

## ELEMENTS OF FANTASTIC AND ECPHRASIS IN MIHAI EMINESCU AND EDGAR ALLAN POE'S WRITINGS

Mihaela Gabriela Păun

PhD Student, University of Bucharest

*Abstract:* The present study is an application in literature, comparative literature to be more specific. The thesis for which I bring the arguments: In poetry, as in prose there are some common points between Mihai Eminescu and Edgar Allan Poe. When talking about their poetry, we can mention: They are promoters of the modern poetica phenomenon; the preference for the northern mythology, valued in "The Raven" by Poe and "The Northern Star" by Eminescu; the preference for romantic gothic (partially identified in the Romanian's poems and integrally in the American's ones); the preference for the peculiar and awe - inspiring fantastic; both of them insert in prose elements of ecphrasis which admit the display of fantastic in real world or the contouring of demoning beauties.

*Conclusion:* The common note of both writers, in prose, is the philosophical fantastic. We notice its presence through metempsychosis and the romantic double (the double of conscience). In poetry, we can find common notes regarding melancholy, the vision of love and death, of a night ruled by the power of moon, as an element of mystery.

*Keywords:* double of conscience, ecphrasis, The philosophical fantastic, the mythical and magical fantastic, peculiar and awe-inspiring.

### 1. The Fantastic between the original and diversity. Brief introduction:

At the beginning of the nineteenth century there is in literature a remarkable preference for gothic, valued through the following topics: strange folklore, macabre legends, supernatural happenings, the history of medieval monasteries in ruins and forgotten graves. By the German branch, both M. Eminescu and E. A. Poe follow the gothical perspective. Defined as a "break" in the order of reality by Roger Caillois, as an "hesitation" reader by Tzvetan Todorov, as an "irruption" of "the sacred in the profane" in the sense of Mircea Eliade, fantastic is both consubstantial and opposed to realism, placed in the proximity of fabulous fairy, miraculous, strange, terrifying, enigmatic, grotesque, absurd, allegoric and even sensational, which it interferes with. I conducted an analysis and classification of fantastic concepts in a study entitled "Fantastic elements" for "A report of the dream" by Vasile Aaron" in 2015.

In E. A. Poe, fantastic achieves the absolute. Through abysmal conditions and "forcing limits" the fantasy American writer escapes from reality through a free play of imagination. Therefore, in his fantastic we can identify the following:

- a) *The strange and terrifying fantastic* - by maintaining the enigmatic and the mystery in narratives like "The Fall of the House of Usher," "Ms. Found In a Bottle," "The Pit and the Pendulum," "Sphinx glasses". Also in this category there is a fantastic inspiration for nordic vampire, ghosts and specters in "Ligeia", "Berenice", "Buried alive".
- b) *The philosophical fantastic:* "Morella", "Matzengerstein", "Bon-Bon" and "William Wilson".

c) *The allegorical fantastic*: "The Shadow parable," "Silence fable," "King Plague" and "The Masque of the Red Death."

d) *The scientific fantastic*: "Hans Phaall", "A descent into the Maelstrom", "Chess player of Maelzel", "The Doctor Tar and Professor Feather", "The facts in the case of Mr. Valdemar".

e) *Analytical fantastic (thrillers)*: "The Gold-Bug";

f) *The mythological fantastic*: "The thousandth and the second story of Şeherezade".

(According to Ovidiu Ghidirmic, *The legacy of Eminescien prose*, Craiova, Romanian writing Publishing, 1996, pp. 28-30).

As for Eminescu and his fantastic, we remember the opinion of Ovidiu Ghidirmic, who believes that "it is not only <<philosophical fantastic>>- doctrinal fantastic, of ideas, as it has been said – but also <<mythological>> at the same time. <<The philosophical>> merges with <<the mythological>>, being almost inseparable. Eminescu's fantastic is <<philosophical>> and <<mythical - magic>>, because in the fabric of ideas, Eminescu inserts myths or fragments of myths and the atmosphere of his novels is full of magic ...." (O. Ghidirmic, 1996 p. 93). Given the dates, in the Romanian writer's opera we can identify:

a) *The strange and terrifying fantastic*: "Iconostasis and Fragmentarium".

b) *The philosophical fantastic*, "Poor Dionis", "Arheus", "Pharaon Tlá's Avatars", "The Shadow", "Caesar";

c) *The mythical-magic fantastic and the fabulous folk*: "Prince Charming of Tears," "Indie Story", "Ion Vestimie" "The dream of a winter night";

d) *The realistical fantastic*: "Lonely Genius" - dream insertion into everyday life.

(According to Ovidiu Ghidirmic, *The legacy of Eminescien prose*, Craiova, Romanian writing Publishing, 1996, p. 93, 102, 106, 110-114).

The argument that the Romanian poet knew the work of the American romantic is the translation into Romanian of the novel "Morella". According to some critics, it had been translated by Veronica Micle at the request of Eminescu. In this present study, we propose an analysis of the two writers, seeking common points regarding philosophical fantastic and the concept of ecphrasis in Poe's writings "Morella," "Matzengerstein", "Bon-Bon" and "William Wilson" versus Eminescu's "Arheus", "Pharaon Tlá's Avatars", "The Shadow", "Poor Dionis".

## **2. The latent speech of existential strangeness:**

In our analysis we consider the poems "Mortua est!" and "The Morning Star" by Mihai Eminescu and "Ulalume" and "The Raven" by Edgar Allan Poe.

In "Mortua est!" lyrical ego is marked by the early disappearance of the beloved woman, this is why appears the image of a transfigured angel by premature death. In the night, the poet snapshots the image of the soul moving upward, so the picture is full of dynamism. The gaze contemplates release from telluric captivity of the forces, in the atmosphere of inner peace: "I see a brilliant shadow of silver/ Wings rose into the sky,/ Climbing, pale soul, of the great scaffolds/ Through rain of rays and snow of stars" (M. Eminescu, vol. 1, 1939, pp 37-38). We identify a textual base unit of nothingness which access to eternity through paradisiacal and infernal verticality, allowing interference of two approaches as the thought of death, "beyond belief in a heavenly soul separated from the body and unbelief in another life beyond" (R. Marin, 2009, p. 168). "Ray going" is the symbol of the soul footprinted by the bodily existence which liberates itself through the "great shift" by the "worldly chaos", longing for reintegration into the harmony of the universe. Doubt, rise-fall in heavenly existence brings with them a bleak picture of collapse of the inner self which remains just a nonsense of human existence, as is seen in lyrics: "And I do not know how to gather my thinking; has a sense in the world?/ Is it not madness?" In

our opinion, the crash into his inner hell and the lack of light determines the heavenly soul to die together with consciousness so: "If it is a sense in that, he's turned into an atheist./ On your pale forehead it's not written God" (M. Eminescu, vol. 1, 1939, pp. 37-38). In this context, the existential nonsense of the beloved woman becomes a symbol for all humanity. Regarding the poetical belief of Eminescu and the misguide of the following concepts - sustainability and perenniality- as identified in poems, Rosa Del Conte in "Eminescu or about Absolute" in 1990, stated: "that accusation, which cancels both fatalistic acceptance and skeptical doubt: death is good or bad? Eminescu testifies its whole existential drama, titanic vocation of rebellion" (Rosa Del Conte, 1990, p. 42, 51). Regarding the role of fiction, the theory of Poe provides that "in prose and poetry, as in any art, fiction can have latent meanings which can be deciphered only if the symbols used by the writer are just interpreted by the reader" (V. Buranelli, 1966 p. 90).

The poem "Ulalume" by E. A. Poe imposes through a hidden allegory "camouflaged" by a strange versification highlighting a melancholy through serious symbolism. While Eminescu's lyrical ego is aware of the contemplated views, the poetical, worn subconscious awakens in the tomb of the lost Ulalume": "At the end of the alley suddenly reaching/ We turn off the gate of a grave [...]/ It's the cave of "the lost Ulalume" (Poe, 1987, p. 229). The identity of the beloved dead, in Eminescu is not specified, it looks as a generality; for Poe, though, the beloved bears a name - "Ulalume"- her identity remains a mystery, but Kagle, Steven E. in "The Corpse Within Us", 1990, p. 110 identifies it with death itself. Regarding *the name*, P. Scott believes that the title of this poetry could have its origin to "lumen" which means "light" as a symbol of sorrow (P. Scott, 1998, p. 170). Regarding the possibility of being happy, the end highlights "collapse in his own sorrow til remorse" as Emil Gulian study highlights "Glosses on Poe's motives. Afterword to "Poems of Edgar Poe Immersed in itself", "I was going astray with my soul" lyrical ego steps in its inner hell where "Thoughts were paralyzed and empty/ Memories were treacherous and cold" (Poe, 1987, p. 297). Heart seethes with longing of the "lost Ulalume" and pours itself "As slag overturning the hole- / Like lava without peace in hole/ Drop rivers of brimstone... / .... in extreme climate/ In the empires of the northern pole" (Poe, 1987, p. 297). The night, the naturalness of a late October when "the heavens were sure and harsh;/ leaves were crisp and dry, / leaves were exhausted and cold" participate to the immense suffering of the lover who keeps him trapped in darkness and fog. Its object symbolizes the emergence out of the inner hell because of a glimpse of hope by another possible love: "At the back alley a nebulous/ And decomposed, light, comes to life./ From which , miraculous/ .... appeared in fog [...]. Sparkle upon us her shining eyes- [...]/ With love in her bright eyes" (Poe, 1987, p. 298). If the death of the beloved one for Eminescu it takes him from light to darkness, in Poe can be identified an existential universe of darkness into light , the beam has the leading role as "brilliant ray will show us the right path" (Poe, 1968 , p. 298). In the interior, the star's light reminds the existence of a paradise to which consciousness (psyche) show fear: "But Psyche, raising his finger/ said- I am afraid of star-/ Of that strange pallor I'm afraid:/ Come to run unabated!/ I guess! - to fly! I'm afraid..." (Poe, 1987, p. 298). The "collapsed" consciousness in doubt appears to be penciled for Poe in a stark picture of a fallen angel, image visible through what we now call intertextual ecphrasis: "Talking about agony, letting them fall/ Wings, crawled up in dust -/ Desolated laughed, letting them fall / feathers until crawled up in dust-/ Sad feathers crawled up in dust" (Poe, 1987, p. 298). Just like Eminescu, Poe is aware of the transience of human existence and says: "It is all a dream". Starlight vibrates in the clear night and it envelops, encouraging it to find the right path, remaining in the light: Psyche dying is an existential dream as a haven fading, and this is what we identify in Eminescu "Mortua est!": "When life is a pond

of rebel dreams/ [...] / an empty and ugly tale" (M. Eminescu, vol.1, 1939, p. 38). Returning to "Ulalume", consciousness realises at the gate of the tomb which is "a story" the harsh reality: Death is a natural part of life, and life is irreversible, just like time: "It was all in October in the very last night of last year/ when I brought this horror burden -/ I brought a burden and a last kiss! [...] Ah! I know now .... / I admit ....." (Poe, 1987, p. 298).

We endorse the view of S. Peebles considering "Ulalume" a continuation of "The Raven" in 1998. "The Raven" is also a meditation on death that takes place all within a framework of night, "a midnight", "in a icy December" to light the flame in the fireplace when the "Browse wisdom books former" (Poe, 1987, p. 263). Lost in thoughts, the poet confesses: "I'm looking into deep mists, shaking them to penetrate" seeking the knowledge to find relief from extinction of the beloved dead"... the letter could they relieve/ Mourning after you, Lenora, pristine star/ What race of the heaven now, among the angels –pristine star -/ but here you're never" (Poe, 1987, p. 263). The monotony of the accentuated sadness and loneliness are interrupted by some flicks that arouse in the poet's soul a sense of "fear that being my arrow/ hearts out my salt/ And I say, and to my encouragement/ It's just a guest..." (Poe, 1987, p. 263). Researching the source of the noise, he opens and notes with amazement that a raven enters "heady" in the room and sits on the bust of the goddess Pallas Athene, creating a strong coloring contrast - a dark spot on pure white as a symbol of persistence of a "vacuum" in the wisdom (Pallas Athens was the Greek goddess of wisdom, and the black of the raven can be associated, in this context, in our opinion, with a black hole). The bird awakes him from the state of existential drowsiness to reverie "and dreaming a dream as nobody ever dreamed" and curiosity leads him to investigate her identity. However, each time receiving the same response: "Nevermore" (Poe, 1987, p. 263). This spoken word of the raven breaks the silence and it takes him into another plane of existence where "meaningfrightens" and he feels "emptiness of words" and crossed by the gaze of "misunderstanding" and "those eyes never cease to penetrate my heart" like in a light coming from a long supernatural time "enchanted lamp drizzle the light" (Poe, 1987, pp. 264-265). In other news, the repetitive structure "nevermore" is similar to the invocation of Catalina by Hyperion, invocation which occurs in the window space as a communication gateway between the two worlds (earthly and unearthly). Also Poe uses window as a "topos" with the same role, only that the American poet connects the outer world and the inner world of lyrical ego, in the same way that space is communicated between angelic and the infernal side of man. Symbolically speaking, according to Silverman's opinion that it cites Poe, Raven is the appropriate messenger to embody "eternal memory and doubt". In the subconscious plan the bird symbolizes "the dark side" of every man; that double of conscience which cancels his sensibility and shows "darkness" as exponent of a inner hell. In this regard, in the consciousness plan, the bird symbolizes "the dark side" of every man bringing him to despair. Abandoning of self voids the loss of the angelic side which has the effect the captivity of soul from the final poem, in the "shadow lying motionless" and that "never gets rid of" (Poe, 1987, p. 266). Another point of intersection of poems "The Raven" by E.A. Poe and "The Morning Star" by M. Eminescu is the end full of philosophical skepticism, sketched in a framework of night that allows nocturnal meditation on transience of human existence and eternity represented in angelic shape, by Hyperion "immortal cold"; and in demonic shape by "The Raven": "being mischievous", "Formal black spot" (M. Eminescu, vol. 1, 1939, p. 181; Poe, 1987, p. 266). We also notice the broad movement when the demon-star rises and the descent of the demon-bird. This last motif, "bird of evil" seen by Granger as a "messenger of the underworld" is taken and adapted from Eminescu's poem "Ghosts" without the same symbolistic - dark (Granger, 1972, pp. 53 -54). Staying in his

captivity "beyond" and the loss of his love fades the possibility of lyrical Poe ego to rise, bond with Heaven, which has the effect of descent into darkness. Eminescu's loss of earthly love means for Hyperion release from captivity of telluric.

Importance of the Eminescian speech is valued by Romul Munteanu in the chapter "Eminescu and the eternity of lyrical discourse" of "Reading and systems": "Eminescu is not for us a late romantic, but a writer who created a eternal speech, creator synchronized with great literature of his time, a contemporary of all time" (R. Munteanu, 1977, pp. 129-130).

### **3. Into terrifying identity and ephrasis.**

Regarding prose, the themes of metempsychosis and double are common to both writers. Mihai Eminescu exploits it in "Poor Dionis", "Pharaon Tlá's Avatars" and "Arheus", "The Shadow". E.A. Poe values it in "Morella" and "Metzemgerstein" and the double is valued in "William Wilson" and "Bon-bon". Regarding the double, a comparative view of the two writers mentioned prose, allows us to say: Eminescu exploits in "The Shadow" a double of the self, and Poe in "Morella" comes with transmigration and a double of regenerating self: the female character is not loved so she dies giving birth to a child identical with her.

"The Shadow" is considered by critics a short story that anticipates "Arheus". However, we believe that our approach is revealing to prose for our comparative study. Therefore, we interfere with the short story "William Willson" of E. A. Poe. In "The Shadow" the narrator talks to the lamp light with "her red eye" and "longing of ceiling" designed to "bad whitewashed wall" that generates "the honorable shadow" (Eminescu, Vol.VII, 1939, p. 137). Under the gaze, in the light, the identity of shadow seems distinct as it can be seen that it has a too long nose and hat over his eyes "(Eminescu, Vol. VII, 1939, p. 137). This self reflection is identified also in the interior projections, so that it is defined by "the dessert of long thoughts" (Eminescu, vol VII, 1939, p. 137). On reflection, Călin Teuțișan considers it "a way to rescue the world of refraction and a way to escape into the realm of the privileged [...]. For the reflection means, thus, multiplying a world's power to keep in the inner human-being archetypes" (Călin Teuțișan, 2006, p. 82, 90).

If in Poe's "William Wilson" main character remains captive of his double by the end of his life, to Eminescu, shadows ceases to be a copy by imitation and prints to the whole picture from start dynamism and existential freedom "embarrassed by so much seeking, it smiles and raises its head" (Eminescu, vol. VII, 1939, p. 137). In Poe's prose, "the other Wilson" as a double of consciousness, has its own degree of independence, until the opposition: "..... I dare to measure [...] and refuse to blindly believe everything he says and obey my will. In a word, resist tyranny my all" (Poe, 1990, p. 338). Thus, killing oneself equals to the suicide we witness in the end: "Have you won, and I'm lost. But from now on you're dead - dead to the world, the sky and the hope. You lived only in me, and now you see my death in this embodiment, you see that it is yours, how fully you killed yourself" (Poe, 1990, p. 352). In the final frame, we notice the presence of the mirror that serves to amplify the already stated truth: "A mirror is now in a place where no one had seen it before, and when .... I approached her like this, my own appearance but with pale face feature smeared with blood and death, went out to meet me with a staggering and reluctant gait" (Poe, 1990, p. 352). According to an existential axis, a comparative view of the two narratives allows us to identify the existence of a self-released Eminescu in "The Shadow" because love allows shadows of two lovers to remain captives of telluric: "Leave your shadow at home. In bed, to sleep" (Eminescu, vol. VII, 1939, p. 137); and a sublimation of him in the novel of Poe as fantastic exudes symbolic aspects. According to Meyers, sublimation is an effect of hunting "of the second protagonist until madness" (Meyers, J. 1992, p. 287). This "other me" is

identified by A.H. Quinn in "Edgar Allan Poe: A Critical Biography" through consciousness. (A.H. Quinn, 1998, pp. 286-287). Moreover, on the name of the character, Hoffman states that "Willson" means "son" and "Will" means "will", the name meaning: "Son of will" (Hoffman, 1972, p. 209). It can be said that Poe "conceives a story based on rationality and logic" (Stauffer, DB, 1971, p. 82).

Eminescu's portrait of shadow has no name. In terms of an axis of reporting paradise-hell (high-abys) the Eminescian double ("other" - Ed) is in a Dionysian paradise, described in "Mihai Eminescu and Théophil Gautier - from «The Avatar» to «Poor Dionis»- Between unsleeping and dream"; Poe's double is placed in a inner hell (of consciousness). In terms of oneiric, both set a semi-conscious plan – in dream (Eminescu) and in madness (Poe). A peculiar aspect of the double linked with identity is to be found in "Morella": the ignored beloved one dies and revives in the newborn to avenge the suffering experienced by being rejected after being loved in the child-woman stance. The baptism and receiving the name of her mother's soul is the expected opportunity to take the body of his daughter into possession which brings the girl's death. As a certainty of this metempsychosis, when opening the vault for placing the girl, there is the absence of the first. All this existential mobility is based on the theory of Friedrich Wilhelm Joseph Schelling, as said in the story: "Pantheism of Fichte's strange; modified Palingenesia of the Pythagoreans; and above all, the doctrines of identity, as they are presented by Schelling, they are generally the most attractive themes for discussion for Morellia's imagination. This identity, called personal, is rightly defined by mister Locke and seems to me as legally resident in the mental health of being rational. And because the person is understood to be an intelligent and rational essence, and since there is a consciousness which always accompanies thinking, it makes us each of us to be what we call ourselves, distinguishing us from other beings and giving us each an identity. But this individualist status - the notion that identity, in death, is lost or not lost forever - it has always been for me a matter of great interest" (Poe, 1990, p. 53). In turn, Mihai Eminescu's "Archeus" after it shows the philosophy on the world explains in the elder's voice what is the identity that correlates with this eternally existing in divine time: "The world is not at all what it is, but as we see – [...] we can not understand the world itself, and the whole explanation of it is the explanation of our brain reactions and nothing further. The world itself remains a problem, in which is lost a weak ray, a bolt that the thinker deep freezes it on paper and by reading it is born in the walls of your head that long resonance that makes you see indeed that the world and life is a dream. [...]. Archeus is the only real world, everything else is nonsense – Archeus is everything. [...] We hear stories, for they at least make us live in other people's lives, our dreams and our thoughts interfere with their lives ... In them Archeus lives. Who and what is he or I that among all the changes in the world would like to remain the same? That's the whole mystery riddle of life ... Another body, another mind, another aspect, different eyes, to be another ... only to remain him. He would want to be able to turn into thousands of faces but to still remain him. ... It is not important for him who does not want the memory of identity if he is or he is not the king. He is the king, if only this claim determines him to be the king too.... Here's another body, another mind, forced position only that is not you. Well, you got what is Archeus? .... Eternity. And forever is all that is always present ... in this moment. [...] What is it. (...) It's one and the same punctum saliens appearing in thousands, stripped of time and space, whole and undivided, moving shells, hands them one over the other, leaving them to form new ones when its flesh appears to walls a material that forms an Ahasuerus making a journey that seems eternal." (Eminescu, 1939, p. 86-87, 89, 93-94).

In our opinion, Eminescu is concerned with the principle of identity in "Archeus" after reading "Morella" by Poe. We notice that both the Romanian writer and American prose mentioned earlier formulates their philosophical theories on the archeus. On man's life after death, in 1962 Killis Campbell believes that survival beyond death and the identity of its independent existence is as possible as "returning in new organisms" (K. Campbell, 1962, p. 13). Regarding the return of Morella, Allain Tate believes that "it could represent her rebirth into a vampire to take revenge on the one who wanted her death" (A. Tate, 1967, p. 39). In this context it seems true the hypothesis of Kennedy, J. Gerald in "Poe, Ligeia and the Problem of Dying Women" the desire of the narrator that his child to die is projected in subconscious by the name «Morella»" (G. Kennedy, 1993, p. 119).

Mihai Eminescu's identity principle discussed in "Arheus" is visible in the narratives "Poor Dionis" and "Pharaoh Tlá's Avatars". If Poe nonexistent love is what triggers the flow of identity, then in "Poor Dionis" we identify a magical old book as the primary symbol of knowledge and in "Pharaoh's Tlá Avatars" a magical potion resulting from dripping in the water of Nile an amethyst vials. The draft of successive incarnations is relative simple in Poe's prose and more complicated in the prose of Eminescu. Thus, in Eminescu's:

*-Regression in time* -500-years in "Poor Dionis" is configured: 1800 to Middle Age (not specified) by Dionis (poor youngster) – monk Dan - Zoroastru;

*-Rise in time* - in 5000 years- "Pharaoh's Tlá Avatars" configure: Ancient Egypt - Middle Age (Seville) - modern period (by deduction France) – Pharaoh Tlá - old beggar in Seville - Marquis of Bilbao/ Marquis Alvarez - young Angelo.

We notice, also, in both Eminescian stories the presence of a demon figure (Ruben in the Middle Ages, and the androgyne Caesar/ Caesara) which take hold completely the fate of the characters. This is visible for Poe in "Bon-Bon" in which the existence of the small French restaurant owner is confused by the appearance in the room of a gruesome character, identified with the devil. Therefore, we can say that the dialogue narrative focuses on the attempt to conquer death, a view supported by Silverman in 1991. The refusal of the devil - death to take Bon-Bon's soul is an illusion and sneezing (release of load tense body) is the act of "waste of bad ideas" (D. Leverenz, 1991, p. 103). On this refusal, Zoe Dumitrescu-Buşulenga believes that Poe "mixed a finesse discussion of incoherence about soul, body and moral, between the devil and the French philosopher cook, author treated the moral horror of an atmosphere loaded - a terrific night, as there are one or two in hundred years - with grotesque drunkenness of Bon-Bon with his portrait and the devil's one - both samples of grotesque portraits - and the terrible end marked by refusal of devil to conclude the classical pact and the death of poor Bon-Bon" (Zoe Dumitrescu Buşulenga, 1979, p. 16). What he calls critical "samples of grotesque portraits" we associate with intertextual elements of ecphrasis, totally grotesque, a great imagining "beauty". In this sense, exemplified by the terrifying appearance of "Mr." Death: "... a crying voice [...]. His body, overly slim, but the height exceeds the medium one, it is outlined with detail thanks to a garment shabby of black cloth, sticking closely to the skin, but in other respects, blazed rather after old fashion of past. [...]. His ankles and wrists were bare on a stretch of several fingers. However, a pair of very brilliant buckles on his shoes denies the abject poverty manifested by other parts of clothing. His head was bald all, out of the stern part, from which hung a long queue worthy of notice. Glasses with green bottles locked his eyes out of the influence of light and also made it possible to hide them from plain sight, their shape as well as their color. No sign of the shirt on his body; instead a white tie, quite greasy, was tied carefully around his neck. [...] ... a mouth to ear, revealing a string of sharp teeth like fangs, and giving

back his head, he laughed long, roared, powerful and mischievous [...] The eyes .... They were not black, as expected, not gray ... or brown or blue or even yellow, or red, or purple, or white or green or any other color ... He did not have eyes at all, but could not find any worth that there were once ... only a piece of dead meat" in "the head of a worm ... however, I trust you my vision is more penetrating than yours ... For me, gaze is in the soul" (Poe, 1990, pp. 94-95, 96-97).

Eminescu's demonism of androgyn of "Pharaon Tlá's Avatars" is dimmed by mixing with angelic and the portrait of Caesar/ Caesara impress, as in Poe, through expressive images outlined: "... saw a nice boy, pale as the surface of pearls, with big black eyes vaults, little troubled, but deep, with hair that flowed in black vines and bright above the shoulders with tight pants, black silk stockings ... generally all his clothes were tight on his body, so as the most beautiful forms, also of a statue, they were covered with this knit silk. On his head was a velvet hat with a red feather. His hands of snow [...] Cezara went out in a black domino whose hood was thrown back ....so ....her face was beautiful marble contrasted with silk black domino, and her hair which fell into long strands, bright, black on her sleeve ... her queen hands arose out of their sleeves with her long fingers. Under domino arose those small feet in their polished shoes.... She sings ... It was such a sweet sadness, it seemed a long and painful experience of this beautiful demon speaking" (Eminescu, vol. 7, 1939, pp. 263-264).

Returning within metamorphosis, reincarnation in a rooster in "Pharaon Tlá's Avatars" is a unique phenomenon in Eminescian literature, as the reincarnation of the ancestor's soul, rival in "Manzergestein", as a horse, is unique in European literature. The picture allows us to consider American writer expressiveness of images is inclined to the morbidity and demon. Poe in "Metzengerstein" manifests fantastic through ephrasis because the gaze of the young man of 18 years is drawn to a old and worn tapestry that portray the murder of an ancestor of the family Berlifitzing by an ancestor of the family Metzengerstein under the eyes of a giant red horse. The boundaries between dream and reality disappear and allow a delirious imagination in which the tapestry acts as a magnet to the young man and the animal secures it with its eyes, absorbing his vital breathing: "After a while, after a moment, his gaze turns to the tapestry of wall. But to his astonishment and unspoken horror, the giant horse head's position had changed in the meantime. Animal's neck, until then left with pain though, to the collapsed body of the master, was now lying straight to the baron. Eyes whose look was not see before, now had a human expression, determined, shining all of a bright red, unusual; and the open mouth of the furious horse let him see all his teeth, sepulchral and disgusting" (Poe, 1990, p. 56). Trying to escape the terrifying scene, the young baron opens the door, which is a symbol of limitation, a gesture that allows the act of reincarnation: "... is my way to the door. When he opens it, a flash of red light passes through the room, gathering in an image with a precise outline on the tapestry as if it was alive and the baron shivered [...] seeing that it fills exactly the look and contour and the look of relentless and triumphant killer of moor Berlifitzing" (Poe, 1990, p. 56). The horse acts for justice and punishes the successor of the one who had killed it through fire. Above the infernal picture, the combustion of the castle, horse and rider, Poe pencils the image of smoke as an image of a horse. Symbolically speaking, fire is the purifying element which frees the soul of ancestor Berlifitzing, keeping mark of the animal.

In Eminescu, the metamorphosis in rooster of "Pharaon Tlá's Avatars" has no place in waking as Poe, but dreamlike state. In fact, from our point of view transmutation of soul is a fantastic achievement unprecedented in our literature. He calls for an image taking shape with space and time. It looms, thus, the image of an impressive picture of identity: "Poor beggar was asleep ... What strange dreams ... It seemed that his whole body was something you can stretch and shrink



and can take any form in the world ... it seemed first that the head sweels and he increasingly becomes a humpbacked elder, fat and funny ... or that soon it climbs as a long czar and becomes a man, his eyes blinking and small, dressed in long black clothes [...].... Then he feels that shrinks quickly, quickly and becomes a small grain in the middle of a yellow egg ... as he sees only around eggshells and writhes like an ant is in his cente ... and also increases, until his shoulders goad something [...] Then I felt increasingly growing, now the wings were larger he... was a rooster. [...] under a fence, over some lumps of stone and in mud there were left paw tracks as a letter of the zodiac ... But he was not feeling good ... He felt his head hard ... he bent his head and it was hidden under his wings ... he raised one leg and fell asleep ..." (Eminescu, vol. 7, 1939, p. 250).

Conclusion: In American fantasy literature, E. A. Poe is a benchmark because of typological diversity that highlights the fantastic prose by exhausting all resources of the genre, the conventions and canons, forcing both literature and the limits of normality. In Romanian literature, Mihai Eminescu is, in turn, part of the genre, through a philosophical and mythological fantastic which brings for the first time in Romanian literature, the game of time and space. The author also harnesses the concepts of the primary unity, archetype, avatar, history, and transmigration, printing originality and opening a direction the Romanian literature which can be identified by modern.

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