



## ORIGINAL PAPER

# Eliade and Coppola

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### Abstract:

Mircea Eliade (1907-1986) is a historian of religions and a novelist with a legendary multilingual and multicultural formation. He is one of the most distinguished philosophers of the 20th century and a great humanist figure. His theoretical books and literary works are still widely read and discussed worldwide.

*Youth Without Youth* is a slightly autobiographical novella of Eliade, written in 1976 and it's also a Dr. Faust's story variation.

Francis Ford Coppola adapted to cinema this novella in 2007 and it is an exceptional example of the multilingual film genre.

The novel and also movie protagonist, Dominic Matei, an elderly professor of Latin and Italian from Piatra Neamț is struck by lightning on Easter night of 1938 in Bucharest before World War II and miraculously regains eternal youth, physically and mentally.

Dominic Matei is a polymath and “an always young witness” of the 20th-century world and Romanian History.

In this study, the film *Youth Without Youth* will be analyzed using a descriptive method, focusing especially on Eliade's humanism, his terminology, and Coppola's postmodern interpretation.

**Keywords:** *Mircea Eliade, Francis Ford Coppola, Youth Without Youth, Multilingual film, Sacred, Profane*

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### Introduction

*“Mircea Eliade and his cultural legacy is a miracle of modern times,  
just like Tristan Tzara, Constantin Brancusi, or Isidore Isou”*  
(Nermin Erülkü-Atay)

Mircea Eliade (1907-1986) is one of the most creative philosophers of the 20<sup>th</sup> Century. He also maintains intensively today his importance and originality with his books, novels, ideas, and terminology.

Mircea Eliade is a novelist as well as a writer of many academic books. His novels often reflect his scientific identity, research areas, and biography.

Mircea Eliade's biography is an extraordinary, inspiring, and worldwide adventure from Bucharest to Rome, from Calcutta to Lisbon, and from Paris to Chicago, etc.

Mircea Eliade is a polyglot person then he is fluent in Romanian, English, French, German, Italian, Portuguese, Sanskrit and classical languages, Greek and Latin... Thus he represents a linguistic metaverse from language to language and from one cultural environment to another.

Eliade was close to The Legion of Archangel Michael and The Iron Guard in the 1930s and also to the Nazis; for instance, he met with Carl Schmitt, a lawyer and an ideologist of the Third Reich when he was a young Romanian diplomat and also the director of the Zalmoxis magazine, in Berlin in 1942 and Lisbon in 1944. During the meeting in Berlin, Eliade informs Schmitt, who wrote a book titled *The Land and the Sea*, about aquatic symbolism. Esotericism and symbolism were their common intellectual areas. In 1944, Schmitt was in Lisbon for a series of conferences and there was a great sympathy between them, so Eliade compared Schmitt to his beloved professor Nae Ionescu. On the other hand, Ionescu was the ideologist of the Iron Guard and had close relations with IG Farben, later the producer of Zyklon B gas (Grottanelli, 2002: 326-331).

However, as a distinguished intellectual and academician, he and his cultural heritage have had an apolitical, independent, and intact position over time.

Eliade's *Youth Without Youth* (1976) is the fantastic story of Dominic Matei, who miraculously becomes younger and gains extraordinary abilities after being struck by lightning.

All the esoteric aura of Eliade's academic work emanates from this novel. Then *Youth Without Youth* was adapted to the cinema by Francis Ford Coppola, preserving its aura in 2007.

This article titled *Eliade and Coppola* was written based on the paper with the same title presented at the CEPOS 14<sup>th</sup> Conference on March 16, 2024.

The paper topic at CEPOS conferences should eventually be related to Romanian History and Culture. Therefore, such a title and subject was chosen. However, during the relevant research process for this article, Cristina Scarlat's book titled *F. F. Coppola & Mircea Eliade Youth Without Youth A View from Romania* (2018) was eventually encountered and quotes were made from this book. Beyond being a deep and detailed research of Coppola's movie *Youth Without Youth*, this book is also a great film theory resource that reflects perfectly the spirit of Coppola and Eliade's poetics. In parrhesiastic terms, this book is so comprehensive that it could make any further work on this subject perhaps meaningless.

However, the similarity between the titles of Scarlet's book and my modest article is purely a coincidence.

### **Mircea Eliade and Origins**

Eliade is a historian of religions and founder of comparative religion studies. Besides the universal chronological linear fluidity of religious history, he examined the cyclical time of sacred rituals and related myths and symbols from a phenomenological perspective.

Therefore, linear time belongs to History and cyclical time belongs to Nature.

“Although Eliade often appears to be a rather rigid, non-historical, archetypal essentialist, his valuable legacy also emphasizes an openness, curiosity, and inclusiveness that undermine disciplinary boundaries and self-imposed closures; embrace enigma, ambiguity, and what may at first seem trivial or unworthy of investigation; and challenge us to explore all kinds of symbolic and mythic structures, within and without, manifest and hidden, in order to bring to awareness the inexhaustible worlds of meaning of diverse others” (Allen, 2008: 326).

Eliade's philosophical perspective is structured by origins research. According to Leach (1954), in this context, “Myths offer a flexible, transcendent framework that cultural order can have recourse to when in danger of suffocating by its own rules. Myths are fundamentally polyvalent and their holistic images are susceptible to an infinite number of interpretations” (Cited by Chlup, 2008: 364).

Meanwhile, “The bottomless world of myth and the present socio-cultural arrangement are bridged by ritual” (Chlup, 2008: 364).

Eliade systematized a humanist cosmogony design by identifying interreligious archetypal commonalities. In this cosmogony, the sacred and the profane are intertwined.

Archetypes, which are symbols of human imagination, creativity, and divine power (Eliade, 1959 a:10), enable shaping civilization and life between in illo tempore and ad infinitum and are constantly regenerated through rituals, in cyclical periods.

“The world that surrounds us, then, the world in which the presence and the work of man are felt the mountains that he climbs, populated and cultivated regions, navigable rivers, cities, sanctuaries all these have an extraterrestrial archetype, be it conceived as a plan, as a form, or purely and simply as a "double" existing on a higher cosmic level” (Eliade, 1959 a: 9).

The extraterrestrial locus and terrestrial revelation of the archetype, shape also a cyber multiverse design in contemporary conditions. In addition, the post-humanist age is, and will be a continuous process in which humans and cyborgs are becoming their archetypes.

“Man constructs according to an archetype.” (Eliade, 1959a: 10).

### **New Humanism**

The historian of religions identifies archetypical transformations and commonalities by comparatively investigating religious archetypes, rituals, and myths, across sanctuaries, sacred practices, and belief systems. Accordingly, the historian of comparative religions assumes particular functions; and sometimes this discipline represents scientific wisdom that analyses the nature of terror of history as expressed by Eliade with this question: “How can man tolerate the catastrophes and horrors of history

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if beyond them he can glimpse no sign, no transhistorical meaning? ( Eliade, 1959a:151).

On the other hand, “For whatever its role has been in the past, the comparative study of religions is destined to assume a cultural role of the first importance in the near future” (Eliade, 1961:2).

The near future described by Eliade is the postmodern, post-colonial, post-truth, post-humanist era of the contemporary globalized world; it is a period of intense intercultural encounters. However, this environment does not have an Arcadian atmosphere and is full of cultural conflicts because the intercultural encounter practically encounters the other, whose definition changes depending on the situation and it’s always problematic.

Then, “It is on the basis of such a knowledge that a new humanism, on a worldwide scale, could develop” (Eliade, 1961:3).

Eliade's History of Religions is a source of this new humanism as knowledge and method. “For, if the History of Religions is destined to further the rise of a new humanism, it is incumbent on the historian of religions to bring out the autonomous value- the value as spiritual creation- of all these primitive religious movements”(Eliade, 1961: 6).

In this context, the sacred and the profane are again two important concepts of Eliade's terminology. “It could be said that the history of religions-from the most primitive to the most highly developed- is constituted by a great number of hierophanies, by manifestations of sacred realities” because “the sacred is saturated with being” (Eliade, 1959 b:11-12).

### **Sacred and Profane**

Eliade's Homo Religiosus represents the cosmos of the sacred but then modern man discovers a profane cosmos; “sacred and profane are two modes of being in the world, two existential situations assumed by man in the course of his history” (Eliade, 1959 b: 13-14)

According to Rennie (1995): “He considers the sacred to exist in a dialectical relationship with the profane - that which is not sacred. This relationship is paradoxical, the sacred being constantly both concealed in and revealed through the profane” (p.223).

With the influence of postmodern, post-truth, post-humanist, and cyber paradigms, the dialectic of the sacred and profane is increasingly accelerated. “Since the beginning of humanity, man has oscillated between two ontological spaces: sacred and profane” (Ioniță, 2020: 62).

Therefore, throughout this oscillation, the sacred and the profane begin to be constantly articulated to each other, eventually resulting in a rhizomatic civilization scheme in which both are interconnected.

For example, postmodern anachronism has similar regenerative properties to the cyclical time performance of the sacred. In the post-truth environment, sometimes the sacred can be trapped in its own cyclical time logic in a primitive way beyond the scientific and secular nature of Eliade's doctrine; Or the profane mind, who cannot be content with or come to terms with the cultural conditions of his/her environment, begins to define and design his/her life and existence with classical mythologies existing in illo tempore; or post-humanist profane can create scientific or artistic models of immortality by taking advantage of the supernatural quality of the sacred.

The Sacred is the Odyssey of the Profane.

Furthermore, the environment of sacred and cyberspace with its databases, cyber libraries, unlimited hypertext structure, and boundless navigation possibilities are reminiscent of each other.

At this point, Ioniță's (2020) questions illuminate the subject, just like the answers: "What is virtual space or cyberspace? Is it an alternative life, in which man can escape to meet his needs for knowledge, information, to feel happiness, to manifest his feelings of hatred or revenge? ... Is the virtual world a happy world, a world of freedom? ...Homo numericus, the man of virtual space, is he also homo religious? Does virtual space give man the answer to all his questions and anxieties? ...Is eternity possible in the virtual world?" (p.62)

Then, Eliade's cosmogony became a science-fictional Kulturwissenschaft milieu.

Eliade is as close to theosophy as it is to theology and it can be claimed that the mythological symbols of Eliade's philosophy and poetics are Hermes and Hermes Trismegistus.

### **Semantic Entropy**

From a postmodern perspective, Eliadian sacred and profane dialectic and the hierophany mechanism provide creative discussions and research opportunities to find lost meaning or to preserve meaning in the context of semantic entropy.

According to Tatlı (2024), who defines the concept of semantic entropy from a Heideggerian perspective: "Ontologically, Dasein is what exists towards death (sein-zum-tode). It is the ontological subject in constant flux towards disorder in entropy. Dasein is thrown into the world and is interested in its existence and its environment out of concern for its temporality that exists towards death. As a result of this interest, Dasein reveals the meaning of existence" –but- "Meaning is mortal because meaning is entropic like everything else" (Tatlı, 2024: 17-18).

Semantic entropy is the cultural index of cyber entropy and can have various causes such as alienation, nihilism, dystopic pessimism, social, historical, or individual frustration, systematic political repression, relativity, or simply indifference. Meanwhile, History is a Sisyphean struggle based on loss of meaning, finding meaning but losing it again and searching again...

### **Imagination**

Eliadian knowledge and experience of comparative religious studies build an immersive and polyphonic cosmos of imagination.

The historian of religions has an interdisciplinary vision – from philosophy to literature, from theology to hermeneutics, from archeology to anthropology, from linguistics to philology, from ethnography to iconology, from history to esotericism, from mythology to art theory - and the relevant intellectual reflexes.

According to Eliade (1961): "The aesthetic universe can be compared with the universe of religion. In both cases, we have to do at once with individual experiences (aesthetic experience of the poet and his reader, on the one hand; religious experience on the other) and with transpersonal realities( a work of art in a museum, a poem, a symphony; a Divine Figure, a rite, a myth, etc. " (p.5).

As a scholar and writer, Eliade personally represents the analogy of these two universes.

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“Essentially, the analogy between novel and myth rests on their common narrative structure... To imagine and tell stories- that is what mythmakers and novelists are supposed to do” (Calinescu, 1977: 6).

### **Dominic Matei**

The novel and movie protagonist, Dominic Matei, a seventy-year-old professor of Latin and Italian from Piatra Neamț is struck by lightning on Easter of 1938 in Bucharest before World War II and miraculously regains eternal youth.

This case attracted the attention of the global media, scientists, mysterious people who were probably members of some esoteric brotherhoods (Eliade, 2007:118-121-122), Siguranță ( Eliade, 2007: 22) then Nazis and Gestapo (Eliade, 2007: 57).

Therefore Dominic Matei began to live in a very cautious way with different identities.

Dominic Matei not only becomes a young and healthy man after being struck by lightning but also a super genius, a cosmic brain. His intellectual capacity increases unlimitedly, he knows everything, understands everything he reads, and gains an extraordinary intuitional power.

Along with other miraculous changes after the lightning strike, also his *Double* arises and Matei and his Double, will always be together from now on and will exchange ideas about what happens. At the same time, this Double is an element that prevents him from realizing his loneliness. In the end, when Matei eliminates his Double, shattering his reflection in the mirror, at the same moment he despairingly realizes also his loneliness and later dies.

In a fantastic world, everything is possible, but some questions still come to our minds. Is Double just a reflection in the mirror or a voice of conscience, a schizophrenic hallucination, a Doppelgänger, or an alter ego?

Because of lightning transformation, Matei can learn or remember and use any language, even the most difficult or lesser-known foreign languages such as Chinese, or Albanian, then any literary work, and any linguistic knowledge immediately, easily, and fluently.

He has a fantastic mnemonic power.

This is an exciting and magical adventure because being a polyglot means metaphorically having multiple identities not limited to chronological time or History. Matei: “In short, I’m a “mutant,” he said to himself on awakening. I anticipate the post-historic existence of man. Like in a science-fiction novel, he added, smiling with amusement” (Eliade, 2007: 68)

In this context, Dominic Matei is a post-humanist figure who preserves his human nature and original discourse despite these transformations

“Do not compare me with a computer. Like me, if the computer is correctly ‘fed’, it can recite the Odyssey or the Aeneid but I recite them differently each time. Or, “The blessings that any cultural creation can afford are unlimited.” (Eliade, 2007:69).

Matei is a genius, but in this context, it is a self-portrait of Eliade because Eliade himself is also a genius.

“At any rate, certain traits of Dominic Matei as a supergenius are not unrelated to the psychology of the author. Thus, at the end of 1941, while in Lisbon as a cultural attaché at the Romanian Legation. Eliade wrote in his Portuguese Journal: My capacity to understand culture, in all its forms, is limitless. I wish I could express just one percent of what I think and know as nobody else does. I don't think that a genius of this

complexity has ever been encountered any rate my intellectual horizons are much vaster than Goethe's" (Calinescu, 2008: 378-379).

The issue here is not only how knowledgeable Eliade -the writer or Matei –and his fictitious protagonist are. They are identified with knowledge, culture, and several languages; in other words, they represent the relevant knowledge, culture, and languages by all their existence. This also reminds us of some science fiction designs just like the book-people of François Truffaut's movie (1966) *Fahrenheit 451* or Lucy who is transformed into the Internet of Luc Besson's film of the same name, *Lucy* (2014).

The esoteric energy of Eliade's sacred and profane dialectic is constantly displayed in the internal dynamics of *Youth Without Youth*, for example, one of the mysterious figures of the story makes the following statement about World War II: "World War II, which at that time had scarcely begun, was in reality an occult conflict between two secret societies, the Templars and the Teutonic Knights" (Eliade, 2007: 77).

From today's perspective, Eliade described also a case of post-human immortality as a fictional design because lightning, a physical event, miraculously gave Matei a healthy and young life. Therefore, in this context, electrical energy becomes a subject of both scientific and esoteric, political and cultural research.

But that's not all, the discussion extends to atomic war and a new world order or a post-historic supermen's civilization, and again another mysterious young man whom Matei met at a colloquium he attended makes the following statement: "Therefore, I use the expression the eschatology of electricity; both the *end* and *salvation of man* will be obtained by means of electricity" (Eliade, 2007:124).

Matei even creates an artificial language: "Beginning with the morning of November 1, 1947, he decided to cease writing notes in French but to use instead an artificial language that he had constructed with passion, almost as a man possessed, over the past few months" (Eliade, 2007:75).

There are three reasons for this artificial language creation:

- Using the artificial language that he invented is an identity camouflage measure for Matei, who has to live by constantly hiding who he is and what he does.
- On the other hand, creating an artificial language is a multilinguistic creativity but also a passionate initiative. Because, in a classical linguistic context, the formation, evolution, history, and adventure of a language cover a very long time, the centuries but an artificial language is a linguistic project and a cultural product like Esperanto invented and developed by Ludwik Lejzer Zamenhof (1887) or Na'vi language created by Paul Frommer for James Cameron's movie *Avatar* (2008).
- Creating an artificial language is a humanistic lingua franca project. Because it is generally aimed at overcoming the linguistic miscommunication problem of the Tower of Babel and facilitating direct and global communication between people. Today, AI translation software programs partially fulfill this linguistic mission not certainly in classical lingua franca form but in a spontaneous translation process.

Matei's extraordinary multilingual and interlingual ability gave him the power to navigate throughout his odyssey, from Romania to Switzerland, from Malta to India, from Nice to Dublin, and so many countries, so many cities.

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Figure. 1. Dominic Matei © (Atay, S. & Sezer, M. Y. 2024).



One day, in 1955, in Ticino, Italy, Matei saves the life of a young woman after an incident caused by a heavy rain and storm. She is Veronica Bühler, a teacher from Switzerland. But just after the incident, she miraculously begins to talk in Sanskrit and she claims her name is Rupini, who was born in India fourteen centuries ago. At this point, Eliade's/Matei's expertise in Buddhism and Sanskrit and relevant biographical data emerge concretely and naturally in a literary and cinematographic way.

She also looks like Laura, the love of Matei's previous life and he falls in love with her.

Just as Matei attracted people's attention, Veronica also became the center of attention of media, scientists, and eventually Indians.

Then Matei calls Prof. Giuseppe Tucci a famous orientalist and Indologist from Rome and they all go to India together. Ultimately, Veronica/Rupini's transmigration of the soul is verified, but when Veronica wakes up the next morning, she starts speaking in her language again, as if Rupini had never existed.

By the way, Prof. Tucci is a real person and Eliade's Master (Gnoli, 1986: 281).

Veronica is the female equivalent of Dominic Matei. In a sense, they are the Adam and Eve of the post-historic and post-humanist existence.



Figure. 2. *Veronica and Dominic / Adam and Eve* © (Atay, S. & Sezer, M. Y. 2024).



Then two lovers, Matei and Veronica move to Malta, and while in La Valletta, Veronica/Rupini begins to speak again in an ecstatic way very ancient languages like Egyptian, Ugaritic, Protoelamite, Sumerian then gradually “Veronica burst into a series of guttural, pre-human cries that at the same time exasperated and embarrassed him” (Eliade, 2007:107-108).

This situation is an expressive journey toward the origins of languages and Matei recorded and transcribed “all this in illo tempore experience”.

On the other hand, throughout his career, Matei tried to write a monumental book on the Origins of Languages then his life after lightning was an ideal environment for him to continue this work and Veronica became a perfect medium to reach the origin of languages.

Although Matei has always been a young man he also carries the senility virus and infects Veronica and she begins to age rapidly.

For this reason, they leave each other to protect her. Matei is right. After leaving, one day, at a train station in Switzerland, young and beautiful Veronica passes Matei, with her little daughter in her arms. Matei photographed her, secretly.

Youth Without Youth is a time-travel adventure realized between December 20, 1938, and December 20, 1968, and Matei's story ends in the same place as it began in Piatra Neamț. Matei finally decides to return to his city, Piatra Neamț, after many years of wandering all around the world and arrives in communist Romania in 1968. Then he meets his friends at Café Select but the meeting time is 1938. However, Matei enters the cafe as a young man and runs away from there as an old man. The next day he is found frozen in the snow, but the time is again 1968.

### **Francis Ford Coppola**

Francis Ford Coppola (1939) is a legendary director of contemporary cinema. Each of his films is a milestone in the evolution of cinematographic language. He always has an autonomous, original- even in the context of postmodernism-, and experimental style in his movies regardless of genre.

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While he represented New Hollywood Cinema in the 1970s with the movies *The Godfather* (1972), *The Godfather Part II* (1974) of the *Godfather* saga, a paranoid FBI story *The Conversation* (1974), and *Apocalypse Now* (1979)-the cult Vietnam War epic and Joseph Conrad's *Heart of Darkness* adaptation-, he gradually shifted to more independent/individual productions.

With his works in the 1980s, he began to define Postmodern Cinema, but preserving his experimental *esprit*. These films create an eclectic panorama. For example, *The Outsiders* (1982) and *Rumble Fish* (1983) are anachronistic rebellious youth movies. The love stories, *One From the Heart* (1982) and *Peggy Sue Got Married* (1986) are based on theatrical, alienated, saturated color, and kitsch aesthetics. *The Cotton Club* (1984) is a gangster story musical set in 1930s Harlem. *Tucker: The Man and His Dream* (1988) is a biographical film about a car designer.

The *Godfather* saga continues in the 1990s with Part III. He also directed *Bram Stoker's Dracula* (1992) and a fantastic comedy *Jack* (1996).

Together with *Youth Without Youth*, *Dracula* is Coppola's second film, which directly incorporates Romanian cultural elements.

In the early 2000s, he made these films: *Youth Without Youth* (2007), *Tetro* (2009), an existential drama of two brothers set in Buenos Aires, and *Twixt* (2011), a fantastic murder mystery and ironical horror film set in a typical abandoned, small American town.

His latest film is *Megalopolis*, a post-apocalyptic and science-fiction movie that displays a Coppolian demiurgical vision (2024).

### **Youth Without Youth**

The movie *Youth Without Youth* is a faithful and ambitious adaptation of the novel that magnificently conveys the linguistic and intertextual richness of the novel and is an example of the multilingual film genre. Many sentences and dialogues from the novel are used in the movie as they are.

Coppola (2007) briefly describes his film as follows: "*Youth Without Youth*: A World War II-era film about an elderly professor whose mysterious rejuvenation makes him a target for the Nazis, it is a love story wrapped in a mystery" (p. V).

Coppola encountered Eliade's ideas during a troubled period in his life and these ideas helped him spiritually and inspired him. On this subject, in his interview with Jacobson (2008), he makes the following statement: "So it was struggling with time and consciousness that got me to give my *Megalopolis* script to Wendy Doniger, the Eliade scholar I had known as a kid, and she sent me some of these quotes about time from *Youth Without Youth*. I went, Wow, this is interesting, it's helpful, why don't I read this story? And when I read it, I thought, I want to make this, because it's such a *Twilight Zone*, science-fiction love story. It had everything that I wanted it to have" (p. 21).

This statement is also a definition of an *Erlebnis*. Therefore, Oana Covaliu (2007) speaks about Coppola's quality of an "alephic reader", the alephic reading meaning to keep in one reading an infinity of "previous, possible, identifiable readings via a creative subjective approach and/or via a psychological, analytical or critical one" (Cited by Scarlat, 2018: 36-37).

Furthermore, Coppola (2007) explains his purpose in making this film as follows: "I had decided that my film could go further in exploring two areas, Time and Interior Consciousness" (p. VI).

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Just as being struck by lightning rejuvenated Dominic Matei, reading Eliade rejuvenated Coppola. “I realized that, like Dominic Matei, I could take for myself the freedom I associated with youth, and along with that a chance to be a young filmmaker once again” (Coppola, 2007: IX).

This film as a literary adaptation has naturally a multi-layered intertextual dynamic: “This is an example of semiotic complementarity in which the two literary and filmic languages interfere, find each other, support each other, and complete each other harmoniously” (Scarlat, 2018: 101).

The cinematographic features describe harmoniously the metaphysical content of the story. Pastel colors, sepia tones, soft lighting, distorted compositions, and unusual frames create a parallel universe illusion beside a long historical period of the 20<sup>th</sup> Century, 1930s, World War II, and Cold War. The actors exist as auratic figures in this environment throughout their performances like wandering in a dream world.

Eliade's esoteric symbolism turned into Coppola's kitsch discourse. Benjaminian elegiac metaphysics of old photo albums full of nostalgia, hierophanic three-time apparition of red rosa mistica, 20th century history transformed into a cliché diorama projection, an anachronism devoid of concrete or metaphorical Zeitgeist reasons, cliché retro atmosphere in color sepia are various signs in this context.

“At the center of the hyperbolic (anti)narration, an extraordinary Tim Roth, a melancholic Borgesian eternaut in search of love and the meaning of existence, who in his own body finds the epiphany of every possible reflection on time, life, and death” (Gambino, n.d.: par.3)

Therefore, “The film has two distinct plans on which the text frame builds up. It is the story taking place in the historical real plan – during the war – and the mythical, symbolic, unusual or fantastic one that Dominic lives” (Scarlat, 2018: 51)

Youth Without Youth is a multilingual film.

Multilingual/polyglot film is a particular genre.

Films automatically gain multilingual features due to global production and distribution conditions, multinational film teams in cinema, and techniques such as dubbing and subtitling. However, starting in the 1980s, multilingualism became an effective dramatic element in film design, and the number of films based on multilingual aesthetics increased and the multilingual film genre emerged. Chris Wahl described this cinematographic phenomenon as a genre in 2005.

Some key features of the multilingual film are: “A multilingual movie is a film in which three or more languages are spoken and in such movies, the plot is developed through the rhizomatic articulation of different languages” (Atay, 2019:151-152).

Dominic Matei, in his adventure that started as Romanian and polyglot, lived his polyglotness magnificently through languages from classical to contemporary, from west to east, from common to uncommon, and through Veronica, he arrived to archaic languages such as Egyptian, Ugaritic, Protoelamite, Sumerian, and finally reached pre-human cries as linguistic origins again through Veronica.

Matei represents a living linguistic articulation meanwhile the story ends in Romanian, his native language.

Dominic Matei's story is so romantic. But, there is also another romantic interpretation here beyond his love for Laura/Veronica/Rupini. Accordingly, the impossibility of Youth Without Youth is expressed dramatically because youth should be with youth not without youth. Youth is the logic of romanticism.

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Romanticism was founded by adventurous, passionate, brave, young people. One of these young people is Wilhelm Schlegel, who "only wants to live as long as he remains a young, brown-haired, crazy dreamer" and a poem by Schlegel himself in this context is as follows:

*O sweet poetry, guide my life!  
You, youth in youth, love in love  
O nature in nature, o divinity of gods"*  
(Huch, 1950: 6-31).

### Epilogue

*What is the meaning of life?*

Eliade and Coppola are looking for an answer to this extremely banal question with the novella/movie *Youth Without Youth*.

The answer is: *Meaning of life=Youth*

Nothing else.

Gaudeamus Igitur...



Figure. 3. Sigillo Eliadiano © (Atay, S. & Sezer, M. Y. 2024).

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- Youth Without Youth** (2007)  
Produced by Francis Ford Coppola  
Directed by Francis Ford Coppola  
Screenplay by Francis Ford Coppola  
Novel: Mircea Eliade

## Eliade and Coppola

Cast: Tim Roth (Dominic Matei), Alexandra Maria Lara (Veronica / Laura / Rupini), Bruno Ganz (Prof. Roman Stanciulescu), André Hennicke (Dr. Josef Rudolf), Marcel Iures (Prof. Giuseppe Tucci), Alexandra Pirici (Woman in Room 6).

Cinematography by Mihai Malaimare Jr.

Editing by Walter Murch

Music by Osvaldo Golijov

Casting By Florin Kevorkian

Karen Lindsay-Stewart

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### Article Info

*Received:* August 08 2024

*Accepted:* August 26 2024

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#### **How to cite this article:**

Atay, S. (2024). Eliade and Coppola. *Revista de Științe Politice. Revue des Sciences Politiques*, no. 83, pp. 84 – 97.