Intertextuality within Mihai Eminescu'work

Abstract

Concepts: *intertextuality/ intratextuality, hypotext/hypertext, Myth of the Eternal Return, prosaic intratextuality, transprosaic intratextuality, transgeneric intratextuality, transauthorial intratextuality.*

The theory that this doctor's degree aims to promote refers to the intertext reading in the key of Eliade's *Myth of the Eternal Return* (MER). Since we have never had pre-cutouts (Charles Mauron) we have left ourselves to the will of Eminescu's work, sitting at the writing table with the thought "let's see what else Eminescu says". This way we have learned that for the sake of research efficiency we must restrict ourselves to prose and that in order to get a clearer view of the hypotext achievement by the hypertext we have to limit ourselves to intratextuality. The anthropological perspective has remained in only two chapters (no. 2, the theoretical one, and an applied one, 4.2.1.) - as we were getting deeper into Eminescu's prosaism, new forms of intratextuality revealed and at the same time, the light of certain points in the intratextual constellations or of certain areas intensified through intratextual reiteration from one page to another.

The first chapter – „Intertext/intertextuality. Intratextuality " – has provided an overview of the theoretical path of intertextuality, since 1967 until today. The diachronic picture is punctuated by theoretical hints that have marked the evolution from notion to concept, up to the poetics of intertextuality. The qualitative description of the approaches that have notionally rounded intertextuality from the theory of text to the genetic critique is complemented by a quantitative presentation, meaning that this first chapter ends with the operationalization of the intertextuality (*A few taxonomic boundaries*). Removing the mechanism highlights dichotomies that trigger the intertextual engine: repeating/differencing hypotext/hypertext, explicit/implicit, intertextuality in texts/around texts, surface structure/deep structure, global/partial intertextuality, homotaxia/heterotaxia, homointertextuality/heterointertextuality, intertext/interdiscursive, rewriting/ hipertextuality, *réécriture/récriture*, intertext/intertextuality, internal/external intertextuality, intertextuality intratextuality. As if it was not enough, we have added four intratextual categories which we hope will facilitate the operationalization of the intratexual in authors' work. So it was for Eminescu's prose.

Chapter 2, „An anthropological perspective on intertextuality. From intertext to myth" promotes the hypothesis according to which intertextuality could be perceived in the *MER* key. The essential characteristics of the myth are checked for the intertext, if the latter is not seen as a simple transfer of a textual sequences from one page to another. Moreover, to identify intratextual correspondences from the epidermal surface of the text, special programs have been invented. In our case, the psychology of performance, some certain competences of the mechanism, a series of signs from the depth of the (inter)text have tempted the critical eye. Talking about the myth, we have considered Eliade's *Myth of the Eternal Return. Repetition* produces a click and the whole mechanism is then put into motion: the implicit and creative *differing,* the *tension* that is released from overlapping (never complete), the escape from *the profane* to *the sacred*. The four principles that Mircea Eliade attributes to *myth* and that this research will pursue for the *intertext* are:

- *an exemplary model;*

- *repeating;*

- *rupture of profane duration;*

- *reintegration into primordial time*.

The third chapter – „The intertext of the universal literature in Mihai Eminescu's work" – makes the transition from theory to practice. In its opening, *the methodological considerations* clarify why intertextuality study is not congruent to the critiques of sources and tones the action of *influence.* The pages of literary criticism that have followed the intertext from the universal literature in Mihai Eminescu's work could be subtitled as *differing the romantic intertext in Eminescu's work*. From the studies that have stopped at the intertextuality in Eminescu's work there follow two types of reporting: *affinities* (for the relation with the romantic authors) and *parallels* (for the comparison between Eminescu and other national poets).

Chapter four presents the second part of our work, both in terms of dimensional (occupies about half of the thesis), and especially in its contents: it carefully reads Eminescu's prose, identifies intratextual cores, sets their circumference or constellation and distinguishes four intratextual categories determined on two directions of intratextual generation: 1 „horizontally" – *correspondence* – and 2 „vertically" – *lineage*.

This second part of this paper comes from the theory of the existence of four intratextual categories:

- *prosaic intratextuality;*

- *transprosaic intratextuality;*

- transgeneric intratextuality;

- transauthorial intratextuality.

Each chapter illustrates one category: *the prosaic intratextuality* is analyzed within the novel *Poor Dionis*, without overcoming the boundaries of the text. *Intratextual series* and *intratextual constellations* are obtained, some of which will be confirmed in the following intratextual categories, and some others will not. I called the short story a novel because it is a text published during author's lifetime. Here we reach a crucial point of our research methodology: in terms of *genetic criticism*, a clear line of demarcation between foretext and text is required - the first reveals the *genetic of manuscripts* (or *foretextual genetic*), while the second belongs to the field of *text genetics* (Pierre Marc de Biasi). Genetic criticism is execised on both levels – the analysis of becoming the meaning from one occurrence to another, from one version to another. For Eminescu's prose, foretextual genetics frames the majority of texts.

The second category that I have highlighted in the paper is the *transprosaic intratextuality*. It is, on the one hand, about the horizontal direction: *intratextual correspondence*. This commits the final versions published or not (three above the dividing line, the others below). Another way of generating intratextual is from the top to the bottom: *intratextual filiation*. We have stopped at the lineage that flows to the source from a *text* (*Poor Dionis*) and at the lineage leading from a *foretext [Archaeus]*. For the first, the pencil of the genetic criticism has passed from the published text (the final version) to the variants *My Shadow* and [*Scrisoarea lui Dionis*] - their transliterated form of the manuscripts (D. Vatamaniuc) - to read the manuscript in facsimile in *Umbra mea*. The whole journey was accompanied by readings from *Fragmentarium*.

The third category is *transgeneric intratextuality*, which highlights the organicity of Eminescu's work. We have related prose to poetry and to correspondence without ignoring intratextual connections established by prose to theater or journalism.

The last category concerns *transauthorial intratextuality*: here falls literary translations from philosophy and Sanskrit, from the theory of theater, lecture notes and handouts.

The four *intratextual categories* are completed as part of the novelty of this paper with a set of unique hypothesis of analysis of Eminescu's prose meant to shine the modernity of the read pages:

- the link between *intertextuality and ekphrasis* is highlighted with the pretext of the novel Caesara;

- the reading of the *intratext* in the *MER* key;

- *[Archaeus]* is read as an *allegory of intertextuality*;

- *the third cosmological model* has been developed, unexplored by Em Ioana Petrescu, namely *the Einsteinian*.

In terms of methodology, the text analysis has followed a progressive style (by the contrastive stylistics model) onto the labyrinthic path (sometimes intratextual) between text and foretext, circumscribed to the genetic criticism that has adopted intratextuality - and our approach.