

EMINESCU'S POETRY - A REFLECTION OF SHAKESPEARE'S POEMS

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Abstract:

The similarity between the two writers Eminescu and Shakespeare can be identified considering entering the shakespearean heroes in the work of Eminescu. The attraction of Eminescu towards the Shakespeare's characters in the prose of their youth is indicated of the similarity from comparison between the poor Dionis and the angelic woman Ophelia, which is therefore antithetical integrated angel-demon romantic couple, that is used for various references to other heroes. And sir John falstaff too, is admirable mentioned as a reference to Ulysses in Troilus and Cressida, for to illustrate the articles that may have political consequences in fighting bowel country are said to Timon of Athens "phenomenology of the soul haunted by passion" justifying misanthropy. The substance of this character is invoked in various ways by Eminescu. Dramatized novels about Eminescu to human infirmities question that can be represented on stage because it "dramatically poor spirit" as a reference of Hamlet and King Lear: "the only allowed should be blind and madness that see represented in the tragedies of old and works of the greatest poet: in King Lear in Shakespeare's Hamlet".

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Eminescu liked to read the Shakespeare's work from childhood, from school years in the German version of Schlegel and Tieck. *Testing of Dead* was the poem composed around 1866 East show a good knowledge and interpretation of *Hamlet*. Memorable lyrics of Act III Hamlet soliloquy - To be or not to be. This is the question -. Bitter meditation on youthful lover,s beside pulled unexpected death, acquires the depth of reflection Eminescu announcing interrogations philosophical vein.

His inclination and his passion for theatrical life manifests itself in research Eminescu shakespeareene enthusiastic drama and everything connected with it. The proof is the name of actor Garrick was in poetry interspersed in the novel first published Poor Dionysus and then separately, under the title Thoughts of the Poor Dionysus in 1872, in "Literary Talks" after fantastic prose was read in the same year the society meeting "Junimea" . David Garrick (1717 - 1779) debut in the role of Richard III.

Shakespeare is presented to us as an opposition to the classical argument, as a search model to base a national literature. Forty-eight writers, valued by Eminescu, make early decades of the nineteenth century in the light features of Elizabethan playwright and show it as a glorious example worthy to follow (Heliade Rădulescu – Literature Course held as School Philharmonic – 1834, C. Negruzzi – A speech play Mary Tudor translation of Victor Hugo –

1837). If Heliade and Negruzzi thank to Hașdeu list of Shakespeare in an exemplary manner with other major artists, Boliac shows his preference for Shakespeare and Hugo, which is guided by the rule of three units own classicism.

Is no stranger to such a depth, or for Shakespearean text entry, as shown by Dan Grigorescu, although "Shakespearean imagery has a real, numerous, the dominant feeling of pain at the border this tragic existence of infinity is common to both works: To be ? Crazy and sad and empty / Ear and eye mind you you nșală / What a century tells us, the other one move away / sarbăd than a dream. more than anything "[1], (*Mortua est*).

The first certificate direct knowledge shakespeareene literature is found in desert Engineering posthumous novel, developed in 1868 to 1869. The term is also reference to Hamlet. Female heroine is seen through the open window like an embodiment of Ophelia. Passage in the novel and then integrates the novel *Poor Dionis*. On the night mysterious, angelic appearance looming Dionis "eyes and saw through the window ajar downloaded and opened in the middle of a brilliant salon flapper girl dipped in a white robe, with her fingers înfiorând thin, long and sweet keyboards of a piano sound and accompanying sounds divine light of some note, with her sweet and soft voice. Brit seemed divine genius, Shakespeare, breathe on earth a new angel lunatec a new Ophelia ".[2]

In the *Thoughts of Poor Dionysus*, the suggestion is to increase tenderness ironic. Miorlăitul cat that compares, autozeflemindu the poet is like tragic tirades uttered by English actor: "The world would be-not only mate - all the poet would be? Same as / Singing the ode-tall, tragic singing - a Garrick / Day, slept in the sun, waiting queues for mouse / Night-in bridge, porch and eaves, screaming tenderly to the moon ".[3] As we can see, the verse has the gift to corroborate two of preferences Eminescu - and for Shakespeare and for Heine.

The *Epigones* was the most beautiful creation of Eminescu, his artistic belief, written in 20 years, which remains faithful throughout his work, is also made about the young poet's attitude towards life and art of Shakespeare. When Jacob Negruzzi, Director Talks, show their surprise to examples from the poem, because management Junimea repudiate the clumsy, inconsistent with the aesthetics of his forty-eighters work, in a letter from Viena, Eminescu responds: "Our ancestors believed in their writing, as Shakespeare believed in his fantasies".[4] Considering that the antithesis between the epigones and predecessors in favor of those "entitled" Eminescu pays tribute to sincerity and social ideals in art, which it considers embodied features of Shakespearean creation.

The author examines the causes of failure Bolintineanu's dramatic test, demonstrating that naturalness that emerges from parts shakespeareene complete construction is due first to a thoughtful and so very difficult, because, unchecked, a subject so complex and chaotic lumps are insignificant and the fall of Mr. Bolintineanu deep in these creators appear to be the fact as he glanced brilliant eagle on the North, Shakespeare. The posthumous poetry books, as in Goethe's speech delivered in honor of Shakespeare in 1772 in Frankfurt, discover a vibrant admiration for shakespeareană inimitable art, great Will be regarded as a faithful friend whose creation opens infinite horizons.

Schiller testified alongside model of *Epigones*, Herder and Lessing's ideas are reflected in a series of articles Eminescu. And the Shakespeare we can see a similar interpretation of the two German writers. Herder speaks of Shakespeare as a genius incarnation northern and Eminescu calls "brilliant eagle of the North". Lessing, in his *Letter on the most recent literature* (1758) and

Drama in Hamburg (1767-1768), argues that French classical playwrights mechanically imitated ancient tragedy and Eminescu, in an article in the *Courier of Iași* (1876) writes, opposing the Racine and Corneille's Molière "Therefore pranks are classic Molière, while Racine and Corneille's dramas are called and how these brilliant ride broomsticks, are by no means classic, but some poor imitations and false of ancient tragedy. Molière had no other teacher than nature, that is classic in his pranks even ".[5]

Eminescu distinguish between two notions of classical, according to the rules of classicism or designating aesthetic value and durability of the eternal human work. For Eminescu sustainability means different epochs subsequent reinterpretation of the work in its creation, the meaning is added that could not be noticed by the contemporary appearance. This view will be developed later Ibraileanu the selection theory. In Article *Elders and youth*, Eminescu notes, "so pleased with Shakespeare's creations and enjoy their beauty as, indeed perhaps more so than his contemporaries and Phidias and Praxiteles looking statues, icons and listen to the music of Rafael Palestrina ".[6]

Resisting of minor writers as Ponson du Terrail and Eugène Sue, Eminescu begins to translate Shakespeare, the Romanian public to provide true masterpieces of world literature. Among his manuscripts are translated fragments of *Timon of Athens*. G. Calinescu, who report their existence and significance of choosing this piece reveals the impact on Eminescu's prose. "Timon of Athens shows an acute case of misanthropy. Sycophants ruined when he was deserted by all the rich and impoverishes, Timon catch people hate gold and runs to the sea to die. This theme related to pessimism, since it shows a side of human selfishness, it is expensive Eminescu and indeed the novel that he called avatars *TLA Pharaoh*, Alvarez Marquis de Bilbao after its immense wealth wasted hopes to win friendship and love, is seen in ruins, abandoned by all. Athenian Timon's influence is evident. "[7]

G. Calinescu, in *The culture* chapter of Volume II of *Eminescu's work* shows the complexity of relations between Eminescu's artistic personality and Shakespeare. Eminescu Shakespeare understood the work of Shakespeare from its meaning to the tragic Renaissance tonic and assimilate it in many ways, leading to numerous correspondence, although they are difficult to capture because the first spring melt in the original creation is lost the romantic genius of Eminescu.

The objective of these exemplary heroes in different contexts, culminate in the emergence of *King Lear* and proletarian poetry. The substance of this character is invoked in various ways by Eminescu. Dramatized novels about Eminescu to human infirmities question that can be represented on stage because it "dramatically poor spirit" as a reference of *Hamlet* and *King Lear*: "The only allowed should be blind and madness that see represented in the tragedies of old and works of the greatest poet: in *King Lear* in Shakespeare's *Hamlet* ".

The attraction to characters who fall prey ingratitude of others, which is only an embodiment of the increase and collapse, and proves to be the symbol of *King Lear* in Eminescu's poetry. Along with the attempted explanation of *Timon of Athens*, it was found that a sonnet of postumele published by Hilary Chendi, *Tired of working*, is a transposition of Shakespeare's sonnet XXVII. Alexandru Piru believes that *Tired of working* is the source antumei *When thoughts silent voice*, the Romanian version of the verses meaning shakespeareene a step towards a poem with a message and a typical construction of Eminescu.

In the poem *The Emperor and The Proletar*, ghost old monarch crosses the waters to embody the destiny of the entire path in front of Caesar's unnecessary to decadence and grandeur to support, therefore, skeptical end of the poem: "I feel that the air in starry night / stepping on top of the woods, on the water rises, / it came with white beard - on top of the dark / the straw wreath hung them dry - / old man king Lear. / Amazed Caesar looked at the shadow of the clouds, / The stars whose gentle shaking Dalmatian transpires, / I n open mind all the meaning of pictures / A glittering life ... ".[8]

The central character is crazy, he walk with the Crown of the plant rather than the ceremonial monarchic, King Lear, appears to Eminescu, portrayed as in Shakespeare's play, as a symbol of the moment. Metaphor software world domination of Eminescu develops the magnification and dissapearing. The appearance of Lear's gost is designed in spectacular eminesciene lyrics, such as Hamlet's father. Old sailing ships and moving wood mouldings, ghost ships, portrayals folling down slowly as a shadow. Lear's dimensions increase covering the world. He gets over the two elements minaret – grounds – the romantic poetry and the sea.

The overthrow of terms within an expression, "which means it'll be reunited in the *Letter III*, announced here by" on-water increase ", the metaphor of the wave, but closing in it and the sense of grandeur – contrary to the asemuite sea water. Lear's aging is constituted of creeping chromatic: white beard and dark brow, and reinforced by the opposition as "old man". Finally, he wears on her head a Crown of straw instead of a Crown of flowers, Act 5 scene 4 play shakespeareene.

Ion Dumitrescu explains the use of the word "before" wreath, instead of "Crown": "Report On the context of the semantic web, the poet proves a fine stretch of penetration by preference on which granted a word synonym wreath, Crown his relative (...) The problem is resolved within the limits of the Romanian lexical writting and the only considerations have guided expressive background choice because by accent and proportion, the words are equivalent. Both enjoy a wide circulation, but has roots that are much deeper garland. The old Crown, known writers, literary origin is however, not apt to show greatness and strength; in the Crown couple straw would have brought the atmosphere of affective a hint of sarcasm and irony (...) Spread the word endow the area with virtualities wreath richer, more comprehensive, by diverting to the symbol. On the other hand, this noun through his links with the wedding text evokes an atmosphere of twinning with the mysterious death of ". [9]

The author draws to a symbolic interpretation of Eminescu's Lear tragedy as the Freudian psychoanalysis of the song. He considered that, as Freud, Lear's choice is between love represented by Regan and Goneril, on the one hand, and Cordelia, representation of death on the othe hand. The old King opts for love at first. In the end, he cannot escape from the law of extinction, ending at inexorable with Cordelia in his arms and accept his destiny and such. If proximity to Freud seems strange, it is evident, however, that, in the mind of Caesar, Lear is considered as a reconciliation of life-death mystery. Consciousness to face the idea of increasing with a humanity whose vitality he cherishes and a novel ("Welcome-path-the defender of silent") with the idea of struggle inutility , ambitions – schopenhauerian – perspective of treats, because life is not eternal death than dream. The latter sense of existence it lightens "shadow of the clouds", Lear's Caesar's thought on the trajectory of Schopenhauer.

The poem *The Emperor and The Proletar* reveals a dramatic, intentional structure visible influenced by his passion for the stage and shakespearean Theatre's reading greedy. It's

impossible that his desire to compose a dramaturgic dodecameron in history of Moldova is not related to the creation of shakespearean, which constitutes a model for it. Couple of Bogdan – Sar from *Bogdan Dragos* snippets of the song reminds me of the two thugs from the tragedy *Macbeth* spouses who, along with *Hamlet* and *King Lear*, he drew particularly on Eminescu. When you examine the reign of Alexandru Lăpușneanu, taken C. Negruzzi, Eminescu is sure that "Alexandru Lăpușneanul might make a Macbeth Romanian use especially in the last act of his Negruzzi novel".

The most honour brings of Eminescu to Shakespeare we discover in other stanzas in the poem the writer's named *Books* (1876) is a veritable *Ode to Shakespeare*. As Tudor Vianu remarks, "the poem is essentially a spiritual madrigal, an improvisation to the praise of love". The poet confesses three sources of Shakespeare, his mind: to whom addressed two octave dedicated the purity, fantasy and harmony, a wise with the problem of death world an *Unbind* (indication that it refers to Schopenhauer) and cherished woman.

In the form of affection brought Shakespeare'spraise, the first parts of poetry has a true artistic creed. It highlights the wide variety of procedures available to the poet from the most vigorous in the most sensitive: "Shakespeare! Often I think of the gentle gloom, Friend, my soul Spring full of your poetry, I thought and they repeat constantly. You are so cruel and so soft. Storm-is today and kind your voice. " [10] A brilliant quality creator of is to become the most devoted friend, confidant and 's consoling. On this necessary realization contrary stance unshackled genius, no matter the vision schopehaurian is made in another, *As a torch* (1879).

In the *Books*, the genius of the image is the projection of the deity, which will persist in Romanian lyrics and Macedonski and Arghezi: "As God you look on thousands of faces". It highlights the educational value of Shakespearean work, true apprenticeship of life for a go: "and you don't have what a century can you teach it". The verses increases of the poet's desire to resemble the Grand English creator: "I had lived when you weeks or, on you, You-I would have loved for as long as I love you? For all you feel, is bad or good, feel that Enough – – thank you All for you. You open you eyes brite, you taught me that the world was a read. Wrong with you even love the mistake, to bring with you is all my proud".[11]

"Amazing environmental mirroring the largest English poet in the genius of the greatest Romanian poet" [12], considered as Tudor Vianu – analyzing the poetry of Eminescu's *Books*, the proximity of Shakespeare's personality and art is a precursor of themes and motifs surprising not only because of the difference in time and space, but also the structure of the two creators of works.

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