

GETTING INEBRIATED IN THE TAVERN: REMINISCENCES OF POE IN ÁLVARES DE AZEVEDO

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Abstract: Romanticism, initiated in eighteenth-century Europe, had, among other characteristics, the overestimation of emotions and the elaboration of a social critique based on pre-defined customs and values. In America, Romanticism established itself, primarily, in the United States, where Edgar Allan Poe was one of its main figures, whose pessimist and macabre works were translated by Baudelaire; and, afterwards, in Brazil, the need to build a literature that had its own nationality, even if still under the influence of the French molds. Therefore, the translations of Poe's tales made by Baudelaire came to Brazil and served as inspiration for many established authors. By observing concomitant aspects in the prose of both Poe and Álvares de Azevedo, whose work *Noite na Taverna* (1997) is regarded as one of the first pieces of fantastic literature in Brazil, our article aims to verify the possible influence of the American author on the work of Azevedo, using the studies held by Alfredo Bosi, Antônio Candido, Todorov and Roas, as well as consolidated literary reviews on Edgar A. Poe.

Keywords: Edgar Allan Poe. Álvares de Azevedo. Romanticism. *Noite na Taverna*.

Introduction

In the end of the eighteenth-century, Romanticism blossomed in Europe. The artistic and philosophical movement had its peak in the nineteenth-century. Created in Germany by August and Friedrich Schlegel, Novalis and Ludwing Tieck – a group of artists-thinkers who gathered around the magazine *Atheanum* (used by the romantics for the propagation of their ideals) – the romanticism sought to go against the ultra-rationalist notions established in the first half of the eighteenth-century. Emerging as a way to bring back to life the enchantment diminished by the Enlightenment's technique, its works, although rooted in reality, intended to portray the supernatural. The very accessible language of Romanticism helped in the dissemination of romantic writs that cherished the individualism – ability to make the man seek his subjectivity, considered as the “medicine” for the woes caused by society e by the excessive use of reason (escape from the tangible reality, escapism).

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In England, where it gained a lot of strength, Romanticism merged with the gothic style (that will be addressed later), whose origin is among the Visigoths peoples who inhabited northern Europe and the British Isle. Since then, some romantic works acquired a tone extremely pessimistic (dictated by the *mal du siècle*³), bucolic, and with great esteem for the medieval themes, making use of ironies to criticize society. There is also an exaggerated Platonism: the search for the perfect woman – never encountered – of whom the lyrical self, main character or narrator (always a male) deems himself not worthy.

Since its situated in a historical period of deep social and political changes, Romanticism acquired unique characteristics that belonged to the places where it settled, equipping itself with the tales and sayings that permeated the popular imaginary, which, consequently, attributed to it mystical characteristics. In the United States, a country that had just gone through its political emancipation from England, there was the need to build an identity for the American people. With this purpose in mind, they needed to surpass the influence of the metropolis not only in the political and ideological fields, but also in the artistic field. Thus, although it was molded in Europe, when it arrived in America, Romanticism gained a new guise. If, in the Old Continent, the movement already had a strong appeal to individualism, in America, we can say that it became a true object of worship by a movement that preached the transcendence of the being (ultra-subjectivism), aiming to unite themselves with Nature, which, symbolically, represented the pure Truth: Transcendentalism⁴.

The first great name of the North American Romanticism was Washington Irving, who established connections between the writing already produced in the United States (with an historicist intent e centered on the concept of Manifest Destiny⁵) and the romantic writing in vogue in Europe. Nevertheless, the influence of the of gothic literature also made itself present in the USA, but also under some

³ Inspired mainly by Lord Byron, the writers from this period are marked by their individualism, egocentrism, negativism, doubt, delusion, boredom and by their feelings related to the escape of reality, besides the idealization of infancy, the representation of dreaming virgin women and the exaltation of death.

⁴ A philosophical lifestyle that broke with puritan traditions. It encompassed philosophy, religion and literature. It was interested in the mysterious, having nature as a fundamental element. Great celebration of individualism (SELF).

⁵ The Americans would be part of a group chosen by God to promote the development of a great nation. It inspired feelings of ambition and confidence.

adaptations: the intense subjectivism, which in Transcendentalism elevated the being to a category almost divine for having met with the Truth, now leads the man to the full recognition of his macabre side, stricken by psychoses and behavioral disorders. The greatest representative of this kind of literature (and perhaps of American Romanticism as a whole) was Edgar Allan Poe.

Brazil, which in the first half of the nineteenth-century had also undergone its emancipatory process from its metropolis, Portugal, equally required its own identity. As a very recent nation, Brazilians lacked the elements that could form their individuality as a people. To that effect, its writers sought in the roots of the Brazilian people a certain element, which was believed to be the best representative of the Brazilian genesis: the Indian. However, even when they were depicted in a jungle environment, the Indians held moral attributes reminiscent of the chivalrous ideals of medieval romances, besides that, quite often, they were portrayed in touch with the white man, as in, for instance, the novel *Iracema*, written by José de Alencar. As was usual at the time, the pieces were published periodically in the main serials of the then capital of the Empire, Rio de Janeiro, which had an avid and aristocratic readership.

But, as well as in the United States, there was a group of writers that chose to drink from the English slope of Romanticism to create their works. This group, of which were part Casimiro de Abreu and Álvares de Azevedo, lived literally and intensely the lifestyle represented by the *Mal du siècle*, so much that many of them died prematurely, as it's the case of Álvares de Azevedo, who died at an early age. His main works are the collection of poems titled *Lira dos Vinte Anos*, the macabre theatre play *Macário*, and the collection of fantastic short stories *Noite na Taverna* (1997), which will be analyzed here because it is considered by scholars as the first work of the Fantastic genre in Brazilian literature.

By considering at a few common features between the works of the American author Edgar Allan Poe and the novel *Noite na Taverna*, this article aims to conduct an analysis looking for coincident aspects between some tales of Poe and the aforementioned work of Álvares de Azevedo, using the theories regarding the Fantastic genre, which is correlated with the Gothic Style. To this end, before the intended analysis can be made, we will start with a brief explanation about the Fantastic theory – employing the visions of Tzvetan Todorov and David Roas.

The Fantastic

The imaginary of humans has always been full by stories that tried to explain what was happening around them, since the unknown was something to be feared, because it represented death and destruction. Therefore, arose the first attempts to explain, primarily, natural phenomena. For a long time, the gods were held accountable for the fortune or misfortune of humanity. In ancient Rome, in order to have a good harvest it was necessary to resort to the goddess Ceres; in Greece, the Moirai⁶ were responsible for the fate of humankind, which could be consulted by the Delphic Oracle, the main one dedicated to the god Apollo.

Over the years, these beings were lowered to the category of mere supernatural creatures, folk tales, whose stories should be abolished by the men engaged with the study of reason. However, humans tend to possess a certain fascination for stories that tackle the unknown, the supernatural world, the uncanny, in a way that the so-called fantastic narratives, despite efforts, were never effectively eradicated. But, in the face of so many stories encompassing the unknown, which criterion should be used to characterize them as belonging or not to the Fantastic genre?

For Tzvetan Todorov, “the fantastic is a hesitation experienced only by a being who only knows the natural laws, in the face of an apparently supernatural event” (TODOROV, 2012, p. 31)⁷. This hesitation is caused by an unexpected interruption in reality and must be experienced both by the character and by the reader, besides that, it needs to last until the end of the narrative. If the narrator/character or the reader decide that the supernatural event is or is not part of the narrative (in other words, if it is eventually explained), it might be at risk of being characterized as one of the genres close to the fantastic: The Marvelous and the Uncanny⁸.

⁶ Or the Parcae. Responsible for the destiny of the gods and humans. They made, wove and cut mortals' thread of life, using the wheel of fortune (that indicated the moments of good and bad luck in life).

⁷ Free translation of: “O fantástico é a hesitação experimentada por um ser que só conhece as leis naturais, face a um acontecimento aparentemente sobrenatural”

⁸ Marvelous: the supernatural accepted as part of the reality; Uncanny: supernatural that is explained rationally.

David Roas, just as Todorov, claims that the fantastic genre needs the supernatural for it to take place, and to achieve this “you should create a space similar to the one the reader inhabits, a space in which they will be jolted by the phenomenon that will disturb their stability”⁹ (ROAS, 2014, p.31). In other words, the environment where the story develops must be plausible to the reader. Furthermore, the narrative “must always be believable” (ROAS, 2014, p. 51)¹⁰. This attempt to convince the reader of the accuracy of the supernatural incident is usually attained by means of a narrator, which usually recounts the events using the first person, giving the impression that they were really engaged in the manifestation of the supernatural phenomenon. In addition to that they tend to be a reliable person: they are not tormented by mental disorders, are skeptical, they possess some sort of academic title, are of advanced age, and own the respect of the other characters (who consider them an incomparable person)

In the Fantastic narrative, Todorov (2012) asserts that fear is not a necessary condition for the story’s development, this stance conflicts with the views of Roas (2014), when he states that fear “is common to all fantastic narratives” (p.59)¹¹, and H.P. Lovecraft, who declares the following in his book *Supernatural Horror in Literature* (LOVECRAFT, 2016, p. 6 - 7):

The true weird¹² tale has something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; and there must be a hint, expressed with a seriousness and portentousness becoming its subject, of that most terrible conception of the human brain [...] we must judge a weird tale not by the author’s intent, or by the mere mechanics of the plot; but by the emotional level which it attains at its least mundane point. If the proper sensations are excited, such a “high spot” must be admitted on its own merits as weird literature, no matter how prosaically it is later dragged down. The one test of the really weird is simply this—whether or not there be excited in the reader a profound sense of dread, and of contact with unknown spheres and powers.

⁹ Free translation of: “deve-se criar um espaço similar ao que o leitor habita, um espaço que se verá assaltado pelo fenômeno que transtornará sua estabilidade”

¹⁰ Free translation of: “deve ser sempre crível”

¹¹ Free translation of: “comum a toda a narrativa fantástica”

¹² Another name for the Fantastic genre.

At this point the Fantastic literature merges itself with the gothic style, creating a type of literature whose main goal is to inflict Terror and Horror¹³. The Fantastic Gothic is set, largely, in the medieval period. Its stories happen in ancient castles, gloomy forests, abbeys, ruins, graveyards, and explore satanic, occultist and mysterious subjects in their backgrounds. Its characters are reclusive and tend to be melodramatic.

The settings are excessively built, because they exert great influence in the desired effect. In addition to the presence of creatures from beyond this world (witches, vampires, monsters), there is also the presence of animals that are representative of bad omens (cats, crows, bats and owls). Initially, we may think that these creatures are in the narrative just for good measure, when, in truth, they are equipped with meaning. For instance, the crow “is a symbol of acumen” (CHEVALIER, 1986, p. 390) and also of a messenger, a prophet and of something linked to misfortune (CHEVALIER, 1986, p.391). Nonetheless, this was Poe’s reason to choose the crow as the correspondent of his lyrical self in his most well-known poem, which have the same name as the bird, as Poe himself states in his book *The Philosophy of Composition*.

Moreover, unlike what is proposed by the Fantastic, the gothic strand accepts unreliable characters, because they possess some kind of psychological disorder or addictions (usually, to opium). The first characteristic of the gothic strand can be observed in the short stories *The Fall of the House of Usher*, *Tell Tale Heart* and *Berenice*; and the second can be seen in *Ligeia*. It is also usual to find characters who succumbed to alcohol, like it happened to the leading ones in *Noite na Taverna* (Álvares de Azevedo), as it is described in the book, who find themselves in a profound state of drunkenness, to the extent that they are lying on the table or sleeping already.

As it was said before, in the North American slope of the gothic genre, the main figure is Edgar A. Poe, who was against the transcendentalism movement, because he had two beliefs regarding it: the first was that the more the man encountered his subjectivity, rather than becoming an almost divine enlightened being, the more he would also find his macabre, obscure and perverse side; the

¹³Terror: the feelings the precedes something bad happening; Horror: repulsion felt after experiencing or witnessing a terrible incident.

second one was that he did not thought necessary to live an orderly life, in expectation of an inspiration, to be able to write a successful work. This is validated in his work *The Philosophy of Composition* (POE, 2009), when the author asserts that one must write with a mathematical precision.

In Brazil, only with the release of the pieces *Noite na Taverna*, *Macário* and *Lira dos Vinte Anos* that the Fantastic genre came out of the obscurity triggered by the first generation of the Brazilian Romanticism to the one belonging to the gothic with an English core, being influenced, mainly, by the works of Lord Byron and, later, of Edgar Allan Poe, through the French translation of *Tales of the Grotesque and Arabesque*¹⁴

Solfieri

Although regarded by the scholars as the first manifestation in prose of the Fantastic genre in Brazil, not all the tales in *Noite na Taverna* have pronouncedly fantastic aspects. Only the second tale, *Solfieri*, comes close to the concepts used by Todorov to characterize the genre. But before the work can be analyzed, it is necessary to situate it in the context of *Noite na Taverna*. In a night, after much revelry and drunkenness, Solfieri, Bertram, Gennaro, Claudius Hermann, Johann and Archibald are half-sitting, half-lying, on a table. At a certain moment, Archibald suggest that his peers recount Fantastic tales like the ones from Hoffmann: frightening. Solfieri is the first one to convey.

His story is about a memory of something that happened to him years ago, in the city of Rome. Just as in the present time, the events of his story occurred after a long night of revelry and drinking. He starts describing the setting: the dark and beautiful night, with the moon as the only source of light. In the street happens the first uncanny event of the narrative: an encounter with a mysterious woman.

The shadow of a woman appeared in a solitary and dark window. It was a White form – the face of that woman was like a pale statue in the moonlight.

¹⁴ In French: *Histoires Extraordinaires*; Translation from French to Portuguese: *Histórias Extraordinárias*

In her face, like drops from a fallen cup, rolled strings of tears. (AZEVEDO, 1997, p. 17).¹⁵

As it was possible to notice, the woman is depicted as a ghostly creature, because she was as white as a marble statue, as the narrator will describe her later on. A similar situation can be found in the tale *Ligeia*, in which the character whose name is in the title is described as

[...] tall, somewhat slender, and, in her latter days, even emaciated. I would in vain attempt to portray the majesty, the quiet ease, of her demeanor, or the incomprehensible lightness and elasticity of her footfall. She came and departed as a shadow. I was never made aware of her entrance into my closed study save by the dear music of her low sweet voice, as she placed her marble hand upon my shoulder. (POE, 2011, p. 117).¹⁶

This is the first point in which the *Solfieri* tale intersects with a story written by Poe. The second one will happen minutes after the first contact of Solfieri with the mysterious lady: she starts wandering the streets, apparently without any destination, while she is being followed by the narrator. She, on the other hand, seems to be unable to notice his presence all along the way. A similar event happens in Poe's tale *The Fall of the House of Usher*, where lady Madeline Usher appears suddenly while the character narrator was having a conversation – about her – with his brother, Roderick Usher. Moreover, she does not seem to notice the presence of the narrator (who is not named by the author). This behavior, according to the narrator, is a consequence of a serious illness suffered by lady Madeline, catalepsy, which sometimes dulled her senses. Returning to *Solfieri*, after a long period following the woman, another uncanny event will happen, a key one to consider the tale a Fantastic narrative: the arrival of both in the woman's destination.

We walked through the labyrinth of the streets: finally, she stopped: we were in a field.

¹⁵ Free translation of: "Uma sombra de mulher apareceu numa janela solitária e escura. Era uma forma branca. – A face daquela mulher era como de uma estátua pálida à lua. Pelas faces dela, como gotas de uma taça caída, rolavam fios de lágrimas".

¹⁶ Translation: [...] alta. Elegante. Até mesmo nos seus últimos dias, quando estava bastante magra. Descarnada mesmo. Em vão eu tentaria retratar a majestade, o tranquilo desembaraço de suas maneiras. Seu pisar era de incrível leveza. Ela entrava e saía como uma sombra. Eu quase não percebia sua entrada em meu gabinete de trabalho. Não fosse sua voz suave, sussurrando como uma doce música ao meu ouvido. Ou quando colocava em meu ombro sua mão de mármore alvíssimo (POE, 2011, p. 117).

Here, there, were crosses that rose from among the herbal. She knelt. She seemed to be sobbing: the birds of the night flew around her.

I do not know if I fell asleep: I only know that when dawn came I found myself alone in the cemetery. However, the pale creature was not an illusion: the heathers, the hemlocks of the sacred field were broke next to a cross.

The cold of the night, that sleep slept in the rain, caused me a fever. In my delirium the woman's whiteness passed over and over, those sobs were wailing, and all that reverie was getting lost in a very soft corner... (AZEVEDO, 1997, p. 18)¹⁷.

Even though the tale has the hesitation caused by the suggestion that the woman might be a ghost, the narrator himself is responsible for breaking this reasoning by presenting a logical explanation for her existence: if it was a supernatural manifestation, there would be no marks on the plants near the place where she was. This conception of the supernatural is named by Todorov as the Uncanny genre, which, just as the Marvelous, is close to the pure Fantastic. Nevertheless, even if the narrator gives a plausible explanation for the event, we cannot forget that the story is recounted from his point of view and that there is a gap in the chronological order of the events, since Solfieri himself admits to having fallen asleep (or have been unconscious for some reason) and, on behalf of that, could not have witnessed the development of the events until the moment of his awakening. Additionally, Solfieri also gets sick from being exposed to the rain and the cold, having deliriums caused by the fever, what makes him an unreliable narrator. That is, incidentally, another aspect in common with Poe's pieces, who are filled with delirious and obsessive narrators, with mental compulsions, among other illnesses.

One year goes by after these first events, Solfieri goes back to Rome, and finds himself again wandering through the city after a night of revelry. Maybe, as a work of fate, he heads to a church (which was conveniently open, even though it was very late at night), where he finds a body being mourned. He is surprised, since

¹⁷ Free translation of: "Andamos um longo tempo pelo labirinto das ruas: enfim ela parou: estávamos num campo. Aqui, ali, além eram cruzeiros que se erguiam de entre o ervaçal. Ela ajoelhou-se. Parecia soluçar: em torno dela passavam as aves da noite. Não sei se adormeci: sei apenas que quando amanheceu achei-me a sós no cemitério. Contudo a criatura pálida não fora uma ilusão: as urzes, as cicutas do campo santo estavam quebradas junto a uma cruz. O frio da noite, aquele sono dormido à chuva, causaram-me uma febre. No meu delírio passava e repassava aquela brancura de mulher, gemiam aqueles soluços, e todo aquele devaneio se perdia num canto suavíssimo..."

the body belonged to the woman he saw a year before. And, taken by a profound necrophiliac desire, he started to have intercourse with her.

It was a singular thought that I had. I took her on my lap. Gave her a thousand kisses on her lips. She was beautiful that way: I teared her shroud, I undressed her like a groom undressing a bride. She was indeed a statue: as white as she was. The torchlight was giving her that amber paleness that illustrates the old marbles. The relish was passionate – I ended in damnation that vigil. The dawn passed loosely in the windows. That heat in my chest, the fever of my lips, the convulsion of my love, the pale damsel seemed to be reviving. Suddenly she opened her battered eyes. A grim light lit them like a star in the mist, she pressed me in her arms, a sigh fluttered in her bluish lips...it was not already death itself: it was a faint. In the grip of that embrace, however, there was something horrible. The litter bed where I had spent an hour of drunkenness was chilling me. With some effort I could escape her grip...in that instant she woke up...

You never heard of catalepsy? It is a horrible nightmare, one that turns when awake, one sealed in a tomb. An icy dream in which we feel our members hampered, and our faces bathed by the tears of others, without being able to reveal the life. (AZEVEDO, 1997, p. 19)¹⁸

It is possible to observe that the woman was not in fact dead but only going through one more of her catalepsy crisis. It is odd too that she only wakes up after the coitus has been finalized. Besides that, the narrator, from the moment of his awakening, starts to feel repulsed by the woman, as if only her necrotic state could appease him. One may see here a deep feeling of attachment to death, especially the death of the beloved woman, as it happens, for instance, in *Ligeia* and *Berenice*, besides the catalepsy also suffered by lady Madeline in *The Fall of the House of Usher*.

The completion of the tale happens after the woman's awakening, who faints after finding herself in the arms of Solfieri. He, then, decides to take her to his

¹⁸ Free translation of: “– Foi uma ideia singular a que eu tive. Tomei-a no colo. Preguei-lhe mil beijos nos lábios. Ela era bela assim: rasguei-lhe o sudário, despi-lhe como o noivo despe à noiva. Era mesmo uma estátua: tão branca era ela. A luz dos tocheiros dava-lhe aquela palidez âmbar que ilustra os mármoreos antigos. O gozo foi fervoroso – cevei em perdição aquela vigília. A madrugada passava já frouxa nas janelas. Àquele calor de meu peito, à febre de meus lábios, à convulsão de meu amor, a donzela pálida parecia reanimar-se. Súbito abriu os olhos empanados. Luz sombria alumiu-os como a de uma estrela entre névoa, apertou-me em seus braços, um suspiro ondeou-lhe nos beijos azulados... Não era já a morte: era um desmaio. No aperto daquele abraço havia, contudo, alguma coisa de horrível. O leito de lájea onde eu passara uma hora de embriaguez me resfriava. Pude a custo soltar-me daquele aperto do peito dela... Nesse instante ela acordou...Nunca ouviste falar da catalepsia? É um pesadelo horrível aquele que gira ao acordado que emparedam num sepulcro; sonho gelado em que sentem-se os membros tolhidos, e as faces banhadas de lágrimas alheias, sem poder revelar a vida!”

room, leaving her there while he participates in another orgy. When he comes back to the woman, he notices that she got insane. After a short while, the woman dies. Solfieri decide to hire a sculptor to make a statue of the dead woman. A little after, he digs her a grave with his own hands and puts his bed over the tomb, where he intends to sleep for a year. After this period, the sculptor returns and deliver his order. At this moment, the story goes back to the present time of *Noite na Taverna* and Solfieri's companions ask him questions about the woman. He answers them and show the woman's withered garland, which he carried around his neck.

Final considerations

Even though it is not a work that causes fear or dread, it is possible to notice that *Noite na Taverna*, especially in the short story here analyzed, *Solfieri*, is really a work that belongs to the fantastic genre, because it leaves in the reader a sentiment of uncertainty regarding the occurrence of the events (did they really happened? Would not they be deliriums on Solfieri's part?). Besides that, the familiar setting to the reader, as well as the rational explanation for the "resurrection" of the young women found by Solfieri are considered, not only by Todorov, but also by Roas, as characteristics of the genre, even if they belong more to its akin genre, the Uncanny.

There is also no doubt regarding the influence of Poe in the piece, even if Álvares de Azevedo drunk more from Lord Byron's fountain. It is possible to observe that both the characters from Poe and those of Azevedo have as main feature the lack of any moral scruples, since they seek only the satisfaction of their own desires, as it can be seen in *Solfieri* (and in the other tales of *Noite na Taverna*) and in many tales of Edgar Allan Poe, such as *Berenice* (the man who wishes to own the teeth of his cousin so much that he marries her, and after tear her teeth away when she dies), *Ligeia* (where the narrator ardently wishes to meet his beloved one more time and, in a supernatural event – or not – will cause her to rise again) and *Tell Tale Heart* (someone who feels revulsion for someone else's eye, to the point of wanting to rip it out).

Another important aspect is the theme of the dead woman that, as well as in Poe's tales (and in his essay *The Philosophy of Composition*), also appears in

Solfieri (twice). In fact, not only in this tale, but in the others that make up the works of Azevedo.

EMBRIAGANDO-SE NA TAVERNA: REMINISCÊNCIAS DE POE EM ÁLVARES DE AZEVEDO

Resumo: No século XVIII teve início na Europa o Romantismo, que tinha como principal característica a valorização das emoções, buscando realizar uma crítica social. Na América, o Romantismo instaurou-se, principalmente, nos Estados Unidos, onde Edgar Allan Poe foi um dos expoentes, cujas obras pessimistas e macabras foram traduzidas por Baudelaire; e, posteriormente, no Brasil, a necessidade de construir uma literatura que tivesse nacionalidade própria, ainda que sob influência dos moldes franceses. Desse modo, as traduções dos contos poeanos realizadas por Baudelaire chegaram ao Brasil e serviram de inspiração para diversos autores já consagrados. Observando aspectos que são concomitantes nas prosas de Poe e Álvares de Azevedo, cuja *Noite na Taverna* é considerada uma das primeiras obras de literatura fantástica no Brasil, este trabalho visa a verificar a possível influência do autor estadunidense sobre o brasileiro, valendo-se de estudos realizados por Alfredo Bosi, Antônio Candido, Todorov e Roas, bem como críticas literárias consolidadas sobre Edgar A. Poe.

Palavras-chave: Edgar Allan Poe. Álvares de Azevedo. Romantismo. Noite na Taverna.

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