THE EDENIC TOPOS IN MIHAI EMINESCU'S POETRY

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Abstract : The myth and edenic topos in Mihai Eminescu's poetry become a transfictionalized/transdictionallized utopia. In this metautopia, the human condition wears a transhumanistic aspect. The essence of the truth consists of this context, in the rediscovery of the authentic self, the one which is one with nature but also with Trans-nature which ensures the ontological profane its transcommunication with the Sacred. But Mihai Eminescu binds the wonders of the nature with the wonders of mathematics and the poetic language with the presence of the Divine in the fundaments. The edenic vision in Mihai Eminescu's works is built on the triad experience, analysis and comparison, according to which human nature must become through learning, a second nature. Moral harmony, the soul, beautiful and rhythmic and the psychological state become three (the cross of trans) important elements of art in the pedagogy of Mihai Eminescu.

Keywords: *poetic paradise, speaking to the gods, embalmed gardens, the metaphor of light, the sacred history, the ambivalence of the island, TO BE WITHIN, desolated genius.*

Eden topos is a topos circumscribed by a primordial myth where ideas are primordial. But the Eden topos became a permanent myth of Romanian literature, in which the body of ideas to became well permanent. There existed in ancient Thrace a myth of heaven and earth, crossed the breeze from Eleusis, where the mysteries of the ancient Greeks celebrated doctrine of the immortal soul. Following their own god, the Zalmoxis, Thracians Hyperboreans legitimately aspired to purity and perfection at a higher spiritual power. How? It is by binding the terrible death of the idea of absolute happiness. Re-entering nothingness itself, the human being merges with space supreme harmony of the infinite attributes.

To have access to paradise, souls must be released from matter, the delirium, the ecstasy, through an excess of deep life. In major Romanian poems, describing Heaven keeps memories paradise dreamed of Thracian, as a perpetual feast, a soft music, and sacred ritual. Thrace snow on the mountain and the sea from the base created a convoy of legends always reinterpreted. Existence is pain; death saves and restores joy and total existence in the light, that soul.

Art poet remains the purest exercise of the thought embodied in the poem have "pure". I mean, twisted new poetry itself, whose name evokes a paradise of stills, retorts, laboratories, the secrete white magic, inspired by divinity. Heavenly ideal means finally, miss beauty archetypes; Clearing means of thought, a lyrical expurgate vanity ... futile ... poet, seeker himself, rediscovering itself this ontological heaven, through repeated initiation sacerdotal act of nostalgia obsessive originality in pursuit of a world gender perfect utopia.

Poetry expresses the serene world and its abstract form. She turns in those regions of the immortality of the soul remembers, regions where man Adamian enjoy quasi divine privileges; contemplating - Plato says - these essences perfect, simple, calm and happy and being, he, clear, free from body-tomb. How mysticism is the poet's art? Contemplation ecstatic religious silence on the threshold of the temple of the universe itself is not mysticism. Humanity's attempt to imagine, to approximate the essential intelligence to space beyond the life time is right to raise the ontological ideal measure of the universe.

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Mystical tradition of ideas, their presence unfolds in Eminescu's poetry. Are we any closer to a holy land? Land unique to that path is still so long, Eminescu's poetry can only be sacred; Plotinus had set three ways of knowing: music, love, philosophy. Music-art seeking the idea in her manifestations, love, sense of universal solidarity, philosophy - but of contemplation and recollection. All this, taken together, have institutionalized a great human type: homo eminescianus. Looks like paradise po(i)etical Mihai Eminescu? I resisted the temptation to not identify several features, but in a hurry justified in age disease: time crunch. As a reminiscence of the first edenic steps, being in man is immortal, the individual is cosmic, and death - only a dream of our imagination.

Therefore - we quote the poet-philosopher - has never been the only form of non-existence. Who are there and will always exist, if not in deed, but as possibility, and possibility - in the eternity of time having no meaning - is there really. "" It is not only plausible but unsure how that perfect intellect death our being to the infinite possibility of eternity, after a period immeasurably long, but whose length is indifferent, will reappear again with the same functions and under the same conditions, and in this consists his immortality. "This man immortal needs a heavenly place in full compliance with specificity his condition.

Golden Garden first, just the primordial Paradise when "talking to the gods, the horn sounded." The "valley c a birch" (sacred tree, axis mundi, symbolizes the path that descends and ascends to the heights of heaven energy human aspirations) with intoxicating fragrances are "flowers of gems." And "zephyr passed like a live breath "air" SBORA sparkly butterflies. "And in this paradise in the world this suave'', but (carefully!) The" night-day Etem mock-n "(it's about time" making "the world, when God uttered the words" Let there be light! ").

He wanted to get at any price "son of an emperor, Florin". His path to the "death of the other", which portrays them himself fleeting fate cannot be interrupted. Superior courts do their duty: it really puts a bad route, "a proud and beautiful valley" soft grass "smell valley, the rivers filled" with a lime which to sleep with her sweet shadow and shaking her scent was "in his locks' (linden symbolizes unwavering loyalty and privilege obtained from the gods to die suddenly, as in" Metamorphoses "of Ovid: Philemon and Baucis). This principle of bringing him back to his old father, which remains, might have had a different destiny would be out of the "same order of reality" with "face to garden gold".

I was off this time trajectory "valley of despair" that is hell. Valley Remembrance acted by the nostalgia of a paradise arhitextual. Valley is shown hellish despair, but hell the Elysian Fields of Hades Greek meadow in the Fortunate Islands, await heroes. Florin is such a hero ", however, like Achilles, yet does not bridle afraid to be seen among the shadows in the configuration of the dead, the dark valley, where" cold air flew the ravens "(messengers of death, of putrefaction matter) in the forest "s leaf wet his bed" and "listen Dumbravei mouth whispering of thousands of sides".

And, overcome by fear, and returned to the country is what we expect with the hope that at least he will turn to god and will hyperionize jumping the present case to the present case eternity. But Florin compatible fate inside face, overcome because he and she are congeners. This pair does not want to be anything other than it is and wants to be happy in his state data edge.

He wants to have, how much is given, life as fullness of life perishes. Refusing transcendence, he refuses immortalization is still alive, but with notification that the love this level can be raised, but a love match for nature, refusing May 1 above than her. The strangest thing I've discovered paradise posthumous poem "If" in which its character spell of pain "that goes on in itself and in its projections comes from beyond the grave". "The wind that shakes the trees and scatters the clouds, the stars light smooth waters until their ass flimsy soul of earth in it.

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Actually seduce poet archetype, clearing up his mind with the idea that reconciliation is the solution, the agreement between being and knowing metaphysics, and realizes that the only memorial means to undead humans.

Branches, poplars, clouds, moon, starry cosmic projection of the self deeply transfigured whose image is at the very heart of poetry: the depths of Lake light rays through the waters, the stars, the poet protects gesture to keep in mind the image being essential to assure, if not happiness, even posthumous silence, and give eternity. This itself, purified, the Aeon, the word pure lake sprang as the stars stick to change the human condition, and turn it into cosmos. Are the stars in a sky "with-other heavens, with other gods."

Also in "Venere and Madonna" Rafael "dreamed embalmed paradise gardens." A lunar Eden welcomes us into "dead east." Eminescu gives way to start his fundamental congenital: vocation Urania, heavenly. And thus arises a miraculous world, Dantesque.

The first heaven is "serene plains, with rivers of milk and flowers of light". Monthly in heaven "silver and gold is on the water in the air", still he can "be castles with arches built of azure stars, with rivers of fire and silver bridges, the shores of myrrh, with flowers that sing".

So "death is revealed as a heavenly realm, while life is the infernal" converted into other categories, death holds supremacy axiological, populating a sphere of purity, of starry night. The mythical dream and thought it regains aurora age of mankind (golden age) identifies Being Nothingness, fill gaps existential recovered sacredness archetype, world origins.

Eminescu's paradise - and here we quote all the G. Călinescu - "consists in restoring, on the earth plane immediately, a world sublimated astral elements tend to snatch terrestrial gravity and reconstruct a world ethereal, not unnatural but a more subtle nature, and out of this euphoric. "

And there is' Sidereal bliss "in" planetary vocation ... ... accompanied by a euphoria that changes the density and molecular state of affairs "in" Memento mori "bucolic paintings we encounter the poet has voluptuous marine, Michelangelo with the same pairing of sweet and tension "tense vitality," "with the dream of Eden painting great feature classical composition" in "The Story magician" poet proves a great sense of tranquillity Urania, the angelic music Sidereal. Verse flight singing magician among luminaries welcomed the hosts of angels, has seraphic music of Dante or Mallarmeene stanzas. The "Allegorical Rime" Erickson is a lyric poet of amplitude and cosmic vision.

In "demonism" deals with means mythical vision Urania. Heavenly Happiness is evoked through its own analysis of sensations flow and density. Heavenly vision gigantic primitive landscape ecstatic wildness and Neptunism, geology aromatic and germination crazy, they are essential elements of the marvelous "Miradonis". Is this poem a musical archangelic more solemn than Mallarmean extend lines and transparent as those which give Edgar Poe Edenic dreams.

Miradonis Castle Gardens, Queen lunatic, drunk with a star, fairy. This Miradonis's paradise, a valley, a garden populated therefore "flower forest. Forests with flowers as large trees. Roses as suns and lilies, antique silver boxes, the tall stalks swaying in the red air sweet soft. The light is "green, clear, and fragrant".

"Islands are high on him as holy incense trees with flowers of gold, emerald - Myrrh rocks scattered and shattered into large lumps. On the proud paths, passing through green and silver powder is proud lands. On roads cherry the blossoming pink flower shedding snow "etc.

The metaphor of light came as a leitmotiv, the entire metaphysics of topos Paradise Mihai Eminescu's poetry, and even prose that titanium Agathon lumenDeist nousian and [23]. Germanicia Lichtung, I'll translate lighting, groves (forest) bright illumination aperture, sacred forest. In Eminescu he becomes "gleefully punching ... next puddle" [In the middle of the forest, 33]. Lichtung noun used in nautical language as Lichten's nominal derivation

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means "sail", "raise the sails" of the masts of ships: "When a sign / rinse masts / shaking/ wooden pots" [33].

If Ionel Buşe us into thinking figurative mythological type [24], Stefan turns to transfiguration Melancu dream world, where Eros and paradises are synonyms of the former being more comprehensive than agape; ie being a "pagan love» underlined transdescendent / transascendent [22].

The Edenic myth, in the work of Mihai Eminescu, becomes utopia transfictionalized, for telling "sacred history" happened during the beginnings fabulous, where Cosmos again take life as primordial, whether it's an island, an imagined community (State bee, metapedagogic [28]) or "soul transfer through sacrifice, through a violent death, as in" death of Caesar "[34.24], where Jerome and Cezara celebrates symbolic death-wedding pair reunited after that escape from the terror of history.

The "Isle of Euthanasius" Eden is translated transretoric by paradisum voluptatis. Paradise Island Eminescu participate in another geography: mythical and not real (let's say though transreal - nm, IPB) and is also a "happy island" (death - nm, IPB) where "heroes were often partakers of women the will of the gods of death snatched them through decomposition "[12]. "Ambivalence Euthanasius's Island should not confuse.

It is a heavenly realm, particularly qualitative surrounding area, which does not exclude the Adamic life bliss "beautiful death" ... Nudity discovered by Cesar and Jerome in the island is just an ambiguous status, life fully and at the same time, the symbolic death ... the two young Adam manage to live because they waived any "form" human were completely naked, have exceeded the human condition entering a sacred area, that is real, unlike the surrounding area, profane milled for eternal becoming and crumbling of illusions, pain and vanities "[12.36].

Human form is substituted by turns godlike; human condition takes issue transhumanistic; Euthanasius / Jerome seeking "that exists fully, among and beyond human beings", that "what we may call the Being of beings".

"Homo sui transcendentalis is true natural state of the human being" [35]. "Being fully" expresses the turning, becoming / becomeness, proximity, privacy / and inside centre and within that intro (but not half-open - nm, IPB). "Human education would shift from a preposition in another, that's all" [37]. It's the prepositions in, with, by, with, from, in, in. "All (people) should be removed from their preposition regime and the regime's move into" [37]. If "being" explains things without rest, "being fully" accountable for creating things change. "If the first - explains Noica - facts are as they are and do not send beyond them, in one way they are" counted ".

Everything is in order, no offense, so without the new can be born. Only when there transorder rudiments of stretched [39] is possible revolution pattern of "being into" who "let them bring reality or rest, and only thus sending beyond them, things can be understood as putting something in the world. ". "Being fully" is not only the end of things, with the upper human settlements but also their inception in the hour when they come into being.

The "being" reconciles chaos. When the text as the text world and the world enters into vibration and then spreads as a wave, it does fully vibration from the beginning. Writing space (which is already vibrotextual) catches feature a space qualified (not homogeneous, but determined and differentiated by its Directorates - [38]), homogeneous space opposite the island paradise that has no existence, no more than a mere virtuality. To be measured in order to be effectively achieved, the space must necessarily be based on a defined set of directions; these lines appear as rays emanating from a centre, from which cross formed from TRANS (with three "dimensions") [35].

Such devirtualized space, thanks to "be into" is the island's Euthanasius obvious metaphysical meanings [18]. "If the water - and especially ocean water - is in many traditions

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primordial chaos before creation, the island symbolizes manifestation, creation, firm establishment of creation in a Book-Svetadvipa, archetypal [12], reduced the seed embryo. "Within the island", "in the valley is a lake flowing four springs which burst, jangle, pebbles flips all day and all night."

They are flowing radially towards the centre, expressing his transgression two, which is beyond me. "In the middle of this lake, which appears black reed reflection, grass and cranberries around it, is a new island, small, with an orange grove. That grove is the cave we turned it into the house, and my apiary "[34].

Cave is exactly the core of centripetal and centrifugal transhermenutic circle, symbol and grave. Plato's cave parable compels metahermeneut to resume debate imaginary problem and especially that of literary and artistic transimaginary [31,32]. Drawn from Gilbert Durand's transcendental fantastic, "cavern" is framed in night time image, pending the "descent and cup".

And in interpreting Eminescu, the cave is a cave house [40]. Its romantic reversal will need to be reached considering the cave as a refuge, as a symbol of the original paradise. So an artist feels intuitively that Eminescu natural correlation between cave and intrauterine world. Between the cave and house there the same difference as between mother-grade marine and land-based mother: grotto would be totally cosmic and symbolic than the house.

Grotto is considered by folklore as universal matrix is related to the great symbols of the egg maturation and intimacy, crystallite tomb. Temple Christian tomb itself is both simple catacomb and place of storage of relics, tabernacle keeper of the holy mysteries, and matrix lap where remakes God. And there is only a difference of nuance between the cave and the internal housing, the last being only a cavern implemented [40].

A third distinctive feature of "being in" expresses a situation clearly defined, secure closure on it and ultimately accuracy. "Being fully" with the opening, tends to express something more than precision, something on the order of truth. "Being" is actually provided the scientific and stand under the sign of all sciences. Humanities seeks truth (aletheia) under the sign of "being into". They celebrated non-concealment, manifestation, and revelation, and explosion, disclosure of director, straightness / correctness, unforgettable, misleading, and equivalent to un-occult.

"Modern man - believes Anton Dumitriu [41] - forget being forgotten, which, thinking it, transposed it into the work of the state essentially forgotten. But the Greeks conceived work looked like a hidden state sent Destin. When we say that we have forgotten something is only something that escapes us, but the very "forgetting" is "hidden" so that we ourselves (which I forgot, as our relationship with the thing looked, move in condition "hidden thing"). And Euthanasius, and Jerome go into hiding but only to perceive the inner illumination. For "core truth" what is? "The essence of truth, conceived as the correctness of the statement, is freedom" [42].

Imprisoned in the island, the two hermits regains freedom, but existing, Dasein finds himself strongly [42]. Existing, Dasein is located in the open, exposing themselves beings. Freedom is itself an existence: exposure of the hidden-being of beings. The two servants esoteric that opens into its own interiority are apologists Transalétheiei that's with everything else, existing Dasein is also - I wrote above - in-existent; But Dasein who falls prey system-error. But since the error comes from the very essence of truth, man can reach, the wandering, the essence of truth.

Identical to Ulysses, Jerome, after wanders social way, is rediscovering the authentic self, the primitive, the same with nature with her Body balm absorbed / absorbed by it.

Re-tying a previous thread to the third inclusive law edict that, however, the mathematics that science should be reallocated and the human sciences: for - Noica warns us - "fully values the things of the spirit, and not in them" [37].

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Solomon Marcus showed in "Poetics mathematics" [43] and the "meeting of extremes" [25] that literature and mathematics are "two of the earliest acquisitions of the human spirit" [25]. Mihai Eminescu himself noted his appellant that "the wonders of nature are like mathematical miracles" and mathematics is "the universal language, the language of formulas, ADEC fractions of the three units: time, space and motion" (MS 2267, f. 160 v.).

Stephen Melancu [22] and he lingers on Eminescu's attraction to mathematical rigor spiritual grace that is, the absolute synthesis of existing data by an ordering principle and the harmonic (like Pythagoras) can be placed world. Spirit integrates mathematical knowledge so romantic pathos in the highest degree, age specific. An acquisition that amalgamates, inter alia, the Pythagorean vision and closer romantics, Kantian philosophy itself. Link it establishes between nature and mathematics Eminescu is based on another belief: mystical available for mathematics: "What do we alone in thinking made and nature powers" (Fragma. 278).

Where he wants to get Eminescu putting together nature of mathematics? On the analogy of man and nature, as Novalis in "Disciples at Sais" [51] and "Heinrich von Ofterdingen" [51]? The "mind game laws" and metalaws / TransLaw Fantasia (read "fantastic imagination" - nm, IPB) and the philosophy of nature? Since the philosophy of nature is considered the path concept, it has the same universal object (like physics - nm, IPB), but for himself, and he believes in his own immanent necessity, according to the concept of self-determination.

But Eminescu links wonders of nature wonders of mathematics and poetic language of the divine presence in the background. Supported the idea of foundations Romantics particular by the imperative to place the origins and impose almost total freedom affirmation of existence and creation. This foundation is focused directional back, belonging to a mythical reality which entails imagining a nature transfigured, Virginia, Eden, as she designs a virginal past "[49], in a" golden age "of mankind and the eternal return [49, 50, 51] - shared obsession both Novalis and Eminescu [53] and Mircea Eliade [49] and Ionel Buşe [24] - all four are on the route of forming a new paradigm of rationality. In the centre of which - cautious - I put myself as the preferred method - circle, confess, inspired not only by Georges Poulet [52] - but also Novalis and Eminescu himself [53].

I therefore emphasize the Novalis image polarities (impulse "to all horizons" and core "infinitely deep"), which lies in the principle of conciliation concentricity knowledge and existence, specific, moreover, frequently even call romance by which he makes the subjectivity. In Eminescu, all nature seems to obey the same circularity; I quote: "the natural flow diagram is a circle of forms through which matter passes through the transition point."

High moral order of the world, the citadel ego (the synthesis of the selfless citadel and exteriority being - the creation around him), which advocates learning from nature [44] the fundamental principles of art, Novalis has managed, visionary [50], the application of such resources system, built on experience, analysis and comparison (note the triad! - nm, IPB) according to which human nature must become second nature, only in this way man can be called "rightly teacher of nature "(see" in vain the school dust "[33]) due to quality acquired" sublimated power ".

Therefore, art is sublimation, in the name of authentic experiences, nature, and "man's highest and noblest op art of nature" - personality representing a kind of lifting power of his own creative spirit, or even just in the area as possible, if not in the "doing". For "in a sense and noble" man should be "the most beautiful art op art, his own creative powers, free moral" [53].

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