

ECFRASIS AND THEATRUM MUNDI BY MIHAI EMINESCU AND THÉOPHILE GAUTIER

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Abstract: The study "Ecfraasis and Theatrum mundi by Mihai Eminescu and Théophile Gautier" is an application of literature field, comparative literature in particular. Thesis in the direction which it argues: Both Eminescu and T. Gautier, in their works, the spectatorship leading the fight for existence. In our opinion, for both writers pretextual fantastic plays a necessary expression "ideas of the artist". In terms of thinking Eminescu, these ideas are built by combining images with sound and plastic rare beauty in a position "regarding the theater." In Gautier's "world" to impress visually and hearing through a "viewer" dined with "pleasure" details remain indifferent to the adventure of the imagination.

In our research we will consider both prose and a selection of poems by Mihai Eminescu to shape the world view which focuses on three areas: relationship individual – society, relationship man - woman (with love) and the relationship superior man (genius) - common man; and Théophile Gautier's prose from the perspective of the relationship between man of genius (angelic or demonic) - man normal - unusual man.

Conclusion: Mihai Eminescu and Théophile Gautier properly transpose images resulting from creative processes, as fine an artist, set a literary added value through what we call today ecfraasis.

Keywords: comparative literature, detail, ecfraasis, regarding the theater, Theatrum mundi.

1. The world as a theater and "gaze" of ecfraasis:

Apparition of theater in Greek antiquity has favored the motif world as a theater. He claimed also cynical thinking of Antisthene disciple of Socrates, who believed fate of distributing existence as a director on the world stage. In this context, people are the actors and plays received under Administration. Regarded as the world theater is taken and Stoic, Epictetus more precisely, as reflected in its manual. Emperor Marcus Aurelius in writing "To himself" emits the greatest truth about humanity: "By meditating always, as all things are now, as they were before, and note that it will be in the future" (Marcus Aurelius). From this perspective, human nature remains essentially the same, and on stage marching other "masks" because "they are all the same part, but other actors" (Marcus Aurelius). Renaissance and Baroque attributed fate to God, Creator of the world. Erasmus of Rotterdam believes in "In Praise of Madness" that the Great Director of stage actors out people according to his will. Perspective of the world is taken as a theater and Shakespeare in "As You Like It". But who maintains Christian idea that each life-gives role from his Creator Calderon from Barca is the right play called "The Great Theatre of the World". It has representative Classicism La Bruz, which divides society into two categories: actors - rich and audience - ordinary

people. Romance witnessing a change in attitude as irony, rebellion, sarcasm replaced by resignation, specific Stoics.

Regarding the concept of ekphrasis gaze leaves the size "macro" world to contemplate the world "micro" has been portrayed masterfully creator - artist by word. Etimologically "ekphrasis" claimed verb ἐκφράζειν (*ekphrázein*): to proclaim, to affirm, to name an inanimate object" is made up of the prefix „ek” and „φράσις” "phrásis"- word (etymological adaptation after Emilia Nadiaye, 2008). Defined as "translation" verbal image, the concept is known and used since antiquity and is claimed Century II's thought Hermogenes of Tarsus and who defines it in his "Progymnasmata". Richard Crescenzo in "Peintures d'instruction" retains the view of another contemporary of Hermogenes, Theon: "Ekphrasis is a descriptive speech that clearly puts the gaze object to be displayed. There ekphrasis people, objects, places and seasons "(Crescenzo, Richard, 1999, p. 21).

Regarded as a mechanism rhetoric, ekphrasis is a way of art, is a medium to another medium by shape and essentially becoming a "different" visible to those who wants to "see" from a different angle of perception. From this point of view, through prose and poetry photo, a painting or a film can be the subject of a description surprising originality in word presented. In this way it reaches an original creation. We can say with certainty that any artistic medium may be a theme ekphrasis. For example painted image of a sculpture appears saying "story" statutory representation becoming a narrator and voice-story work of art.

In the Greek world, the concept ekphrasis was well known and applied. Canto XVIII we consider the "Iliad" of Homer, which describes the shield of Achilles. In the "Republic", "Book X" Plato discusses real form of something real (if it is a bad bed- ") and compares it to another form its ideal, a perfect archetype. The second form, "badness" followed the pattern of the first forms, and third and fourth. The bottom line is this: Platon and Aristotle considers any image of the form (bed) is a mimetic stage of what is "badness": 1) A physical entity that is shaped to form. 2) Any form part of the picture: front, side, rear and keep the original image is the second elimination. 3) A complete picture of the shape is the third elimination. 4) A visible in ekphrasis is an art form and is the fourth elimination.

In other news, on ekphrasis, remember what Socrates's share Phaedrus: "You know, Phaedrus, which is the strangest thing about writing, which makes it really correspond to painting. Painter's products stand before us as if they were alive, but if you doubting they maintained a majestic silence. Write words is the same: they seem to talk to you as if they were intelligent, but if you ask them anything about what they say, the desire to be instructed, they go to you, telling us just the same forever "(Plato, Phaedrus 275d). Another example of ekphrasis is "Song 64" from "Aeneid" by Virgil, as the passage of the inscription on the doors of the temple of Juno, of Carthage. The best example of ekphrasis in antiquity it is the description of the 64 images of Neapolitan villas of "Philostratus" of Lemnos Eikones. If the Middle Ages rethoric this technique is rarely calls, it is very applied in the Renaissance and Baroque. In this regard we can mention "Song 33" Ariosto's Orlando, which describes a group of images, Lope de Vega in his creations which include descriptions of art and a play one of the characters is the painter Titian. It also appeals to ekphrasis Calderon from Barca, Cervantes in "Don Quixote" by including text frescoes and Renaissance paintings. Shakespeare describes erotic paintings in "Cymbeline" and the Greek army in "Rapture Lucretia". Romance may be mentioned in Keats that describes a piece of poetry in "Ode on a Grecian Urn", later we may mention Rainer Maria Rilke.

In the nineteenth century literature can identify passages ekphrasis to Benito Pérez Galdós, Théophile Gautier, Henry Ibsen, Fyodor Dostoevsky in "The Idiot", Herman

Mellville in "Moby Dick". For this period a telling example is found in "The Picture of Dorian Gray" by Oscar Wilde: Basil Hallward paints a picture of a young man named Dorian Gray, who would have eternal age of painting. Because the reality is different, he abandons a depraved life. Thus, damaged the image of the portrait reflects the eternity of his soul. In literature, prose, ekphrasis and generally work descriptive, "it is named (name itself or shared, which put a label on things) and name (gesture index finger) main capacity semiotic driving real man to say "(Philippe Hamon, 1991, p. 6).

Without insisting on the types of ecfrasis, however, remember a few: In the study "space fiction" Luz Aurora Piementel identifies three categories:

- a) "referential" - when the object exist.
- b) "notional" - when the object visual language there.
- c) "generic reference" - refers to the style of an artist without specifying the precise objects.

In the study "Searching ecphrasis (an intertextual approach)" Valerie Robillard proposing in 2011 a different classification:

- a) descriptive - ekphrasis site - envisages the description of the artwork.
- b) attribute - ekphrasis site - a signal indicating intertext sources (mention the title or author referred to, genre or style).
- c) associative-ekphrasis site - envisages "poems that refer to conventions or ideas related to visual arts, whether of a structural nature, thematic or theoretical." (V. Robillard, 2011, p. 39).

Regarding the relationship ecphrasis - text, Manfred Pfister in 1994, "Conceptions of intertextuality" specifies six areas:

- a) *Communication*: envisages mentions of a pre-text.
- b) *Referential*: the text in images is the basis for verbal text.
- c) *Structural*: focuses on the later addition of a pre-text to text.
- d) *Selective* refers to the original text and a general context that the poet generates selecting components of visualizations.
- e) *Dialogue*: envisages semantic and ideological aspects of the two texts.
- f) *Self-reflection*: reflection author implies the concept of ecphrasis. (after Manfred Pfister, 1994)

Professor Pascal Dethurens comparative approach proposed method ecfrasis literary text in terms of music and painting influences, identifying manner to "write" a painting, or "listen" a piece of music which "speaks" text.

2. Theatrum mundi la Mihai Eminescu and Théophil Gautier

Fascinated by the spectacle of the world shares our vision Mihai Eminescu in poetry and prose. Poetry "Gloss" by Mihai Eminescu can be classified among the great creations of universal and Romanian literature, harnessing the fundamental theme time and the reasons fled irreparable tempus (time runs without to return); fortuna labilis (changing fate) and conceited vanitatum (Vanity of vanities). For humans the most important thing is to know himself, does not go with the treacherous waves of ephemeral happiness. Therefore, the way life should always enlightened by reason, in order to avoid any disappointment: "However sad the world" ("The Flower blue").

A unique metaphor of man is found in Eminescu "Archeus": "The man's like a violin if you put your finger in a chordal sounds somehow, in another place, in fact, but another resembles a violin "and also" People are problems and puts the spirit of the universe, attempts loosing their lives" (M. Eminescu, Prose, vol. I, pp. 89, 95). "Most people, however,

questions remain, sometimes comic, sometimes silly, sometimes full of course, sometimes in vain." (M. Eminescu, Prose, vol. I. p. 95).

And all this prose, the poet makes a man antithesis between normal and crazy man from the question of levying criterion of reality. It's true or not, what we call reality, and for whom?: "In a state of madness all ideas are a terrible reality The man is tortured, put on the cross, is beaten without anyone to touch him. The worst physical pain tearing his soul and furrow before ... on the contrary, real pain in our sense I do not find him unfeeling criteria. We do not know if we know something. A believe because others believe, because it's time predominant (...). What combat it? With that and others say that you do not it? By what right? The value of his eyes is the same as the value of our eyes, it's only isolated, while ours found other turnate on the same block. But it's a dreamer? Good. Who? New or him? (...) What right our way (to see and perceive lumea- nn) and is the site of the fake? Why not the reverse? Are we crazy or he's crazy that is the question. (M. Eminescu, Prose, vol. I, p. 91-92). The relationship between genius and common man will develop in **"Ecfrasis and theatrum mundi by Mihai Eminescu and Théophile Gautier (Preliminaries to a comparative study II)**.

This idea of *Theatrum mundi* surprised by Eminescu in poetry and prose is barely visible to Théophile Gautier, French writer in the sense that a "camouflage" the narrative and contemplator this show is the narrator - character reader. Regarding the man's prose T. Gautier met a diverse typology:

- ❖ Spook - the mysteries of the occult (Avatar);
- ❖ The man resigned (Octave, Avatar);
- ❖ The innocent man (Death in love);
- ❖ Sleepwalking (coffee pot);
- ❖ Magnetic Man (Jettatura);
- ❖ Mentally ill man (Onufrius).

In narrative "Golden, glory and love" and „ Coffee pot" image we are given of both organizations etc. Writers splendor. Both focus on describing in detail the space and the people who inhabit it:

Mihai Eminescu immortalizes the word a Soire 1840, a company of "great men of Romania" surrounded by luxury bonjurist concerned with "playing cards" and "devoid of real culture": "In sin bottom of a large house was gathered a company chosen card game company made up of family members. The most influential of several foreign consuls were whose main occupation of their life in the game of hazard, whose cult so corruptible + introduced him to us especially the waste of Russian officers. The walls of the salon, otherwise whites were covered with rugs crafted by Scortarilor the country, a branch of trade that began to be born with it. The edges of these carpets or rugs were very red quadrant, and in the middle, weaving lines as a whole affair. Colo gives a girl a goat grass beyond two boys dressed as dramatiyate stories and by their position seem to affect each subversive intent. The boards were waxed opened lower on open Alam peaking in oposition dark ink that are employed. But their smoothness auroasa only see here and there, and rugs for the floors were covered with durable woolen squares, which represent in their shapes all colors simple. The arm chairs in high back arched black and whose seat was wearing green satin, sitting room society, where twinned meals that in normal represents a rectangle walnut polished, but in any ocaiyie could loosen and back so bent represent a square, rectangle as large as dressed in green cloth. (...). I want to + i we understand the reader how it was not yet a lounge main parade for in - those, it - would be wondering luxury or better Yis the barbaric superfluence of expensive furniture

brought from abroad, with a large room designed intimate pleasures of drinking tea, a game of cards and talkative mischievous of all happenings, otherwise so corrupt that time. (...). Haiku tall brass boiled yellow tables and tea taps divided mind and gave that speech gives voluptuousness feature that only united to jump winter pleasures. Sitting next to a Turkish divan. Near a table oblong loaded with cups, sat several old men, embarrassed manifestly costumes modern who wore, and an Archimandrite, his gray beard and his pretty cheerful face told them things that an Archimandrite n - should know. Several young officers in the class of royal aides and people with no work, which the Lord gave them a rank in the army and which they demanded, that they may have right to wear a uniform fine cut wire and to move around so much success queens "which 2 were beautiful, dressed after the newest fashion (Paris, is you understand) and, what is more, much spake against spirit. Of these kind of people recruited so - called men of Romania, whose smallest flaw was that they did not know the book. They then have long tangled world, wanting to regain a lost life - value in books. (...). The room were several consuls who sought not at all nice and let entirely to the subordinates as unsupported by their rank. Amid all this hilarity elegant essentially devoid of culture still true, watching pictures of the walls" (M. Eminescu, Prose, Vol II, pp. 108-110).

T. Gautier describes with meticulous detail an artisan fashion, architecture and natural frame, composing genuine paintings - portraits, landscapes tenebrous or angelic, or clusters of object that are the basis for a world apart "in the faces loomed room ... mat on the wall and smoked figures from portraits on the walls (...). Small priests chubby, widows dry and jaundiced, magistrates air severely buried in robes large black filfiyoni with silk stockings, Culot of prunelle and sword raised, all these characters offered a show so strange "that" none of these strange people were not looking at each other when speaking: all eyes were directed towards pendulum "; "The room was to sleep was not great (...) you think you could have during the Regency seeing a painting by Boucher above doors representing the four seasons, furniture overloaded with ornaments imitating the cliffs, most gaudy and heavily carved mirror brackets. Everything was in order. Restroom where there were boxes of combs, feather dusters, powder seemed to have been used the day before. Sanjant two or three dresses, a range dotted with silver sequins were scattered on the floor well polished and, to my great surprise, put a cigarette box open fireplace was filled with fresh tobacco." (T. Gautier, 1973, pp.155-156).

3. Ecphrasis la Mihai Eminescu și Théophil Gautier

Eugen Simion in "Eminescu's prose" includes prose "Golden glory and love" towards realistic, sociologic and evocative calling it "romantic physiology realistic perspective" because the observation of reality, lucid and attentive, has a great emotional load. (E. Simon, 1964). From our point of view this novel is valuable in the three paintings, self-portrait of the author, constituting elements ecphrasis, actually pseudoecphrasis as Mihai Eminescu, although not a painter by vocation, excels in the art of the portrait. Also, there are paintings of royal and religious symbols on the walls of a fashionable salon, images concerning a reprimand crowd cheerful and elegant, but lacking cultural background. Returning to portraits, the first depicts a "gourmet at conversation" a wise old man, spiritual "head bald and tall, big eyes, measures, completely clear" (Eminescu, Prose II, p 108). Second, it is an expressive figure of a young musician for 25 years that seemed 35, smart and elegant; a figure demonic emanating energy and spiritual force, "Bald, a forehead that was lost acute corners side, framed with hair Rotui dark, rough and mixed, often with wires all white, which contrasted with dark shades of the hair. The nose was dry and very thin lips; Measures eyes were large and extraordinary expression. Nobody would have come to me to say it beautiful,

but the vigor special, rough, increase breathe in all his movements, they gave him that drawing to an exercise without it wants or it knows all natures tale "(Eminescu, Prose II, p. 112). The third portrait is of a young man 18 years of beauty demonic, but is a figure dreamy, angelic, timid and withdrawn "His forehead high, white, very smooth and round is curtain under long-haired, soft black bright, who was inflated by large natural vines, which have increased the brightness hair. His face was eggplant and white for races flakes black beard had begun to fill the parts around the ears, he seemed dusted with frost on grape nose was coresta and full, seemed chiselled in marble, big eyes under eyebrows Arcate with mastery were dark, but color indescriptible. It looked black, but well below their long eyelashes on, you would find that blue is a dark, demonic, like a melted emerald night. Perhaps unaffected gene so long and so often, it would have seemed so darkly, maybe light brown silk unstoppable that would be limpeyit night voluptuous those eyes. The transparent blueness of black grape (Self melted in water). If you knew someone beautiful eyes, in whose view shuddered every fiber, in whom you have an intensive look and say, painful pleasure, then his side. He was dressed in a blue cloth coat, waist long, black trousers and black velvet waistcoat of green silk with chicken. Botinele lake included brilliant and faithful forms a little more leg. His hair shone, falling on the shoulders well made, blue contrasted with the cloth. His expression was sad - but not painful. At least cheekbones that looked a little out of chubby had weakened and had held that sweet and interesting shadows in the middle of the cheeks, which sits so well young people - shadow sentimentality" (M. Eminescu, Prose, II, p. 112-113).

This detailed portrait resemble those sketched by Théophile Gautier in "Avatar", for example, where the figure of the young Octave, "a nice boy" contrasts with his young Eminescu, ranking it the opposite, like a demon abandonment lacking "cheerful hubbub of life" having "often and black hair with curls rich, silky and shiny sit on both temples; in the eyes extend velvety blue that night, adorned with genes turned; He lit a spark sometimes wet; time stood still (...) differed by serene silence (...) had not flushed face ... white skin - olive was highlighted only under light; He has soft hands and delicate, thin legs and arched "a" on dead a young girl "where" scarcely buttermilk shadows painful under the eyelids, some shades of orange around orbits, skin slightly thinned at the temples and streaked comes bluish" (...) features clean, although a little tired, not lost their charm almost nothing of" (T. Gautier, 1973, pp. 21, 23-24). Gautier is impressive to look cadaverous old-young, the doctor Cherbonneau, which contrasts with the young portrait aspect – Eminescu. Figure doctor is shaped with a large dose of strangeness because it is the owner of "Eyes of a Child" install "the image of the body". But what impresses from it is the beauty demonic but "look strange" to "portrait smoked" by "looking twenty years" Dr. "in front of him wiped out, swallowed like enormous skull which seemed bigger still due to baldness. This skull bald, smooth ivory, had retained whitish color, while the face ... with a roofing the trunk of an old oak similar color ... Parties flat cavities and enormous bones were so strongly emphasized that what little meat they covered, in thousands wrinkled wrinkled, looked like a wet skin applied to a skull. The little gray hair ... three meals frail form - two above the ears and neck from the third and stopping in the forehead (...) in middle age tanned figure, calcined heavenwere shining two pupils glow blue - turquoise one clarity, a freshness, a youthful unthinkable. These blue stars shining in the bottom of orbits dark and membranes concentric their circles rust remembered vaguely feathers arranged in the shape of a halo around the pupil nyctalopia owl. "Like" stolen eyes of a child ... and I settled in his face the corpse. Grandfathers have to look twenty years "impressed by" the strange glint of blue pupils

that seemed endowed with its own flicker, such as fluorescent bodies: they darted a ray of sharp and bright ... and sensation of heat they give emetics. " This bizarre figure is enhanced and supplemented with others the clothes and the hands "like waving clothes were hanging on a hanger and drew the folds perpendicular femurs breaking them when you sit in sharp angles. (...) Strong ligaments and stretched hands, like violin strings tail between them little bones phalanges dry them moving without too much ladder" (T. Gautier, 1973, pp. 23, 24, 25).

Gautier note the preference to move through the narrative, literary portraits static according to the canons, uniting pictures and paintings in a chain as part of dramatic stories that add - value plastic compositions, thus increasing the ekphrasis. In this regard, Lurențiu Ulici stated: "In order to show greatness, a painting should be viewed from a certain angle, depending on the light strikes the harmony, the mental condition of the viewer. Optical viewing angle of the painting carried him through narrative Gautier. The narrative is his way of impressing visual and fantastical happenings narrated a precious auxiliary for obtaining "pleasure" in front of portraits detailator." (L. Ulici, 1973, p. 16). A special feature of the event in context fantastic ekphrastic is achieved by integrating it in real life novel "coffee pot". Text appears in a painting by Boucher mentioned that represent the four seasons above the door. A young man was visiting a friend living at night, rest room, an extraordinary adventure. Inside the walls that were "populate" the family portraits that portrayed scenes from a "soirée" vintage. To the surprise guest, the oldest portrait to life and released from the frame: "One of the portraits, the oldest of all, a fat man with a beard gray, resembling the image that I had done about Sir John Falstaff, with a grimace head out of frame, and after great effort, he slipped his shoulders and the voluminous belly after heavy wood frame and bounce away." (Gautier, 1973, p. 157). The other portraits are helped to come back to life and be released from the frame after a certain ritual: "... a key .taken off of his jacket pocket exceptionally low; blowing in to be convinced that the hole was open and applies to all frames one after another. And all the frames opened, leaving to pass easily faces it contained." (Gautier, 1973, p. 157).

This unique moment of fantastic break in real is amplified by the image of organizations etc. that we are given of both writers in stories "Golden glory and love" and "coffee pot" and we developed it in the second part of this study. Eminescu identify the work already mentioned, what Valerie Robillard called "atributiv- ekphrasisul" in that part of society to shape Relating "paintings from the walls like shadows": "lithographs Institute Romanian Bee" pretty well executed, some children foreign masters paintings, other original. As head of Christ with crown of thorns, Guido Reni, Belisarius, Justinian's general guidance carrying in his arms snake bitten. Archangel Gabriel - and rectangle ambassadors of Constantinople, leading crown and cloak's royal Alexandru cel Bun, Dochia and Traian, in a corner of the portrait lithographic Mr. country, Michael Gregory Sturza, and in other cola in a frame gilt, worked in oil, natural size bust of Metropolitan of Moldova and Suceava, Kyrio Kyr Benjamin Kostaky with over potcap black race, with long white beard, chest ordinal St. Anna in diamonds. The face was well worked, but the breed religious head covering completely conturele - hands only very small fine and seemed more ladies than the prelate." (M. Eminescu, Prose, vol. II, p. 111). Narrative is a portrait of Metropolitan Churches - ekphrasis in Robillard same opinion.

Other issues identified by comparison to the two authors, as regards ekphrasis site, consider to be:

• At Mihai Eminescu "Spectacle" nocturnal "terrible", "scared" city "ardent" like hell earthly: "the city is increasingly craves more ... the wind began to whistle and with it grew wings flames rose into heaven. (...). Enflamed city by fire and wind, had united to conquer with all air burning, scorched sky so blue canopy of lights and threaten to crumble. Through clouds of smoke mixed saw red, golden eyes, timid and flickering stars. Earth, air and sky upon themselves were covered by the same fire. Near the city get off the horse (...) between the lanes on (...) demolishing the houses in flames, flames coming through the broken windows black-red with black smoke so the houses seemed put Sire in order to battle ends burnt with those eyes full of fire and smoke. People were running and screaming, leaping lanes also the house for black ants; some were carrying and bare chests, faces and eyes staring at the soldiers scared..... Pray fleeing, half-naked women who were running down the street, disheveled and also their ghosts (...). Men who throw under the wheels of houses or hit heads of die burnt houses who slam on the gravel street groaned here and there dead or half dead. Children screaming with eyes weeping and murmured inarticulate name their mothers. (...) Spurred his horse and went through strade over human corpses, broken over carts over broken Layia of flowing clothes and tools, mobile over broken over animals killed - that passed through this terrible wild show by this terrible drama and heartbreaking, lit fire to fire wide. + In part to side rows of burning houses, pavement and white gravel covered corpses and filled with black blood, the whole world ranging from murder down wailing and night clouds and smoke up! Here are feared throughout these shows." (M. Eminescu, *Genius Wilderness*, p. 150-151).

• At Theophil Gautier, identify the "Avatar" a show diurnal image of a paradise earth, carried by the image of a space housing: "That we are talking about has this side of the ditch an embankment supported by a wall of large stones chosen for curious irregularity forms and, rising + is on both sides like doors, framed with their roughness and mass bleak and gloomy landscape of green between them. Side walls (...) disappeared under a curtain of vines (...) part of the garden resembled a forest rather than a fairly narrow flowerbed walls handcuffed civilization. Slightly behind the rocks stood grouped few clumps of trees in silhouette elegant crown rich whose leaves were a contrast picturesque: gray Japanese Thuja Canadian maple Virginia, ash green, white willow, sâmbovină provential dominated by two to three zade. Beyond the trees would settle turf ray - cut gras perfectly equal, a Gayón smoother, silky velvet than a royal clothes, this ideal emerald green (...) natural carpet, soft on the eye comfort him happy and that leg is afraid to walk (...). An alley of sand sifted through the sieve of fear that any scallop or some flint sharp not to injure the feet aristocracy who left their delicate their footprint, encircled like a yellow ribbon this green carpet, short and often, that roller who paved and rain artificially sprayer caretakers freshness wet (...). At the edge of this layer of grass sprang a real fiery fireworks that started from a bush geraniums (...). Elegant facade of the house closed view; slender columns, ionic, claiming attic that are on every corner a group of graceful marble, made him resemble a Greek temple (...) The idea of poetry and art; (...) Between columns flocks with wide stripes, roy, almost always left, appeared and drew windows that open doors to the porch like a mirror. Whenever sky of Paris fantesist condescended to spread a blue veil behind this Palazzio, its contours are drawn in a happy face between green shrubs that can be taken as the abode or a picture of the Fairies Queen increased Baron" (T. Gautier, *Avatar*, pp. 39-41).

Conclusion: Considered a stylistic exercise auxiliary prose of Eminescu were emphasized by George Calinescu. The structures of the Romantic particular system of thought eigenvalues Romanian specific, local myths original connotation and very modern ambiguity

emphasized by symbols are the key axes of understanding of the work of Eminescu. Also, Eminescu's prose has a complex epic that capitalizes dream romantic, philosophical meditation, introspection and outlining a fantastic prospect. The whole vision of literature and art of T. Gautier looms on 2 axes: the beauty and the shape. Beautiful on he stated: "It is really beautiful than what can't solve anything; everything useful is ugly" (T. Gautier, 1966, p. 23). This is the sole purpose of his creation, because the author excludes social trends, political and moralizing imposed by the romantic ideal. Regarding form, the French writer notes that ideal of neoclassical beautiful, ancient genius specifically defined as omnipotent. The two writers have similar views on visual images recovered by word descriptions focusing on details, especially concerning the art portrait excels Eminescu. Also, the Roman writer excels in shaping evil genius, while Gautier recovered, and look angelic genius.

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