

## SUMMARY

The present work is wished to be a compared study of M. Eminescu's work, respectively that of Edgar Allan Poe.

The thesis aims the way that Mihai Eminescu and Poe reached an approach that resembles the archeus as an invariant, taking into account that they belong to different literatures as development in time, and as distance in space.

We know that M. Eminescu translated a fragment from the work of Poe, *Morella*, together with Veronica Micle, and we deduct through a chronological approach that the work of the American writer was not unknown to the Romanian romanticist.

Nevertheless, we think that Poe's influence on Eminescu was not direct, but through European romanticists (especially Schopenhauer and Goethe).

The work is structured in four parts, that approach the literary theory of the term «fantastic», but also the work of the two romanticists, poetry and prose, with a strong accent on the latter, taking into account that we left from premise of the existence of archæus as an invariant to Eminescu and Poe.

In the theoretical preamble we tried to define the term of fantastic, starting from the theory of the concept of critics such as Marcel Brion, Rene Solier, Roger Caillois and Tzvetan Todorov and ending with a general view of the hypotheses launched by Romanian theoreticians. We consider that limiting the existence of fantastic literature to romantism, especially the end of XVIII century and the whole XIX century, is not correct. The fantastic is proved to be a latent bud, ready at any time to relapse, regularly inciting the writers.

One of the procedures used very often to Edgar Allan Poe but also by M. Eminescu in fantastic prose is the transpositions of the narrators as hero of the event, favoring the hesitation of the reader. The fact that the speech belongs to the author loses from pithiness, the accent falling on the protagonist: the words are doubtful and we have all the reasons to suppose that these characters are mad; nevertheless, given the fact that they are not introduced through a distinctive speech of the narrator, we give them a paradoxal trust. The narrator represented is according to the fantastic, as it eases the identification that is necessary to the reader with the characters.

Analyzing the poetic work of two of them, we reached to the conclusion that, even if they start from themes and common motifs for romantism, both make big steps through modernity, through the influence that their work had on the posterity. As well the work of M. Eminescu and Poe influenced the progress of literature: the translations of Baudelaire and Mallarme from Poe represented the starting point for symbolism, and fantastic prose, but especially the poems of Eminescu reached to the development of Romanian literature – G. Călinescu was talking about «eminescianism» that is seen even as a Romanian literature current.

In the essay *Philosophy of Composition*, explaining how he achieved the famous poem *The Raven*, E. A. Poe searches to demonstrate the need, for the poet, to calculate with exactness all the procedures for obtaining the main final effect: the creation of atmosphere. The points of support, the order in the Eminescian romantic chaos, there were established by his mentor, Titu Maiorescu, who, discovering his genius, supported him spiritually and materially. We know the fact that Maiorescu had recommended to the members of Junimea society, even since the study of *A Critical Research on the Romanian poetry from 1867*, the lecture of the work of the American theorist Edgar Allan Poe. From this point of view there is nothing strange in the fact that many of the recommendations encountered in the *Poetic Principle* we recover to Titu Maiorescu and implicitly in the work of Mihai Eminescu.

Both of them romantic poets, we encounter in their work these themes and motifs, in a bigger or smaller extent. Idealists, as most romantic poets, the two find their motivational ax in different senses. If we were to set Eminescu's ideal on the positive ax, naming his ideal «ideal +», we could name him cosmic poet, uranian, who builds through love, aiming to perfections, but E. A. Poe is more closed to Thanatos, a plutonian, whose stories demonstrate the persistency of some themes all along the entire work, metempsychosis, transposed in following, all along various generations, an archaicus. Despite the fragmentarism of the work, reading Poe's short stories we observe his thematic stereotypes: the same decorations, the same characters, the same psychological reasons come back from a short story to another, with the force of some devouring obsession. Liviu Cotrău, one of the most important Romanian exegetes of Edgar Poe's work, establishes, according to these recurrences, «the generative nucleus of poetic imaginary» in catamorphism.

The main difference between the work of Mihai Eminescu and the one of Edgar Poe is that the Eminescian work is epichronical, delivered by the terror of time, where he often

escapes, Eminescian characters are as well as Friedrich Wilhelm von Schelling and Friedrich Nietzsche, the masters of «Icarus space», whose symbols are according to Gaston Bachelard, the rise, the arrow, the wing, the purity and the light. The vision of Eminescu is enriched through cosmic evasions, of delirious fantasies in sideral spaces. Poe's characters are, on the contrary, in time, catachronic, they live in an acute and painful way (hyperchronic) the apparent immobility of time. In Eminescian prose, with all the tendencies of evasion from time and space encountered in *Sărmanul Dionis*, the common separations from daily life on the limit are replaced with a spatial-temporal regression, in an uchronic and utopic universe that is closed to the paradisiac period (*Cezara*) or the Ancient Egypt (*Avatarii faraonului Tla*). Only in *Geniu pustiu* we encounter the romantic theme of evil as inalienable dimension of human nature. Therefore, the themes and ideas treated by Poe are various, but they have a common denominator: decreasing in catacombs of a dying universe, with dying characters or reincarnated, ready to be resuscitated with the help of galvanic battery.

The most important theme in Poe's short stories is death, under all its aspects: crimes, mutilations, cannibalism, diabolic revenges, epidemics, mysterious diseases, shipwrecks, calamities etc. But in case of Poe we can talk about an essential role played by biography. On the theme of death, Poe writes various short stories, strays through the missed underground and nihilism. The ideal of E. A. Poe could be represented on an axis as «ideal →» and characterized through the construction through the ruins, from graves. If the Eminescian work can be characterized through the presence of cosmic, from the height that the universe is seen, in case of Poe, the work shines from darkness, having the feeling that at any moment the universe collapses (the real one or the one from the underworld).

In both their work we find treated, in a different way, the romantic thematics: the darkness – *Noaptea*, *Când crivățul cu iarna*, *Sărmanul Dionis*, *Sarmis*, *Luceafărul*, *Strigoii* – to M. Eminescu, but also *The Sleeper*, *A Dream*, *Dreamland*, *A Dream within a Dream*, to E. A. Poe, they are obviously related to the delirious; evasion in time and space we find in *Memento Mori*, *Nilul* and *Luceafărul* for Eminescu and in *The Raven*, *Dreamland*, *The City in the Sea*, *The Haunted Palace* etc to E.A. Poe; the Eros is being treated in a big extent in a different way by the two of them, taking into account the fact that in the case of Eminescu we can talk about two stages of creation, while Poe's work is unitary: *De-aș avea*, *Amorul unei marmure*, *Ondina*, *Venere și Madonă*, *Mortua est!*, *Iubitei*, *Floare albastră*, *Înger și demon*, *Ah, mierea buzei tale*,

*Femeia?...măr de ceartă, O, dulce înger blând, Venin și farmec, Icoană și privaz, De câte ori, iubito..., Atât de fragedă..., Scrisoarea V, Gelozie, Kamadeva* – for Eminescu, but also *To Octavia, Song, Elizabeth, To Helen, Sleeper, The One in Paradise, Lenore, The Raven, Eulalie, Ulalume* for E. A. Poe; Thanatos, the theme of death – *Visit of the Dead, Spirits of the Dead, The Conqueror Worm, The Haunted Palace, The Valley of Unrest, Sleeper, The Raven*, but also to Eminescu: *Memento mori, Strigoi, Miron și frumoasa fără corp, Mortua est* etc.

The romantic reason of attaining the poetic ideal is seen in a different way by both of them. Eminescu is attracted by what he sees beyond the sky, being guided in life by his lucky star, while Poe receives as a messenger of his «feather» a raven, the guide of death in Scandinavian mythology.

We consider that the most important part of the work is that referring to fantastic prose of the two romanticists. An analytical view over various, such as: *Shadow – a Parable, The Masque of the Red Death, King Pest*, but also *Metzengernstein, Eleonore, The Cask of Amontillado, The Fall of the House of Usher, Berenice, Morella, Ligeia, Mesmeric Revelation, The Facts of Mr. Valdemar, A tale of the Ragged Mountains* etc.

The play of mirror, of reflexive objects in general, it becomes the most active of disparagement of structures that are apparently solid of the «real». This is the sense that the water, the eye, the mirror, the smooth glass is registered in Poe's universe. To Eminescu we find more often as adjuvant on passing through the theme of the double, the presence of the painting, the portrait or self-portrait. To Poe, in exchange, the glass, that is often opaque, does not allow the light to reach the darkness of a room, on the contrary, being covered by a «smooth cover», it keeps the image reflected so that he become a sort of mirror that closes the self in the space of his own heteronymous being. It is the case of the short story *Shadow – A Parable*, a strange game of implication of life (heavy, lack of color, poetic) with life. If at Poe the double tried to get rid of the other, to split, arriving that William Wilson try to kill him, the Eminescian character feels and accepts «the affiliation» of the double, of its own shadow.

Transcendent isle is another theme that is also encountered to Eminescu, and to Poe, as a representation of amniotic waters, who, as in a matrix, ferments, giving birth to other archaeus, only that, to American writer, Eminescian solar light is replaced by the darkness of heavy waters, rotten, as a grave. It is about *the Isle of the Fairy*, the dark Eden of Edgar Allan Poe.

Reincarnations of some beloved beings, Berenice, Morela, Ligeia, they remain the symbol of feminine archaism to Edgar Allan Poe, transposed in an Edenic existence, in the Fairy from the island under the same name, as in a fairy tale. At Poe the beauty is paid with death, *the beauty is a cause of death*.

To Eminescu we encounter in *Avatarii Faraonului Tla* the bilaterality and «magnetic migration» of the self on space of short time, whose expression we find to Poe in *A tale of the Ragged Mountains*. The protagonist of poetic short story has before his death a hallucination that reproduces exactly an event that happened 50 years before of a OLDEB, that resembled it.

The poetic necroerotic from *Ligeia, Morella, Berenice* we encounter in Eminescian writing *Avatarii Faraonului Tla*. As Poe, Eminescu takes a primary couple through successive existences, the seriality being observed through the feeling of repetition (a sort of déjà-vu) that are tried by feminine subconscious, a better medium than the masculine one, but who, laying on the painful experience of understanding, it solves it.

Combining, as Edgar Allan Poe, Platon's ideas with those of Schopenhauer, Eminescu believed in the regeneration of that prehistoric time, purified: the Shadow represents to Edgar Allan Poe a visualization of various archaisms, such as in *Shadow - A Parable*, when it comes, because, talking through hundred of voices, to assist to the funerals of the young Zoil, but also in the *Isle of the Fairy*, where from the shadow of a fairy that ended its cycle it rebirths another one.

The literary theme of archaism, regarded as an invariant, according to the terminology of Adrian Marino, represents, to Eminescu and Poe, the pillar where it rotates the entire Constellation of works. Dionis, Ligeia, faro Tla, but also Oldeb or Metzengernstein represents all the quintessences of human individual, having various contacts with the personality of the lyric self in development.

We can talk to Eminescu not about a construction, but about the sphericity of the conception around a centre and especially its organic growth from a root, from a seed or an embryo. The work has a «core» or an «acorn», where the critique feels obliged to leave, telling how it will want, a nucleus, centre or embryo. And in this embryo there collected, beside the aspects that are germinative Romanian and typical, the occidental influences, one of them being that of E. A. Poe.