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## ABSTRACT

The Hoffmannian thinking echoes nowadays in countless – sometimes unexpected – fields, beginning with psychoanalysis and psychopathology, ending in the fascinating world of the movies. The entire cultural life of many European countries received the influence of the Hoffmannian fantastic, in prose and in verse, in music and in painting. The German writer was a pioneer of the fantastic as a combination between prosaism and marvel that inspired and attracted the admiration of many authors. E.T.A. Hoffmann is an artist so influential for the XXth and XXIth centuries, that his writings were adapted up to being forgotten as an original. The general public is more familiar with the performances based on his writings than to the latter. Among these are Jacques Offenbach's masterpiece *Les Contes d'Hoffmann*, Pyotr Ilyich Tchaikovsky's ballet *The Nutcracker* and the *Coppélia* ballet on Léo Delibes' music, performances that are nowadays part of the world's gold repertoire.

Considering all these we can state that the overall goal of the present study is to research and establish the importance of the Hoffmannian work to the modern thinking and also to answer some essential questions:

- Which are the contributions of E.T.A. Hoffmann to psychoanalysis and psychopathology?
- To what extent has the Hoffmannian prose pioneered the detective fiction and the magic realism?
- Which are the main features of the Russian and French Hoffmannism?
- In which way were the Hoffmannian themes and motifs adapted to stage and screen?

According to the research goals, six chapters were needed in the thesis' structure.

**The first chapter** presents the contributions of German writer E.T.A. Hoffmann to psychoanalysis and psychopathology. First of all we have shown how the works of E. T. A. Hoffmann were studied in terms of psychoanalysis by Sigmund Freud and Carl Gustav Jung. The Austrian psychiatrist Sigmund Freud used the short story *Der Sandmann* when he wanted to illustrate the concept of "uncanny". The Swiss psychiatrist Carl Gustav Jung was inspired to create the theory of archetypes by the novel *Die Elixiere des Teufels*. All major archetypes such as *shadow*, *persona*, *anima*, *wise old man*, discovered by Jung appeared first in Hoffmann's novel.

From the point of view of psychopathology, in *Die Elixiere des Teufels* and in *Der Sandmann* Hoffmann describes in detail a case of schizophrenia by Medardus, and a post-traumatic stress case by Nathanael. If we compare the two literary descriptions - on one hand - with a current DSM, on the other hand, we shall find the typical signs of those two psychoses. Hoffmann was familiar with the writings of the most important contemporary psychiatrists but was also an assiduous visitor of the monasteries converted into asylums. Obviously, he was merely seeking special effects for his stories, but managed to formulate theories of psychopathology that only in our time have become generally known.

**The second chapter** is to present the short story of *Das Fräulein von Scuderi* as a detective story, even the first of this genre in the world literature. The author used several chronicles, first of which was *Causes célèbres et intéressantes*, by the lawyer Gayot of Pitaval. *Das Fräulein von Scuderi* triggered the massive reception of Hoffmann's writings outside of Germany, first of all in Russia and France, but also in other parts of the world, such as the Far East. Richard Alewyn qualified the Hoffmannian novella as "the first detective story" in world literature. The detective story, developed by Hoffmann as a literary genre will be later become light fiction and from this level it will be much later restored by great writers such as Jorge Luis Borges and Umberto Eco.

**The third chapter** presents a study of the major phenomenon that we can call "Russian Hoffmannism". We chose to study, among the Russian writings, the narratives that seem to have largely received the influence of the German writer. Thus, two of Pogorelski's writings can be seen as Russian imitations of some Hoffmannian stories; *Der Goldene Topf* inspires the Russian author the short story *Lafertovskaia Makovnitsa*; the narrative *Pagubnye posledstviia neobuzdannogo voobrazheniia* follows the structure of *Der Sandmann*. Among Pushkin's creations, the short stories *Pikovaia Dama* and *Uedinenni Domik* contain Hoffmannian elements. In the same range we have studied the Gogolian short stories *Portret*, *Zapiski sumasshedshevo* and *Noch pered Rozhdestvom*. We have proved that Dostoevsky - perhaps the most representative and most faithful follower of the great German romantic - used a formula that combines Hoffmannian and Gogolian elements. We have considered the short story *Dvoinik* and the novel *Brat'ya Karamazovy*. We believe it to be a meaningful fact that those titles stand for the first and the last writing of this author.

We have chosen the great twentieth-century Russian author Mikhail Bulgakov to end the series of the Russian Hoffmannists, although it could be argued that he belongs to the „magical realism” and he should rather be considered as one of the writers inspired by E.T.A Hoffmann as a precursor to this current. We can justify this choice by the remark that Bulgakov is equally a self-confessed follower of the Hoffmannists Pushkin, Gogol and Dostoevsky. Of course, the main work we studied here was *Master and Margarita*.

**The fourth chapter**, a „twin” of the third, introduces the phenomenon of the French Hoffmannism. Hoffmann was taken as a model for the genre "conte fantastique" and influenced French writers more or less famous alike. We find the German writer in a particular aspect: as a fictional character, considering the short stories *L'autre chambre* by Léon de Wailly, *Kreysler* and *Hoffmann et Paganini*, by Jules Janin and especially *La femme au collier de velours* by Alexandre Dumas. Théophile Gautier called Hoffmann the "fantastiqueur" and dedicated to three essays. In fact we can state that all his stories use Hoffmannian motifs, especially *Onuphrius*, *La Cafetière*, *Omphale*, *La Morte amoureuse*, *La Pipe d'opium*, *Le Chevalier double*, *Le Pied de la Momie*, *Arria Marcella*, *Avatar*, *Jettatura*. The Hoffmannian influence on Mérimée is obvious in the themes, motifs and narrative technique. The author seemed to give *La Venus d'Ille* a special status among his writings and this is the main narrative we have chosen for studying the Hoffmannian impact on the French writer.

**The fifth chapter** contains an overview of the elements of the Hoffmannian works which can introduce the German writer as a precursor of the magical realism. Among all German romantic writers, E.T.A. Hoffmann is one that meets the requirements of the modern fantastic genre, by some of his short stories, and the novel *Die Elixiere des Teufels*. Whereas the "Kunstmärchen" theory founded by Goethe and developed by Novalis stipulated for the avoidance of any connection with reality, Hoffmann demands that fantastic should suddenly break out in daily life, a technique which Bernd Krolop oxymoronically called "fantastic realism". Anticipating the magical realism, Hoffmann offers us an original and complex form of the fantastic, with a subtle combination between everyday life and marvelous.

**The sixth chapter** presents the relationship between of ETA Hoffmann's works and the performing arts, as its narratives, overflowing with action but also with mental phenomena such as dreams, visions or hallucinations, provide rich material for stage and screen.

We primarily had in mind the creations in which Hoffmann plays the main part: Eduard Künneke's operetta *Die lockende Flamme*, Otto Besch's opera *E.T.A. Hoffmann* and Andrei Tarkovsky's unfinished project *Hoffmanniana*. As a bad luck, Tankred Dorst's film sketch *Dicht an der grossen Dorkenbecke, der Grenze der Vernunft. Ein Film über E.T.A. Hoffmann* did not come to an end. The project *Hoffmaniada (Gofmaniada)*, started by director Agop Kirakosian in 2001, is based on three Hoffmannian short stories *Klein Zaches genannt Zinnober*, *Der goldene Topf* și *Der Sandmann* and the central character is Hoffmann himself. The film, after many adventures – in the Hoffmannian style - was released partially only by 2014. Luckier, however, were the creations based on Hoffmannian themes and motives. Nowadays *The Nutcracker* and *Coppélia* are part of the international gold repertoire of ballet. Starting with the opera *Les Contes d'Hoffmann* by Jacques Offenbach, up to the recent *Heaven Ablaze in His Breast*, of the British composer Judith Weir, the Hoffmannia prose has always been an inspiration. In cinema and TV, the main works adapted were *Der Sandmann*, *Das Fräulein von Scuderi* și *Die Elixiere des Teufels*, and there have been countless adaptations. Also the separate Hoffmannian motifs have been avidly used by directors.

In the issue we found that the field of psychoanalysis, but also that of the psychopathology, owe much to the great German visionary. Based on the text analysis and on reporting to the standards developed by scholars, we have proved that the short story *Das Fräulein von Scuderi* can count as the first detective narrative in literature. The irradiance power of the Hoffmannian genius was sensed in at least two cultures: the Russian and French, even if we do not take into account the influence of the great romantic in other cultural areas. We have discovered the roots of the "magical realism" in the German culture space; before Hermann Hesse and Franz Kafka, we can find the eccentric ETA Hoffmann. Using a structure that combines realistic background with unexpected and especially unexplainable events, the magical realism has fulfilled the expectations of the most fanciful realists. E.T.A. Hoffmann's writings have been presented on the stage, be it theater, opera or ballet, be it screening, and reveal the eternal actuality of the German writer. We believe the achievements of the animated film to be fascinating, not only those on ETA Hoffmann's life and work, but also those which present the immortal themes and motifs of the great German writer.

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