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**ORIENTAL MYTHEMES IN ROMANIAN POETRY
OF THE XX-TH CENTURY**

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CONCEPTUAL MARKINGS OF THE RESEARCH

Key words: myth, mytheme, Orient, symbol, archetype, decadentism, symbolism, romanticism, ertermism, dream, mystery, imaginary.

The topicality of the research topic. The topic of the research *Oriental mythemes in Romanian poetry of the XX-th century* is current and necessary, because the myth is an organic component of the process of human knowledge, being, of course, also valued in literature – in prose, poetry, dramaturgy, essay writing, due to his special status as an archetypal model.

In Macedonski's poetry, structured on spatialized and temporally cycled visions which through this very organization proves a mythical representation, a mythical consciousness that is marked by the periodicity and rhythmicity of life, of the revolution of the stars, frequent natural events are also the projections of legendary and mythological scenes. *The Nights* follows a sequence of paintings that suggest such scenes and, in the depth of the visions, the correlation of landscape notation with the mythic.

Macedonski underlines, with a particularly strong note, the power of Genius to resist circumstances, fate and disease, to achieve artistic perfection, also with the help of mythological characters – the Muses. In Macedonski's poems, the interference of two great mythical systems was observed – that of natural phenomena and that of damnation, focused on the symbols of vanity and ugliness.

Of particular importance is the mythological complex, which G. Călinescu calls *the mirage of the Orient*, the poet

relating the West and the Orient, represented in Dante's form as an opposition between Paradise and Hell. The myth of the wilderness and the Traveler who bravely faces it is capitalized in *December Night*, which must be understood as a parable of the ideal lurking in death.

Ion Minulescu brings, in his poetry, an original interpretive touch to the myth of the Poet-Genius, which he portrays as a Wandering Poet, which starts on the roads "of bizarre beauties and crazy harmonies". He is an ideal traveler model, also appearing in the Asian Poet-King and Future Poet situations. The author of *Romances for Later* attributes to the Near East the typical symbolist meaning of a land of the Unknown, of Mystery, of "those floating in infinity".

So, Ion Barbu also transforms some great universal myths into his original myths. It is about the Uncreated, symbolized by the dogmatic egg; of the rituals that took place in honor of the goddess Ceres-Demeter, which signifies a world of all mysteries; of the World of the East, which is a land of archetypes, of auroral beginnings, of Isarlâk, seen as a Paradise, as a city located in the middle, between Good and Evil, as a "Last Greece".

Ion Barbu valorizes, through an imaginary related to Hermeticism, the "picturesque Balkan and earth", the Myth of the Sun, the *Myth of the Wedding*, the *Myth of the Mirror* and the *mythem of the Snake*, which basically signifies self-knowledge.

Myth is, in our view, a narrative in sacerdotal or fantastical form regarding existence, world, nature, universe, which is transposed into images of a symbolic, allegorical and parabolic character. Today, the myth has more than 500 definitions, imposed by the researches that have been done

for 25 centuries from different points of view. In the present thesis, narrowing down the immense bibliographic scope and interpretive diversity (depending on eras, schools, currents, paradigms, individual approaches, which are based on life experience, and on the vision of the world, and on the creativity, which is evidenced by the great myths or creates its original myths) we referred to how the human being revealed himself, according to some famous theorists, but also people of culture, important poets, prose writers and dramatists through symbolic, allegorical archetypal transfigurations, as Blaga postulates, mythical creation appears in another existential order, "above simple mental hygiene, as a moment in the quintessentially human and eminently creative order"

The study of how Romanian poets valorize myth and mythem through the prism of temperament and individual soul structure proves its relevance, helping us to better understand the mysteries of existence, the man who has a conscience that fights, as Blaga says, with his unconscious starts, which imposes itself as a creator of values.

Description of the situation in the field of research and identification of problems. Certain aspects of the way in which Romanian poets capitalize on national and universal mythology were addressed in the fundamental studies of G. Călinescu, Adrian Marino, Constantin Ciopraga, Ioana Em. Petrescu, I. Negoïtescu, Lidia Bote, Ion Pop and others. These studies contain only general references, regarding the mythological themes that appear in the work of poets as certain stylistic brands and typological categories found within currents such as: parnassianism, symbolism, hermeticism. Until now there is no *systematic* research, synthesizing all aspects of the valorization of mythology. We

followed the reception of the work of the analyzed poets in the exegesis of the most important critics who spoke during the appearance of their fundamental books and in posterity. Al. Macedonski, Ion Minulescu, Ion Barbu, most symbolist poets used myth as a way of effectively penetrating the hidden areas of the unconscious and using all the creative possibilities of the poetic imagination. *The mythical* is basically identified with *the poetic*. The mythical spirit also requires the use of a specific language, in order to achieve developed *revelatory* and *plasticizing* metaphors. Poetic creation is metaphorical creation regardless of whether or not it uses actual metaphors. This property of poetry is illustrated, in particular, by the mythological substance underlying the imaginary. Our thesis methodically and systematically follows this essential aspect of the cultural creation that the poets under analysis show. The fundamental problem identified is the complex way in which they have become imbued with the mythical spirit and the original forms in which it manifests. The oriental mythological theme, which we call oriental mythematics (to define, more precisely, the level of complexity), constitutes a defining aspect of their way of conceiving the world and the human being's relations with it, especially under the mentioned aspect of the idea of mystery.

Other problems identified are: the fundamental characters of symbolism in relation to the mythical poetics used, the new interpretations that philosophers and psychologists or style theorists impose today, the opposition between East and West, much discussed even in our times, the particular complexity of cultural myths, the lyrical and intellectual personality, the relation of the programmatic statements of the Romanian poets to the aesthetic manifests that appeared in the 20th century.

The attraction of myth is explained by the poets we are analyzing, as well as by the great universal poets, in particular, in the romantic ones, by the general attraction for the beginnings of the world, they aspire to propose with poetic means, according to the individual way of seeing the world, a new genesis of the universe. The phenomenon of returning to the origins has, therefore, an explanation in the natural aspiration to figure an original vision, realized and in organic connection with the affiliation to a certain current or to an aesthetic orientation that imposes specific formulas.

Even if we take into account this specific note, we find some common features in the way of understanding the myth, which, as Mircea Eliade establishes, involves a valorization of experience, of what is sacred, of the encounter with a trans-human reality, and this valorization work leads to the idea that something really exists, that there are absolute values able to serve as a guide for man and help him perceive a specific meaning of human existence.

The purpose and objectives of the research. The purpose of the thesis consists in the identification and research of oriental mythemes in the poetry of Al. Macedonski, I. Minulescu, I. Barbu in order to determine their impact on the romantic, symbolist and hermetic imaginary in Romanian poetry from the last century. The achievement of the proposed goal was based on the following main objectives: the establishing of the theoretical benchmarks in approaching of the classical concepts of myth; the description of the concept of mythemes launched by Claude Lévi-Strauss and treated as a fundamental and constant structure; the identification of oriental myths in the lyrical creations of Al. Macedonski, Ion Minulescu and Ion Barbu; the demonstration of the expressive power of

mythemes in transfiguring the abyssal depths of the human being; the examination of the impact of myth and mythemes in the ontologization of visions, in the modeling of three poetic systems; the analyzing of the archetypal myth of the poet, of the Itinerant Poet myth, of the Poet identified with the Asian King; the investigation of the metamorphosis of the universal myth into a personal poetic myth; elucidating the meanings of the most important mythemes.

The novelty and scientific originality reside in the analysis and systemic interpretation of the post-romantic poetry of a reforming orientation, particularly of the oriental mythemes in the poetry of Al. Macedonski, I. Minulescu, I. Barbu. Three patterns of creative assimilation of myth and mythemes in different forms with equally different results are demonstrated. The poets adapted the oriental mythemes to a modernism of symbolist, decadent or hermetic essence, they shaped the structure of their imaginary, they stimulated the change of paradigm, the concept of poeticity. The originality of the investigation consists in evaluating myth and mythemes in the spirit of new theories of style and language.

The result obtained that contributes to solving an important scientific problem. The relationships between poetic thought and mythical thought were traced; the notions of myth and mytheme were defined; the role of mythical thinking in the study of the unconscious was established; the ability of mythological elements to increase the expressiveness of the language was demonstrated; the revealing way in which poets create myths with a special artistic significance was highlighted; the distinguished power to give expression to great myths and mythemes from universal poetry and to bring a growth of ontologization of visions was highlighted.

The applicative value of the thesis. The results obtained can serve as reference points for other synthesis works regarding the most important literary currents and their particularities in the context of Romanian literature. They can also be used in the learning process as didactic material for studying the work of the three poets and for determining their contribution to the valorization of national and universal mythology, as well as to the creation of original personal myths.

Methodological and theoretical-scientific support. In the research process, the theoretical principles deduced from the postulations of mythographers, philosophers of culture, and anthropologists were examined (Northrop Frye, Gilbert Durand, Claude Lévi-Strauss, Ernst Cassirer, Walter Burkert, Eric Gould), among which are also the Romanians Lucian Blaga and Mircea Eliade, the both speaking latter about the theoretical aspects of the myth and about the concrete creations, such as the myth of the Young Voivode in Eminescu or the myth of the Master Manole from Romanian folklore. Of particular interest to us were some theoretical directions that, from our point of view, build a solid foundation for the further analysis of the lyrical work written by the three poets (Macedonski, Minulescu and Barbu). Starting from the archaic ontology described by Mircea Eliade and Lucian Blaga, continuing with the structure of myths in a structuralist interpretation, we manage to discern the notions of *myth* and *mytheme*. An important methodological reference point for the analysis of the works of the Romanian poets we have chosen is Gilbert Durand's statement regarding the identification of a myth focused on a game of mythemes, even reaching a certain *quorum*, at the core of myth and mythocriticism is the *mytheme*. Gilbert Durand establishes that a mytheme enters into a whole

statistical system of frequencies that are characteristic of the myth, something found by psychoanalysis, the field of psychology. The anthropologist specifies that we are dealing with a double use of a mytheme, determined by the mentalities of a particular era and environment. In the application chapters we made reference to the opinions about myth of the analyzed poets themselves, to their poetic arts, in the case of Macedonski and Ion Barbu, we even find definitions and interpretations that are of particular interest both for understanding the concept as such, as well as their personality and work. The concrete investigation was based on the traditional principles used in hermeneutics: analysis, synthesis, comparative and structural-functional study, induction, deduction and analogy.

Main scientific results achieved:

- The relations between poetic thought and mythical thought contributed to the elucidation of the role that oriental myths have in the poetry of the studied poets;
- The theories of the great mythographers and critics led to the formulation of the definitions of myth and mytheme;
- The analysis generated the establishment of the role of mythical thinking in the study of the unconscious;
- In the investigated lyrical works, a capacity of the mythological elements to increase the expressiveness of the language was observed;
- During the study, the revealing way in which poets create new myths with a special artistic significance was highlighted;
- The topic of the doctoral thesis determined the highlighting of the special power to give expression to some myths or mythemes characteristic of the great

universal poetry, such as the mytheme of the desert (death) at Al. Macedonski or the cosmogonic one at Ion Barbu, that of the South and the North at Ion Minulescu;

- The interpretation of the writings chosen for the research led to the revelation of a mythological substrate common to the Balkan spirit;
- In the thesis, the ability of mythical elements to bring an increase in the ontologization of the vision by exploring great themes of the universal lyric was highlighted: the sky-earth relationship, the genesis of the world and other cosmological aspects, the dream, the mystery, the expectation of ideal human fulfillments;
- The work on the architecture of the writing determined the accentuation of the role of the Poet and Poetry in current European and universal value dialogue.

SUMMERY OF CHAPTERS

The work contains: introduction, four chapters with three paragraphs in which the theoretical principles and concrete analysis of the work of the three poets are presented, general conclusions and recommendations, bibliography, statement regarding the assumption of responsibility and the author's CV. In the **Introduction**, the topicality of the addressed subject is argued, the purpose and objectives of the research are formulated, the theoretical and practical value of the work, the theoretical and methodological support, the disseminated results and the summary of the thesis sections are highlighted.

The **Chapter I**, entitled *Myth and mytheme*. *Theoretical highlights*, comprises three paragraphs, describes the interpretations given to mythology, myth and mytheme by Mircea Eliade, Lucian Blaga, Claude Lévi-Strauss, Northrop Frye, Ernst Cassirer and Gilbert Durand, as well as specialized dictionaries, with detailed emphasis on controversial moments. The paragraph *1.1. The archaic ontology in the interpretation of Mircea Eliade and Lucian Blaga* stresses the concepts of L. Blaga and M. Eliade, to whom belong several theoretical works about mythical thinking, about how, in the case of archaic man, the being is revealed through primordial symbols or archetypes, myths and rituals. In the *Trilogy of Values*, then in the *Trilogy of Culture*, Lucian Blaga defines myth as "a creation of man in relation to his specific and fully human coordinates". In the *Trilogy of Culture*, proposing to restore the term "myth" to its original meaning, to avoid banality and the erroneous opinion that everything must be a "myth", Blaga specifies that a mythical creation must be a revelation of the mystery and that not authentic, meaningful myths must be confused with scientific and philosophical ideas, also considered "myths". Compared to the last ones, the myth is distinguished "by the way and the means to which it resorts in the desire to reveal a mystery"; in it the relationship between what is "known" and "revelation" is different from the one offered to us in a scientific vision". The distinctions appear even sharper in what Blaga calls trans-significant myths, which are imbued with mystery and present themselves as more veiled and developed. These myths, the philosopher further notes, "have always been felt as a kind of revelations, which themselves hide a final secret". Mircea Eliade establishes that the man of premodern societies believes that an object, a thing, a product of nature does not have a reality, an identity if it does not participate in the sacred and finds that by imitating gestures

and repeating archetypes, time is abolished. For example, a sacrifice is not an exact reproduction of the primordial sacrifice, but takes place in that mythical beginning of time.

In paragraph 1.2. *Claude Lévi-Strauss and Gilbert Durand: the structure of myth*, some new conceptions, from the point of view of structuralism, about myth and its elements (mythemes) are presented. According to Claude Lévi-Strauss, the structure of the myth is constant, its substance belongs to a language with a very high level that is not in the mode of narration, in style or syntax, but in the *story* it tells. The structuralist highlights: 1) If myths have a meaning, it cannot depend on the isolated elements that enter into their composition, but on the way in which these elements are combined. 2) Myth belongs to the nature of language, it is an integral part of it; however, language as used in myth has specific properties. 3) These properties can only be sought *above* the ordinary level of linguistic expression. Focusing on these working hypotheses, the French anthropologist names the elements that belong to myth as *large constitutive units* or *mythemes* that must be conceived not as isolated relationships, but as *packages of relationships*, since they are not assimilated to any form of discourse, but it is located at the level of the phrase. Gilbert Durand draws attention to the fact that each sequence of a literary "story" constitutes a "mytheme" and its "mystical setting", and very limited number of mythemes, as Lévi-Strauss also established, are formed according to certain great myths as they appear in a certain era, in a certain culture, or within a certain generation of creators. Gilbert Durand identifies the myth, starting from a game of mythemes, from a *quorum* of mythemes. The mytheme, in the opinion of the French anthropologist, is at the heart of the myth, presenting itself as *the smallest discourse unit with mythical*

significance. Durand makes a distinction between "patent" mythemes (through the explicit repetition of contents, that is, situations, characters) and "latent" mythemes (through the repetition of the intentional scheme determined by a phenomenon close to what Freud calls *displacements in dreams*). The finding of the French anthropologist is that there is *a universality of archetypes* and an identity of the human mentality with states of the entire human mentality and that *space is an a priori form of fantasy*.

The paragraph 1.3. *Northrop Frye and Ernst Cassirer: The Mythic Imaginary* highlights Frye and Cassirer's views on myth, mythic thinking, archetypality. Northrop Frye's opinion is that all universal literature uses a universal archetypal background. Two phases of this process are distinctly outlined: one properly *archetypal*, when the literary work becomes a myth by merging the dream with the ritual, and the second *anagogical* one, imposing itself by imitating "the whole dream of man", thinking being situated on the periphery of reality. The Canadian theorist establishes seven categories of images that represent forms of "rotational or cyclical movement (the rebirth, disappearance, return and incarnation of a god; the journey of the sun-god, the solstice, the change of old/new moon; the location of the human world in the middle, between the spiritual and the animal world; the submission of animal and human life to a natural order, violently interrupted; the annual cycle of the seasons, represented by a divine creature; the organic cycle of birth-maturity-death as Spengler's principle applied in poetry and criticism; aquatic symbolism that has its own cycle: springs-fountains-rivers-sea-snow).

In his basic works *The Essay on Man* and *The Philosophy of Symbolic Forms*, the German philosopher

Ernst Cassirer traces the emergence of mythic consciousness as a divine consciousness, a god-consciousness: it is obtained by nature, and not by knowledge or will or pleasure, the connection with the god.

The **Chapter II**, entitled **Myth and mythemes in the poetry of Al. Macedonski**, includes three paragraphs and establishes the meaning and function of myth and myth, emphasizes the similarities and differences between mythical thinking and scientific and political thinking, based on the peculiarities of Al. Macedonski from the point of view of the myth and its elements. The paragraph 2.1. *The Structure of the Mythic Imaginary* traces the evolution of Macedonski's poetry under the angle of the cyclical mythic structural organization, which also presents evidence of its substantial *modernity*. As the researcher Stănuța Crețu from Iasi mentioned, in Macedonian poetry, two systems of great lyrical myths can be observed: one is outlined by *The Nights*, *Excelsior* and *Sacred Flowers* dominated by the feeling of the rebirth and awakening of nature under the sign of the mystical engagement of colors and perfumes. The second cyclical organization is determined by the feeling of damnation, but also by the feeling, more generally, that "civilization destroys natural harmony and outrages the lyrical genius", that the world is a terrible Babel (hence the prevalence of "symbols of vanity and of the ugly").

The paragraph 2.2. *Oriental Myths in the Rondels*, stresses how the aestheticist-vitalist direction, derived from romanticism and, in fact, opposite to it, is part of the process of modernization of poetry and poetic art, in which Macedonski is ambitiously engaged. Following this direction obviously leads to the valorization of Eastern mythology, to what G. Călinescu calls *the mirage of the Orient*. The

opposition of the East and the West signifies, in a broader plan, the contrast between organicity, natural in artifice, a vice that in this way outlines a myth, that of the East that appears as a mythopoetic projection of Paradise, compared to which the French realities do not mean something else than Hell. The Chinese, the Japanese, the Indians live at the daylight of humanity, in an incredible harmony with nature.

The following paragraph 2.3. *December night – parable of the ideal lurking of death* presents the lyrical work of Al. Macedonski *December night* as a parable of the ideal threatened by death. On the one hand, persistent attempts to achieve it are highlighted, and on the other, the sense of futility and absurdity that makes this impossible. The mytheme of *the holy city of Mecca* is actually identified with the "city of dreams" of the great poem.

The **Chapter III**, entitled **Ion Minulescu: the myth of the Near East**, outlines the work of Ion Minulescu from the perspective of symbolism and notes the fact that the Minulescu universe rests on the mirage of a beyond, which takes the form of the mirage of the Near East with all its myths, assembled in a mitheme. In paragraph 3.1. *Identity projections in mythological figures*, it is highlighted that Ion Minulescu's poetry focuses primarily on an obsessive search for identity, which takes the form of a staged dialogue with himself or of imaginary projections of the Ego in alliterative figures, some of which are similar to mythological characters. They do not appear with concrete names from ancient mythology, but are figments of the poet's imagination. With this mythopoetic practice, he joins the general context of Romanian and European poetry from the period in which he was active.

In paragraph 3.2. "*The Asian King*" as the alter ego of the poet, it is found that in the case of poets belonging to different literary currents and aesthetic directions, the practice of projecting into a character-symbol or even into several is well known. In the case of Ion Minulescu, it is about the presence of a single character, that of the Traveling Poet. It presents itself as a *mytheme* with symbolic attributes. Poet of the future, endowed with demiurgic powers to shape another world under the sign of the ideal and to overcome the modest and humiliating quality he has as a *scholarly scribe*. The pilgrim becomes, at Minulescu, an ideal model of a traveler traversing enigmatic spaces. In this way, the poet identifies with it and becomes the Traveling Poet, fervent seeker of meanings and solver of mysteries, representing the world of ideality and harmony.

The paragraph 3.3. *The Mirage of the Near East in Romances and Other Poems* continues the analysis of Minulescien poetry permeated by the mirage of the Near East. Ion Minulescu excelled in erotic poetry through excessive sensuality, through the expression of special voluptuousness, but also through moments of intense, full experience, at the extremes of feeling, where the beloved appears in the picturesque scenery of the great oriental bazaars. The poet does not limit himself to this setting, the dream target, as in the case of the Emir of Macedonski, is either the Sea of Marmara or – even more concretely – Lesbos, Bosphorus, Corinth. These geographical places do not only express some canonical aspirations of the symbolist poet, they actually project a vision of Nothingness, of Vanity. They represent, as by Bacovia, existential voids that generate question marks, hide secrets and in which sirens sing that symbolize the danger of Death. *The Mirage of the Near East* is, in Minulescu's poetry, only a component of *the Mirage of other*

visions, within the imaginary frame of which he models another world.

The **Chapter IV**, entitled **Ion Barbu: The symbolic-archetypal Orient** includes three paragraphs and analyzes the way in which the Barbian Orient is depicted and how it differs essentially, in terms of mythopoetic means, from the Orient of Macedonski and Minulescu and from the image outlined by romantics and symbolists, starting from the fact that the mytheme of the Orient is an axial one in Ion Barbu's poetry and poetics. In paragraph 4.1. *The barbian "Orient"* stands out as the great universal myths are transformed into the poet's original myths. It can be seen how, starting from the *Great Eleusinians*, rituals that took place in honor of the chthonian goddess Ceres-Demeter, Ion Barbu builds a whole mytheme of the uncreated and the beginning, of all the mysteries encoded in an "open" world with all the metamorphoses and processes them, although it appears as "encrypted and mysterious". The poet wants to capitalize on the obscure layers of the human soul, a fact that also explains the nostalgia for a picturesque Orient, provoking ancestral passions, abysmal experiences. For Ion Barbu, the Orient represents *the world of the fable*, the ancient, timeless world, just like Greece which he deduces imaginatively and which he finds in the ethnic subconscious. The paragraph 4.2. *"Isarlâk Citadel" as the Last Greece* reveals the emergence of the myth of the fictitious citadel to revive the *last Greece*. The toponym comes from Hasarlâk, a village in Asia Minor, where the ruins of ancient Troy were discovered. It symbolizes an ideal Levant, a land of stagnation, of an "autotrophic order". In the poems of the *Isarlâk* cycle, very clear in expression, there are symbols from a traditional field, with "universal reference points". The entire barbian mythology centers on a totalizing mytheme which is the *solar*

wedding, which presents, as the critic Ion Pop explains, a synthesizing *scheme* of all the "symbolic stages of human knowledge started in search of merging with the supreme principle". In the creation of Ion Barbu, the merging of *mythical* thinking with *scientific* thinking can be observed; natural symbiosis in a poet-mathematician.

In paragraph 4.3. *The myth of the Serpent. Gnostic elements* is presented a manuscript note by Ion Barbu, made on a few white pages of R. M. Rilke's *Requiem*, edited in 1912, which can be considered a nuclear sketch of the Barbian mythemes and mythical symbols system. Elements of Greek mythology, the biblical ones are passed, dominant being the Gnostic ones, characteristic of anthropogony. Ion Barbu constructs, in this manuscript, true parables with moral teachings and multiple symbolic meanings. The comparative study and analysis of the lyrical works not only of Ion Barbu, but also of Al. Macedonski and Ion Minulescu support our **hypothesis** that all mythemes conform to the principles of poetic art promoted by the three lyric authors, the universal myth turns into a personal myth, and the common mytheme, but with personal connotations, is that of the East, understood and interpreted with the means of the poetic imagination, which the poets studied by us in this research had.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

In this thesis we set out to identify and research the oriental mythemes in poetry of Al. Macedonski, I. Minulescu, I. Barbu in order to determine their impact on the romantic, symbolist and hermetic imaginary in Romanian poetry from the last century.

1. All those who were concerned with mythology and religion defined the myth as a story about events from the beginning times (in illo tempore), which represents an archaic ontology, namely a system of conceptions of man in premodern societies (also called "traditional", "primitive") about being, reality and the universe.

Lucian Blaga sees myth as a product of human imagination, which appears in the order of human existence in the horizon of mystery and in order to reveal this mystery. Mircea Eliade states that for the man of premodern societies a thing, an object, a product of nature has no meaning of reality, of identity, if it does not participate in the transcendent, the sacred. Ancient myths reveal, if we compare them to those of the modern world, an exceptional value: they represent the foundation of social and cultural life. Mythic substrates can also be found in the work of some writers (such as T. S. Eliot and James Joyce), marked by the nostalgia of the abolition of time and the eternal return.

2. Claude Lévi-Strauss researches myth as a package of relationships, of combined elements, included by constitutive units that are contained in the structure of language (phonemes, morphemes, semanthemes), each form differentiating from the previous one by a greater degree of complexity.

3. By the three poets we analyzed, several complex mythemes were configured that bear the stamp of originality: the mytheme of the desert by Macedonski, the mytheme of the Traveling Poet by Ion Minulescu, the mythemes of the solar wedding and the Serpent by Ion Barbu. A common mytheme, but with personal connotations, is that of the East, understood and interpreted with the means of the poetic imagination, which the three poets had at their disposal.

4. Taken as a whole, the myths and mythemes used by Al. Macedonski, Ion Barbu and Ion Minulescu, poets who actively participate in the process of modern renewal of Romanian poetry and represent the most important transition points from romanticism to symbolism, decadentism and hermeticism, demonstrate a rare ability to increase the expressive novelty of the verses, especially of their musicality and to cast deep probes into the archetypal, into the abyssal depths of the human being.

5. The analyzed poets are those who, as the academician Mihai Cimpoi mentions, strongly ontologize the visions, space them in an original typographical way, resort to free verse and revolutionize the mythopoetic message through the factor of surprise, novelty. They identify poetic thought with mythic thought, radically change language, make poetry an essential utterance of being.

6. The archetypal myth of the poet, which romanticism imposes, becomes for Ion Minulescu the myth of the Poet who traverses worlds, lands, exotic areas, uniting under the sign of a perfect unity of the world. Thus appears the myth of the Traveling Poet, of the Poet identified with the Asian King, of the Poet who writes *Romances for later*, evokes the past in the form of statues in the park or stubbornly crosses the desert, symbolizing death on the way to the „dreamed Baghdad”. He also has the power to imagine a new „Antonpannesian” world, likening the Isarlâk Fortress to a new Greece. Another daring identification is attested: with David - the king, with the powerful emperor through „soulful poetry, / Through youth, through pride, / through the form of an incarnated angel”. Thus continues the status of the romantic poet as Demiurge, exponent of creativity, messenger of Apollo, the god of art, harmony, light.

7. There is a unanimous opinion of the exegetes that a common feature of modern poetry, attestable also in Macedonski, Minulescu, Barbu, is the cultivation of the theme with variations and the cyclical, mythical, lyrical structure with the frequent process of changing spatial areas and combining mythological representations characteristic of several peoples. We noticed in the analyzed poets, the existing fact in the great universal writers, that the myth, processed, remitted and contemporized turns into a literary myth.

The Mirage of the Orient becomes the synthesizing mytheme of all the Mirages of other worlds, earthly and cosmic, other continents, other places and moments in history. Mythic thinking deepens, in the case of the three poets, existential meditation, mobilizes the entire potential of the poetic imaginary, combines formulas, models, paradigms, sensibilities, structures. The Dream, the idea of Mystery (specific to symbolism), the great themes of universal lyric love, love, death, childhood, cosmogonic myths are put on new poetic foundations.

A cyclic structuring in mythemes is also confirmed, by Ion Barbu, perhaps, the mytheme of the Serpent signifies self-knowledge, and the identification with William Wilson implies the human being itself, its initiation through love, is the emblematic presentation of Christ, Leviathan appears as a screwed ring on the Pillar of the Sun, and likened to the dog, and appearing as an allegorical figure of man's faithful companion.

8. For them, the myth takes on the aspect of a mytheme that represents a whole network of mythological connotations. The three representative poets equally use the significant, traditional, ordinary myth and the trans-

significant myth, which, according to Blaga's theoretical postulations, „are secret”, the cultural myth and the personal myth.

It can also be observed the indisputable fact that all the mythemes conform to the principles of poetic art promoted by the three lyric authors. A general conclusion also needs to be made regarding how the universal myth turns into a personal myth.

The research results allow us to make the following recommendations:

1. The theses of this research can be used in university and pre-university courses of Romanian literature, but also as support for the development of new research horizons of other humanities disciplines, which would complete the information related to the field of mythology in general and the creation of the three analyzed poets (Alexandru Macedonski, Ion Minulescu and Ion Barbu).

2. The results obtained can serve as reference points for other synthesis works regarding the most important literary currents and their particularities in the context of Romanian literature.

3. The materials of our research can be used in the learning process as didactic material for studying the work of the three poets and for determining their contribution to the valorization of national and universal mythology, as well as to the creation of original personal myths.

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ADNOTARE

Autor: Stajila Emilia

Tema: *Miteme orientale în poezia română a sec. XX*. Teză de doctor în filologie, Chișinău, 2022.

Domeniul de studiu: Specialitatea 622.01 – Literatura română.

Cuvinte-cheie: mit, mitem, Orient, simbol, arhetipalitate, decadentism, simbolism, romantism, ermetism, vis, mister, imaginar.

Structura tezei: introducere, patru capitole ce conțin câte trei subcapitole, concluzii generale și recomandări, bibliografie cu titluri, declarația privind asumarea răspunderii și CV-ul autorului.

Scopul tezei constă în identificarea și cercetarea mitemelor orientale în poezia lui Al. Macedonski, I. Minulescu, I. Barbu în vederea determinării impactului acestora asupra imaginarului romantic, simbolist și ermetic în poezia românească din secolul trecut.

Obiectivele investigației: stabilirea reperelor teoretice în abordarea conceptelor clasice de mit; descrierea conceptului de mitem lansat de Claude Lévi-Strauss și tratat ca structură fundamentală și constantă; identificarea mitemelor orientale în creațiile lirice ale lui Al. Macedonski, Ion Minulescu și Ion Barbu; demonstrarea puterii de expresivitate a mitemelor în transfigurarea profunzimilor abisale ale ființei umane; examinarea impactului mitului și mitemelor în ontologizarea viziunilor, în modelarea a trei sisteme poetice; analizarea mitului arhetipal al poetului, al mitemului Poetul Itinerant, al Poetului identificat cu Regele asiatic;

investigarea metamorfozei mitului universal în mit poetic personal; elucidarea semnificațiilor celor mai importante miteme.

Noutatea și originalitatea științifică rezidă în analiza și interpretarea sistemică a poeziei postromantice de orientare reformatoare, în mod particular a mitemelor orientale în poezia lui Al. Macedonski, I. Minulescu, I. Barbu. Sunt demonstrate trei modele de asimilare creatoare a mitului și mitemelor sub diferite forme cu la fel de diferite rezultate. Poeții au adaptat mitemele orientale la un modernism de esență simbolistă, decadentistă sau ermetică, acestea le-au modelat structura imaginarului, au stimulat schimbarea de paradigmă, conceptul de poeticitate. Originalitatea investigației consistă în evaluarea mitului și mitemului în spiritul noilor teorii ale stilului și limbajului.

Rezultatele principale noi pentru știință și practică obținute: s-au urmărit raporturile dintre gândirea poetică și gândirea mitică; au fost definite noțiunile de mit și mitem; s-a stabilit rolul gândirii mitice în studierea inconștientului; s-a demonstrat capacitatea elementelor mitologice de a spori expresivitatea limbajului; s-a evidențiat modul revelator în care poeții creează mituri cu o deosebită semnificație artistică; a fost pusă în relief distinsa putere de a da expresie unor mari mituri și miteme din poezia universală și de a aduce un spor de ontologizare a viziunilor.

Semnificația teoretică. Au fost stabilite criteriile de evaluare a motivelor mitologice care stau la baza concepției despre lume, natură și cosmos a poetului, a felului în care gândirea mitică se intersectează cu cea științifică, politică și poetică în care simbolismul se interferează cu romantismul și ermetismul.

Valoarea aplicativă a tezei. Rezultatele obținute pot fi folosite ca suport pentru noile cercetări ale curentelor din cadrul literaturii române, ca material didactic în învățământul preuniversitar și universitar.

Implementarea rezultatelor științifice. Au fost evaluate aspectele fundamentale ale procesului de modernizare a poeziei

românești prin valorificarea gândirii mitice. Fragmente din lucrare au fost publicate în revistele științifice din republică.

Аннотация

Автор: Стажила Эмилия

Тема: *Восточные мифемы в румынской поэзии XX века. Докторская диссертация по филологии, Кишинёв, 2022.*

Область исследования: Специальность 622.01 – Румынская литература.

Ключевые слова: миф, мифема, Восток, символ, архетипичность, декадентство, символизм, романтизм, герметизм, мечта, тайна, воображение.

Структура диссертации: введение, четыре главы, содержащие по три подглавы, общие выводы и рекомендации, библиография, заявление об ответственности и резюме автора.

Цель диссертации состоит в выявлении и исследовании восточных мифемов в поэзии А. Мачедонского, И. Минулеску, И. Барбу, чтобы определить их влияние на романтическое, символическое и герметическое воображение в румынской поэзии прошлого века.

Задачи диссертации: установление теоретических ориентиров в изучении классических концепциях мифа; описание концепции мифема Клодом Леви-Строссом и рассматриваемой как фундаментальная и постоянная структура; выявление восточных мифемов в лирических творениях у А. Мачедонского, И. Минулеску и И. Барбу; доказание выразительной силы мифемов в преображении бездонных глубин человеческой сущности; изучение влияния мифа и мифемов на онтологизацию взглядов, на моделирование трех поэтических систем; анализ архетипического мифа о поэте, мифа о Странствующем Поэте, о Поэте, отождествляемом с Азиатским Королем; исследование метаморфозы универсального мифа в личный

поэтический миф; выявление смысла наиболее важных мифемов.

Научная новизна и оригинальность заключается в анализе и системной интерпретации постромантической поэзии реформаторской ориентации, в частности восточных мифемов в поэзии А. Мачедонского, И. Минулеску, И. Барбу. Показаны три модели творческого усвоения мифа и мифемов в разных формах с одинаково разными результатами. Поэты адаптировали восточные мифемы к модернизму символической, декадентской или герметической сущности, они сформировали структуру воображения, они стимулировали смену парадигмы, концепцию поэтичности. Оригинальность исследования заключается в оценке мифа и мифема в духе новых теорий стиля и языка.

Полученные основные новые результаты для науки и практики: отслеживались соотношения между поэтическим мышлением и мифическим мышлением; были определены понятия мифа и мифема; установлена роль мифического мышления в изучении бессознательности; доказана способность мифологических элементов повышать выразительность речи; отмечена раскрывающая форма, в которой поэты творят мифы с большим художественным значением; была подчеркнута отличительная способность выражать некоторые великие мифы и мифемы мировой поэзии и расширить онтологию взглядов.

Теоретическое значение. Установлены критерии оценки мифологических мотивов, лежащих в основе концепции мира, природы и космоса поэта, как мифическое мышление пересекается с научным, политическим и поэтическим мышлением, в котором символизм пересекается с романтизмом и герметизмом.

Прикладная ценность диссертации. Полученные результаты могут быть использованы в качестве основы для новых исследований в области течений румынской

литературы, в качестве учебного материала в доуниверситетском и университетском образовании.

Внедрение научных результатов. Фундаментальные аспекты процесса модернизации румынской поэзии были оценены путем использования мифического мышления. Части данного исследования были опубликованы в научных журналах Республики Молдова.

ANNOTATION

Author: Stajila Emilia

Theme: Oriental mythemes in Romanian poetry of the XX-th century. PhD thesis in philology, Chisinau 2022.

Field of study: Speciality 622.01-Romanian literature.

Key words: myth, mytheme, Orient, symbol, archetype, decadentism, symbolism, romanticism, ertemism, dream, mystery, imaginary.

Structure of the thesis: introduction, four chapters, containing three subchapters, general conclusions and recommendations, bibliography, declaration regarding the assuming responsibility and the CV of the author.

The aim of the thesis is to identify and research oriental mythemes in the poetry of A. Macedonski, I. Minulescu, I. Barbu in order to determine their impact on the romantic, symbolist and hermetic imaginary in Romanian poetry of the last century.

The objectives of the thesis: establishing of the theoretical marks in approaching the classical concepts of myth; description of the mytheme concept launched by Claude Lévi-Strauss and treated as a fundamental and constant structure; identification of the oriental mythemes in the lyrical creations of Al. Macedonski, Ion Minulescu and Ion Barbu; demonstration of the expressive power of mythemes in the transfiguration of the abysmal depths of the human being; examining the impact of myth and mythemes in the ontologization of visions, in the modeling of three poetic systems; analysis of the archetypal myth of the poet, of the mytheme of the Traveling Poet, of the Poet identified with the Asian King; investigating the

metamorphosis of the universal myth into a personal poetic myth; elucidating the meanings of the most important mythemes.

Novelty and scientific originality consists in the analysis and systemic interpretation of the postromantic poetry of reforming orientation, in particular of the oriental myths in the poetry of

A. Macedonski, I. Minulescu, I. Barbu. Three models of creative assimilation of myth and mythemes in different forms with equally different results are demonstrated. The poets adapted the oriental mythemes to a modernism of symbolist, decadent or hermetic essence, they shaped their structure of the imaginary, they stimulated the paradigm shift, the concept of poeticity. The originality of the investigation consists in the evaluation of the myth and the mytheme in the spirit of the new theories of style and language.

The main new obtained results for science and practice: The relations between poetic thought and mythical thought were followed, was defined the myth and the mytheme, the role of mythical thought was studied in the unconscious study, the ability of the mythological elements to increase the expressivity of the language was demonstrated, the revealing way in which the poets create myths with a great artistic significance, the distinctive power to express some great myths and mythemes of universal poetry and to develop the ontology of the visions.

Theoretical significance: Evaluation criteria of the mythological reasons which underlie the conception of the world, nature and the cosmos of the poet have been established, the way in which mythical thought intersects with the scientific, political and poetical where symbolism intersects with romantism and ermetism.

Applicative value of the thesis: the obtained results can be used as a support for the new researches in the field of currents in Romanian literature, as a teaching material in the pre- university and university education.

Implementation of the scientific results. The fundamental aspects of the modernization process of the Romanian poetry were evaluated through the development of the mythical thinking. Fragments of the work were published in the scientific journals of the Republic.

EMILIA STAJILA

**ORIENTAL MYTHEMES IN ROMANIAN
POETRY OF THE XX-TH CENTURY**

622.01. Romanian Literature

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