitation of his friend, Transylvanian Count Géza Kuun at his castle in Mintia.⁴

In an attempt to achieve an overview of the reasons that led to the creation of the stories based on the legend we will try to identify them. The Romanian prince

1 Veniamin Ciobanu, *Țările Române și Polonia. Secolele XIV-XVI [The Romanian countries and Poland. Centuries XIV-XVI]*, S.R.R. Academy Publishing House, Bucharest. f. a., p. 194.

2 Margareta Răchită Aslan, *Atitudini civice și imaginea Imperiului otoman, în cronică transilvăneană. (1541-1688) [Civical Attitudes and the Image of the Ottoman Empire in the Transylvanian Society during the Principality (1541-1688)]*, PhD Thesis, coordinator Prof. Dr. Nicolae Edroiu (correspondent member of the Romanian Academy), Babeș-Bolyai University, 2010, Cluj-Napoca, p.295.

3 Ion Stăvăruș, *Povestiri medievale despre Vlad Țepeș-Drăculea [Medieval Stories about Vlad Țepeș-Drăculea]*, Univers Publishing House, Bucharest, 1993, p.97.

4 Margareta Aslan, *From the correspondence between Kuun Geza and Vambéry Armin. Documents.* in *Studia Turcologica Romaniae*, nr.1/2013, Presa Universitară Clujeană, Cluj-Napoca, passim.

comes from Drăgulești (Drăgolea)⁵ family being the son of Vlad Dracul (the Devil), a defender of Christianity who was part of the knightly order of the Dragon in 1431. The Dragon logo appeared both on its seal but also in the second domestic monetary issue from the Romanian country. From the figure this dragon that he wore on him⁶ or from the nickname Dragul (Dear) that was impossible to be pronounced by the Germans he was left the nickname Dracul (Devil).

One element is the present in medieval stories is that of the rigor in the application of justice by methods related to the medieval practice of punishing the sinners by impaling or rarely on the wheel. These were techniques that actually continued somehow the Roman practice of crucifixion, technique that was abandoned by Christians because of its symbolism and replaced with other methods, but these types of execution, very common and widespread throughout Europe in the end, were not a sufficient motivation to create a hyperbolic image of the Wallachian prince. Young Vlad Țepeș grew spiritually educated in the Western model harsh law, at a time when the Byzantine or Ottoman models were too mild in death sentences, being accustomed to the European usages from the king Sigismund Court, in Nunberg, then Sighișoara and Romanian Country, where he was in the company of a friend of Fearless John, Duke of Burgundy, Hungary, Prague.⁷ There are accounts in which Ștefan cel Mare, the ruler of Moldavia, impaled thousands of people,⁸ but did not remain in the history with a distorted image.

The cliché of the cruel ruler, carried to an extreme inhumane side, that of a bloodthirsty man, is present in the German stories, but that doubled by Stoker of the blood drinker count comes certainly because the expressions used figuratively in Hungarian and probably also in the German language which is still in use and whose synonym would be in Romanian “to pull the skin of the man” being used to express certain complaints on the imposing of certain exhausting obligations and duties by some people for personal or governing aims. Therefore, the expression is developed, certainly from merchants that traded with dissatisfaction oriental products and that had to pay very high taxes to Vlad Țepeș (The Impaler), ruler of Wallachia (the years 1448, 1456-1462 and 1476) when passing through the Wallachian customs because it is known that the main complaints of the Germans came from the land of commercial law.⁹ So, the social Transylvanian mentality played an overwhelming role to create the snippets of stories in which the Prince appears as a great lover of blood, the German Transylvanian area sources are those that led to the great Romanian leader’s distorted image.¹⁰ I just wonder if in the form of Hungarian, German likely forms of “we drink / suck our blood to the last drop” would have in Romanian the expression “pull the skin on us,” the prodigious image of that vampire would have been replaced with one of a tanner or a butcher? But the Codex of Sibiu in 1453, came into possession

⁵ Ioan Aurel Pop, *Istoria Transilvaniei medievale: de la etnogeneza românilor până la Mihai Viteazul*, University Publishing House, 1997, p. 221.

⁶ Ștefan Andreescu, *Vlad Țepeș (Dracula) între legendă și adevăr istoric*, Ed. Minerva, 1976, p. 157.

⁷ Radu Constantinescu, *Altenberg Codex*, Meridiane Publishing House, Bucharest, 1988, p. 8.

⁸ Dan Horia Mazilu, “*Un Dracula pe care Occidentul l-a ratat*” [“*A Dracula that the West missed*”], Floarea Darurilor Publishing House, Bucharest, 2001, passim.

⁹ Radu Constantin, op.cit., p. 9.

¹⁰ Ion Stăvăruș, op.cit., p. 80.

of Altenberger in Vienna, a contemporary work with the Romanian Prince, fully exonerates him of his unjust accusations.¹¹

The denial of the commercial rights, thus brought the vengeance of the German society that produced pamphlets and phantasmagorical stories and legends about the brave ruler. The priest of The Black Church in Brasov, Johann Reudel, who had the intention to discredit the prince began to spread a series of pamphlets about him in Central Europe followed by the merchants and craftsmen's statement, that German factum printed in more copies, illustrated stories about Trakole Vajda¹² developed in 1500, which then will be the inspiration for future works. This priest, with a highly developed business sense, managed to get a chapel ground free from papal taxes on the trade route coming from the Romanian Country in Transylvania where he put his own customs, becoming shortly the German Transylvanian community representative in internal or external issues.¹³ The religious possessions and the commercial segment that the priest began to exercise his influence on began to increase and he also obtained exemptions from royalty and papal taxes for them.¹⁴ This position and the sense of ownership and increasing prosperity, would unquestionably bring him at a certain moment face to face with the Wallachian ruler. A herd of pigs seized by the Germans from the Wallachians in 1456, produced the inevitable. The amount of money that the Germans had to pay to the Romanian Country for the confiscated pigs was growing due to the refusal of payment and they determine the new enthroned ruler to recover a part of the amount, the rest was to be paid in installments, money that eventually was forgotten about.¹⁵ There were to be generated true conflict between the two parties, which lasted until 1460. In the years 1459 to 1460 there are dated and the first mentions in which Vlad received the name Dracula and as origin they are exactly from the Southern Transylvania.¹⁶ Vlad Țepeș would set up again the mandatory commercial Wallachian stages in 1478 that the Germans were spared for a long period of time.¹⁷ The taxes imposed would generate great dissatisfaction among both the German retailers and the priest who was directly affected in the collected revenues. As a result of the confiscation of goods or of the destruction of the Wallachian merchandise, the Romanian prince will be put in the position of defending the rights of Wallachian retailers. So the conflict of interests generated in the area of commercial law is the primary cause of creating the negative image of Vlad Țepeș (The Impaler).

The second example will be given to show what level could reach the "civic attitude" in Transylvania. Although it is believed that one cannot yet speak in these centuries of civic attitudes, I chose to note between quotes the form that would still appoint a social reality. The prince of Transylvania, Gabriel Báthory, an energetic prince full of great plans, managed to attract the complaints of the Germans, by occupying Sibiu between 1610-1613. Through the conquest and transformation of Sibiu in princely residence, he aimed the weakening and even eliminating the states,

¹¹ Radu Constantin, *op.cit.*, pp. 8-9.

¹² Radu Constantin, *op.cit.*, p.14-17.

¹³ *Ibidem*, p.17.

¹⁴ *Ibidem*, p.18.

¹⁵ *Ibidem*, p.19.

¹⁶ Ștefan Andreescu, *op.cit.*, p.153.

¹⁷ Radu Constantin, *op.cit.*, p.20.

a foolish gesture that drew him death.¹⁸ The weakening of states would automatically bring a loss of control of the Dieta on the actions of the prince, so a greater freedom of decision. Through these measures, the tyrant prince finds his opponents in the nobility allied with the Germans, with the center of resistance in Braşov. It was well known at the time that Sibiu exercised great influence over the other German towns, and not only, as evidenced by a document from 1532 «Who owns Sibiu, conquers all Transylvania.»¹⁹ What is actually important, Sibiu was the site for the replacement of gold called “cementum” and of producing coins of gold and silver, whose forced move to Cluj by King John Zápolya²⁰ who failed to keep the gold room here for more than 15 years later, in 1542 to be removed back to Sibiu.²¹ Because both the social position and the financial side of the business elite and nobility of Transylvania was to suffer from the prince’s decisions the image of Gabriel Báthory, did not reach fabulous images as the punishment “inflicted” by the Transylvanians on the body of the deceased was intended to “save” him from the penalty of staining the post mortem images. The tanato-psychology of the Transylvanian society towards death proved to be very interesting sometimes. It turned out to be the result of the symbiosis of multiculturalism in the Transylvanian space. The prince was subject to punishment by mocking the deceased body (it was also the case of Cardinal Gheorghe Martinuzzi in 1551, thus escaping from hyperbolism.²² The preacher of Oradea city himself was the instigator of action who gave his consent for the removal of Báthory: *if someone killed Gabriel Báthory, would not sin at all through this in front of God.* By these words it appears that Báthory was not regarded as a country leader anymore but as a person who deserves punishment, being perceived as lacking divine protection because of his actions. Krauss in his work used in the presentation of the prince’s oppressive actions directed against the Germans a series of supernatural elements, rendered by divine “signs” and carefully twisted.²³ In the case of Báthory, the imposing of some fiscal measures brought the discontent of the Germans and while the noble Gabriel Bethlen supported by the wandering Transylvanian filoturks tried to get the permission from the Ottoman Divan to enter Transylvania and to dismiss the “crazy” Catholic prince - “deli kral” as the Ottoman sources say, the protestant preacher prepared his psychological set on the necessity of change.

Nagy Szabó Ferencz provides complex information about the subsequent events. The pastoral exhortation was immediately obeyed by a few of his opponents, the Prince was caught and killed, his body was left to lie for a longtime unburied by the people touched by the priest’s sermons. *He had a dog that lay there next to his body that chased away the crows, the dog and the pig not to tear him and take his*

¹⁸ Szegedi Edit, *Constituirea și evoluția principatului Transilvaniei (1541-1690)* [The formation and the evolution of Transylvania Principality (1541-1690)] in *** *Istoria Transilvaniei* [The History of Transylvania], The Romanian Cultural Institute – Centre of Transylvanian Studies, Imprimeria Ardealul Publishing House, Cluj Napoca, 2005.

¹⁹ Florentina Cazan, *Cruciadele. Momente de confluență între două civilizații și culturi*, ed. Academiei Române, București, 1990, p. 22.

²⁰ D.J.A.N. [County Department of Romanian National Archives] Cluj Napoca Branch, *Cluj Napoca City Hall Fund*, no.1-10, Privilegii, mms. 45.

²¹ Gustav Gundisch, *Über die vermögensbildung des hermannstädter bürgermeisters und sachsengrafen Peter Haller (1490? –1569)*, în Gustav Gundisch, *Aus geschichte und kultur der siebenbürger sachsen*, Bohlau Verlag Kohl n Wien, 1987, p. 174.

²² Margareta Aslan, *Atitudini civice...*, p.320.

²³ Georg Krauss, *Cronica Transilvaniei* [The Chronicle of Transylvania] ed. Academiei RPR, București, 1965, ediție de Duzichievici G. și Reus-Mirza, pp. 20-50.

eyes out. The dog was more faithful than any friend and flattering partisan. Some poor p of e took h m and led a ramshc kle cart - with two oxen - and th y loaded h s bdy and took him to Báthor. And there they put him in the chapel of the church, in a niche and covered him with a strip of velvet, Gabriel Bethlen then asked to be done more pious funerals for him because it was his sacrifice, poor man.²⁴

He stayed th re for sixteen and h was not rotten, bt nice, you would hv e said tht h was just pt th re; h hd no stench as he learned from those who attended the funeral ritual. That was the end of G. Báthory's turmoil.²⁵

But in the case of Sigismund Báthory, Prince of Transylvania from the great royal family of Báthory, fighter for the Christian Coalition, that surrounded himself with Catholics, was in good relations with the Germans, even sealed by a marriage, the situation was somehow different.

Due to his vigorous actions directed against the filoturks by cutting the heads of the rulers, many partisans began their retreat on the Ottoman territories. Although we do not know the exact number of refugees, the chronicles let the impression that it was a pretty big number. Gabriel Bethlen joined them then who wandered here until his return for the enthroning.

The refugees chose exile from two main causes. Once, for political reasons, as filoturkish faction partisans in front of the repressive actions of the Prince. The antecedents of the Habsburg government through Castaldo half a century before by removing Cardinal Martinuzzi, did not offer safety and reliability for many people from the Transylvanian society in the presence of Basta in the principality. The actions of the general were to confirm them and provide a solid basis to the concerns. Another reason was religious. The multiplying of the Jesuits and the princely actions that affected the groups of protestant should not be overlooked. However, although we cannot say that all the filoturks were exclusively Protestant, we must not forget the support of the sultan for the Protestants, which was often politically driven from the necessity of undermining of the Habsburg power. Also, the collective mentality permeated by the Protestant "assumptions of chosen people" allowed the creation of exaggerated stories about the Prince. He could be only inhuman as to punish and to induce such fear in the Transylvanian society, such as the elimination of the filoturks and support for the Catholicism propaganda.

Until the start of Christian mess in the sixteenth and seventeenth centuries, the Ottoman power was perceived as a "necessary evil" which guaranteed the existence of the autonomous country. But under the pressure of the Habsburgs who propagated the necessity of the Christian salvation in the Ottoman Muslims countries under a weak and undecided prince who had received a Catholic education by excellence, the society was bustled in the psychological war that was held in the inside of choosing between the Austrian Christians and the pagan Ottomans. The society then put all their trust and fate in the hands of the prince, expecting him to take a decision in the favour of their interests. The filoturks raised in this troubled time many times strongly urging the prince to remain in the Ottoman protection system. But forced by the international

²⁴ Ștefania Gall Mihăilescu, *Memorialul lui Nagy Szabó Ferencz din Târgu-Mureș [Nagy Szabo Ferencz's Memories]*, ed. Kriterion, 1993, p. 159.

²⁵ *Ibidem*, p.160

context, Sigismund Báthory could not “give the proof of strength of character” that his uncle Stefan Bathory showed. The entry of the Habsburgs in the principality brought in the collective memory the episode of Martinuzzi’s killing by the Habsburgs, suspected of trying to bring in help the Ottomans again. The perfect education and high sense of belonging to the catholic religion will stir his speeches to the society, will get the accept of the Dieta for getting the troupes in the country. The society’s reaction to the difficult living and General Basta’s²⁶ robberies will seek for some explanations for the political instability, the behaviour and the decisions of Prince Sigismund finding invented responses made and even testified by witnesses supporting his inhuman side of unearthly origin. They passed to the massacre of a large number of filoturks, facts described by Somogy Ambrus²⁷ and Baranyai Decsi János.²⁸ Around the Prince there were formed two eloquent images. One real, promoted by the Catholics and the filohabsburgs that saw Sigismund Báthory as a young, very handsome man with a good education²⁹ that comes out from a letter from a pro-German to the papal representative in which the nephew of King Stephen appeared as a person endowed with the finest qualities. The young man aged 20 years, a descendant of a noble Catholic family that never left their faith, being raised and educated in Catholicism *in wh ch h lives now too, with a robs t body, hm an, with civilized manners, hs kindness and is a man of letters, is b ave and courag ous, makes h s p rsonal b auty remarked in all military exercises he performed and delights greatly his masters and his Italian teachers, he spoke Latin and Italian, and was loved and feared by his people.*³⁰

*The second group perceived him as a weak prince, the guilty persons for his weak education are looked for; being found guilty the people too. Christopher Báthory, the gentle, benevolent, human, merciful, immaculate, loved by the people of Transylvania who was a respected prince for the barbarians too” left us his son Szigismund as a legc y of th name only and not of h s q alities wh, b ing so damag d morally, was called the curse and the torch [inflicting] of Transylvania.*³¹

The image that falls within the imaginary narrative is found in the work of Somogyi Ambrus, *Historia rerum Ungaricarum et Transsilvanicarum ab anno 1490 usque 1606, The first years of Zsigmond Báthory (Báthory Zsigmond elso evei)*³² contains an impressive foray into the world of phantasmagory made by the Transylvanian society in the late sixteenth and early seventeenth century. These words were specially devised, as I said before, uttered with malevolence by the Transylvanian Protestants and the filoturkish ones. The story of the Prince’s image consists of two major themes: first of the birth, moment that foretells the future character leading man; and the second of the cosmic influence on human life in general and especially on Szigismund. The described rumor spreaded in the adolescence of the Prince, the chronicler says, so probably around the enthronement, although it is certainly

²⁶ Margareta Aslan, *op it.*, p. 143.

²⁷ Somogy Ambrus, *Báthori Zsigmond első évei in Erdel Öröksege. Erdély emlékirok Erdélyről. [Transylvanian Heritage], <E.Ö.>*, Franklin-Társulat Kiadása, Budapest, 1993, vol. II, p. 78.

²⁸ Baranyai Decsi János, *Báthori Zsigmond harcai a török ellen (Luptele lui Báthory Zsigmond împotriva turcului)* in *E.Ö.*, p. 97.

²⁹ Margareta Aslan, *op it.*, p.200.

³⁰ A. Veress, *Documents*, vol. III, d. 176, p. 268.

³¹ S. Ambrus, *Báthory Zsigmond első évei in E. Ö.*, vol. II, p. 70.

³² *Ibidem*, p. 62-79.

prevalent after the repressions started on the filoturks and anabaptists and the start of their migration on the Ottoman realms where many spent nearly three decades. There is a rumour told by the nurses about the birth, in April 1572: *it was almost full moon in March, on a Tuesday and when he came from his mother's womb who came from the noble family of Bocskai; he had his hands intertwined and it was full of blood, and later after cutting and tying the umbilical cord, the women they put him in hot water to wash him from the filth, he transformed in fish and started to sprinkle with his back part and all those present were terrified at the sight, after [...] more than an hour he turned back into a human.* By the fact that this rumour would be banned and that occurred only during adolescence, not after birth, explains the social imaginary wealth, that launches such stories just to be able to motivate the feeling of repulsion towards the young Catholic Szigismund who was too close to the Austrians and brought the country into a deplorable situation.

In the construction of the imaginary the human emotions that are under pressure of fear can help. The primordial fear given by the Sigismund's governing, by the very difficult situation in which the country was, is the one that generates a lot of feelings and attitudes. We have a state of panic that will be supplied along the way by the Austrian entry in the Principality too, and it will burst out in the early years of 1600 with the rise of new leaders with Turkish support, even if it was minimum. But until then the society tried to find comfort in the status quo, appealing to mystery too, looking for credible basis in the existing reality. It will give explanations using the interpretations „He will be a bloody man because he had both hands full of blood (at the moment of birth)”; the appearance of fish he was said to have for more than an hour was explained with being a wanderer and a weak man as „fish that were not able to swim beyond the water but there” How easily these interpretations are given ... but they are required by the society. It is the glimmer of hope that they had captured in the anxiety created that only an unhuman could lead the country in such a situation. And an unhuman could not embody the image of the prince, created also in terms of imaginary nurtured dreams. But what remained to this man from the late medieval if not the dream fed with the belief in a better life. That is why the fish symbol related to his wandering nature that characterized the political activity proven by the course of history between the life and demanded by the Catholic Christian precepts and the political realities of the country, vassal of the Ottoman. The fact that the crowd wanted a flourishing life and the majority saw it under the Turks clearly explains the attempts to create supernatural traits to the young ruler.³³

Another interpretation was given by „star charts” from the moment of birth: as he was born „on Tuesday he was under the domination of Mars, the third star, he will be a dark-skinned person with small eyes, the body will twist and the soul will be horrid, indecent, irritable, causing wars...” After the predictions made it can be observed how disliked he was by those who painted this portrait. He was given almost non-human traits, even if this was not the subtle intention, to create the image of an un-earthly man, only to emphasize the previous affirmation that he was not an ordinary man and he could not be a good prince for the country. He did not fit the typology of

³³ Margareta Aslan, *op. cit.*, p. 243.

the ideal prince, and the downfall a country ruled by such a prince was motivated by quotes from Ezekiel by which God threatened: "I will give them prince-children, and the women will rule over them".³⁴ The thinking of the author is mostly the mentality of the age.

During two centuries the Báthory family and its members was a strong bastion of the Catholics both against the Ottomans and against the heretics. They were followed in the same direction by the Nádasdy and Balassa houses, families actively participating in the political life of the time, but which were always ready to put in the service of Western Christianity with. But the events, the Long War (1591-1606) and then the implication of the Transylvanian princes in the 30 years next to the protestant states and against the Catholic coalition from the 17th century and also the attempt the Ottomans in the 17th century³⁵ will bring the great noble house of Báthory. The election of new foreign princes by the Bathory house or by the Catholic religion, was one of the targeted benefits. It must be taken into account among other the noble elites who were most advantaged by such changes and we should not be surprised if nobles house of Thurzó, supporter of Gabriel Bethlen in the War of 30 years, was one of these.

In this context, I believe that the legend created around Elizabeth Báthory (as being a noble woman bathing in maids' blood) should be reviewed. She was Sigismund Báthory's cousin, had the strongest army equipped against the Ottomans by marrying Ferencz Nádasdy. I think that in this study I managed to point out that these legends were only inventions created by a social group with the magic nation.

From the alterity point of view, by opposing and analysing the identity blocks, the alterity was the one that considered itself motivated to create clichés and prejudices about the other ethnic group or political faction, religious identity, and many times they were so adorned that achieved supernatural dimensions. A clear example is that the Romanian alterity is full of sorcerers, cannibals etc. The cannibalism itself is an archetypal symbol of the alterity.³⁶

As a conclusion, it should be noted that the population of the Carpathian area, played a leading role in creating legends around the three characters, for political, economic and religious reasons. The intra-Carpathian area, an area of utmost geographic importance, was perceived by its „heretic” inhabitants as the New Israel in the premodernism then spread over the whole country and remained in the mind of the Romanian society under the name of Garden of Our Lady, and the forms that are included in the fantastic area remained only in a few pages of the era, from manuscripts preserved in libraries.

³⁴ „És gyermek-fejedelmeket adok nekik és asszonyok uralkodnak majd rajtuk” apud Somogyi Ambrus, *Báthory Zsigmond első évei* in *E. Ó.*, vol. II, p. 71.

³⁵ Margareta Aslan, *op. cit.*, p. 145.

³⁶ L. Boia, *Pentru o istorie a imagii narului* [For a History of the Imaginary], Humanitas Publishing House, Bucharest, 1998, p. 91.

Rolul imaginarii și paranormalului în lupta fracțiunilor politice transilvănene (Rezumat)

Problema legendelor cu caracter supranatural în spațiul intracarpatic a fost supus la nenumărate discuții și super-polemizat prin exemplul Legendei contelui Dracula. Acest studiu se focalizează asupra unor legende de gen, din spațiul transilvănean și împrejurimi, unde atât luptele dintre formațiunile politice cât și cauzele de natură comercială și/sau religioasă au avut o importanță covârșitoare în formarea portretelor elitei nobiliare conducătoare, ale principilor, în special al casei nobiliare de Báthory în secolul XVII-lea: moartea lui Gabriel Báthory, legenda creată în jurul lui Sigismund Báthory sau al Elisabetei Báthory, verișoara principelui (contesa ce se îmbăia în sânge de fecioare), etc. Studiul de față încearcă să argumenteze că aceste legende erau numai fantasmagorii, create de un grup social ce posedau un simț creativ deosebit de dezvoltat. Alteritatea era întotdeauna cea care se considera motivată să creeze clișee și prejudecați despre celălalt grup etnic, fracțiune politică, identitate religioasă, de multe ori atât de împodobite, încât se ajungeau la „dimensiuni supranaturale”, adevărate simboluri arhetipale ale alterității.

Cuvinte cheie: Zona Carpați, Tanato-psihologie, imaginar, fracțiuni politice transilvane, germani.

Keywords: Carpathian area, tanato-psychology, imaginary, political Transylvanian factions, Germans.

