

**MINISTRY OF EDUCATION AND RESEARCH  
UNIVERSITY „1 DECEMBRIE 1918” ALBA IULIA  
FACULTY OF HISTORY AND PHILOLOGY  
PHILOLOGY DOCTORAL SCHOOL**

**SYNOPSIS OF THE DOCTORAL THESIS  
TARAS SHEVCHENKO AND MIHAI EMINESCU  
COMPARATIVE PERSPECTIVES**

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**ALBA IULIA**

**2019**

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**Key words:** Romanticism, imaginary archetype, alterity, comparison, multiculturalism, history, national consciousness, drama

The research theme *Taras Shevchenko and Mihai Eminescu – Comparative Perspectives* desires to identify and analyse the common and the different elements contained in the imaginary space of the two national consciousnesses. This comparative study derives from the more and more obvious interest in promoting the principle of alterity through focusing on multi-linguistics and multiculturalism. The exegetic endeavour follows the realisation of a mirroring approach of the writings of the two writers who are the object of our research, with focusing both on the general level of Romanticism and also on the particular elements of their rhetoric. For a better contextualization of the 19<sup>th</sup> century, we have focused on the dynamic of the creation process represented by the identification and representation of the creation stages, of the essential themes, which condensate the vision of Mihai Eminescu and Taras Shevchenko over life and of the poetic avatars through which there are highlighted the superior romantic consciousness focused on the identification of the saving solutions to reach the freedom of consciousness. In this matter, the creations of the two were filtered through the aesthetic and ideological templates of the 19<sup>th</sup> century to understand the ideals that have powered the people from that timeline.

Our comparative study was born from the awareness of the fact that a literature cannot exist on its own, but it undergoes an interaction. In our research, we started from the theoretical support of the comparison discussed by Adrian Marino in *Comparison and the literature theory*, where the literary theorist shapes the premises according to which in order to compare two ideas it is necessary to envision a much broader context than that of the writer's creation. From this the second step derives, as it looks into deepening the historical events that connect the two literatures: Ukrainian and Romanian, the 19<sup>th</sup> century, a century of instability, of great ethical stirrings which have weakened the power of some state, a period of the great revolutions to acknowledge the identity of the national freedom. In this landscape of search for the consciousness autonomy, we have analysed the major themes encountered in the imaginary of Mihai Eminescu and Taras Shevchenko.

The doctoral thesis is structured in three chapters that present in a balanced way the spaces of the imaginary reflected in a mirror-like manner: *Taras Shevchenko and Mihai Eminescu – Mirroring Destinies, Trajectories of Reception – Anchors in Two Cultures* and *Thematic and Symbolic Cores*.

In the **Argument**, there are underlined some reasons that have stood at the reasons of selecting for research the parallels between Taras Shevchenko and Mihai Eminescu. After that, in the **Preliminaries**, we started from the idea that in general the writer sees himself as the mirror in which there are reflected the spirit of the era in which he was formed and in which he created. The cultural and the socio-political context manages to shape the creative vision of the poet, forcing him to relate to its challenges. The emblematic and fascinating personalities of Taras Shevchenko and Mihai Eminescu belong greatly of the same period of Romanticism, being placed in the category of geniuses due to the visionary forces of promoting of unleashing of everything that impoverishes the human being, which limits its ideals like religion, politics, moral, etc. So, if for Eminescu the inspiration to a better world coexists with a pessimistic attitude towards the challenges of life standing in a certain existential equilibrium, for Taras Shevchenko the pessimism of like that derives from mirroring the omnipresent

human dramas from the Ukrainian society that underwent a strong process of identity atomisation is reinforced in an ontological contour. In shaping his own cultural system, Eminescu related to Arthur Schopenhauer, Immanuel Kant, Plato and Friedrich Nietzsche and it is placed by some of the exegetes under the confluence of German Romanticism, empathising with the poetry of the German romantic Heinrich Heine, while in the case of the Ukrainian poet, we can feel a predominant influence of the Slavic Romanticism, especially of the Polish one, represented by Adam Mickiewicz. The literary profile of the two was influenced by the tumult of European political transformations like the 1848 Revolution, the Paris Commune and others. The national ideal has represented a reference for the romanticists of that period.

Eminescu resonated with the representatives from Transylvania who have fought for the spiritual and political freedom of the Romanians from that part of the country, while Shevchenko belongs to a generation influenced by the philosophy of Jean-Jacque Rousseau regarding the atomisation of the human purity under the dominance of the modern society. In the frame of searching of the preserving formulas of the national identity, Eminescu in 1868, in Vienna, activated in the Society “Young Romania” and will attack in the magazine “Federation” the Austro-Hungarian dualist pact, supporting the natural right of Romanians to promote their own identity. Like a reinforcement of the desire to fight for the rights of his conational people, Eminescu took part to the organization of the Putna Celebration (August 1871), on the occasion of 400 years from the church foundation. In the case of the Ukrainian literature and especially Taras Shevchenko, this social dimension is more highlighted by the accurate mirroring of the ideals of the masses in which it is reflected the history and the desires of an enslaved population, stigmatized by the Russian autocracy.

The parallelism between the work of these two poets is not always convergent, the similitudes cannot be identified as complete. Generally, Mihai Eminescu is uplifted through vision, lyrical construction technique and message amplitude at greater heights than Taras Shevchenko. We have withheld the comparison in order to highlight the romantic attitudes in the area of valuable literates as well we the way in which they interfere: the poetic destiny may resemble, but the finality is totally different. Taras Shevchenko is to soaked up in the real Slavic ethos, while Mihai Eminescu has the allure of a great European romantic. The convergency points with Puşkin, Lermontov, Mickiewicz are obviously in the favour of our poet.

In the chapter *Taras Shevchenko and Mihai Eminescu – mirroring destinies*, we started from the idea that each culture possesses representative figures that in time may become symbols that define the individuality of its spirit in contrast with the other nations. All civilisations tend to bound their existence of the attributes of a personality that engulfs these qualities, being thought off as their spokesperson in the space of eternity. Dante, Shakespeare, Goethe, Puşkin and Mickiewicz are just some of the symbols lifted to the level of national myths. Being part of the category of identity geniuses, both Mihai Eminescu and Taras Shevchenko have given back the way of being of its own people, have mirrored the seen and unseen pains, the ideals, accomplishments and mishaps of the nation they come from.

The two exponential figures embody themselves the destiny of the romantic hero. Beyond the stormy life, both Eminescu and Shevchenko were preoccupied with the understanding of the

interrogations of their nation, looking towards the solutions projected in the great culture of the world. In his poems, Shevchenko does not describe only the beauties of the Ukrainian nature (Dnieper, fields, grounds, orchards, steppe, etc.), but also the pride of the Cossacks, on one hand, and their sad destiny, on the other hand. In his lyrical space, beyond comprising the past and present dramas, Shevchenko expressed the interrogations related to the uncertain future of Ukraine. The same tendency over the fate of his own people was also present with Eminescu. In the space of his literary work, the Romanian poet expressed, through the poetic instruments, the confessed and unconfessed thoughts of his people, bringing them in the area of aesthetic perfection. Like in the poetry of the Ukrainian poet, Eminescu observed the resilience, temerity and authentic patriotism of his ancestors in opposition to the mediocrity and decadence of the present.

In his own terms, Shevchenko encompasses the pain of his own people who were on one side at the edge of material poverty, and on the other side, were subjected to a profound process of denationalization. Sprung from the suffering of simple people. Shevchenko represents the treasure that transfers spiritual, historical, political and social identity of the Ukrainian nation in the space of continuousness. In this context, the Romanticism of Taras Shevchenko derives from his tumultuous life, representing himself as the prototype of the romantic hero due to his biography. If the Ukrainian poet is forced to live the humility of existence, so did Eminescu know from a young age the authentic life of the human condition as in multiple times he lived the experience of a pauper reality.

Generally, on a psychological level, the childhood represents an extremely important period for the becoming of the author. Regarding Shevchenko, his childhood years marked his entire personality and especially his work. He started to comprehend the dehumanisation dictated by serfdom about which he frequently speaks in his work. Poems like *Loafers*, *The Dream*, *To the Dead* and *To the Living* are seen as a vehement protest against any oppressive force.

Beyond the profound echo of his literary works, Shevchenko played a fundamental role in Ukraine's destiny. Concerned with the fate of his own people, he has become a member of the Freemason Society "Kiril and Metodiu", in which the historian M. Kostomarov was also a member. The main objective of this ideological organisation was the federalisation of the Slavs. Among the members of this structure, the problem of the independence of Ukraine and the unity of the Slavs was a current issue. In this context, the idea of pan-Slavism emerged. Animated by the need to promote the patriotic spirit, there was founded a group of idealists that understood the national interrogations, shaping some fundamental objectives like spiritual and economic uplifting of the Ukrainian nation, removal of slavery, development of education by founding school and printing coursebooks. Discovered by the adversaries of democracy, the Ukrainian poet was accused by plotting against the Russian state and imprisoned in the Petersburg jail, and then sent as a mere soldier in Orenburg province. After the death of Czar Nicolai I (1855), Czar Alexander I released him at the insistence of friends, with the interdiction to settle either in Petersburg or Moscow.

For this activity, he was regarded as the critical consciousness from the "democrat revolutionary" perspective, putting a secondary place the profoundness of his artistic creation and his connection to the aesthetic of the great universal literature. For the Ukrainian poet, literature represented a way of fighting all the forced that oppressed the national identity and the human dignity. Shevchenko highlighted in his

work the faces of people of various conditions, but also his own status, through tackling the themes of the kobzar, bandurist and poet.

Both Shevchenko and Eminescu belong to a period in which people talked about national crafting, consolidation and rebirth. Both portrayed the important moments in the birth of the national state. These aspects rooted in the collective psyche. Therefore, both Taras Shevchenko and Mihai Eminescu have been regarded by the two national consciousnesses, Ukrainian and Romanian, as being the exponents of the synthesis of their identity spirit. Both poets comprised in their creation the pain, joys, wishes, dramas, national suffering, etc., in which both nations found themselves. Their literary works value the honesty and authenticity of feeling situated under the duty of preserving the patriotic interests, situated above individual needs of the two exponents of the Ukrainian and Romanian national problems.

In the subchapter *Existential Intersections*, we talked about the way of feeling and thinking of the two representatives of the Ukrainian and Romanian literature, who are in perfect synchronisation with the national spirit. From the times of their childhood, both Shevchenko and Eminescu discovered their organic connection to the entire registry of the national idea of authenticity. In the case of Eminescu, familiarising with everything that meant the attachment to the Romanian values was encouraged by Aron Pumnul, representative of the revolutionaries in Transylvania in 1848, a refugee in Bucovina. Therefore, the adolescence of this child unfolded under the light of the Romanian spirit created by Aron Pumnul. After his death, Eminescu visited the places where dwelt the representatives of the Transylvanian School, who reminded him of the national warriors like Iancu, Horea, etc. In the same time, Eminescu's interest towards the ancestors was ignited by Timotei Cipariu's speech in the cathedral of Alba Iulia with the occasion of the annual meeting of Astra on August 27-28<sup>th</sup> 1866.

If the "lost paradise" forever evoked by Eminescu is associated with the world of childhood and dreaming, in the case of Shevchenko, it is identified with the image of Cossack Ukraine defined by a profound patriotism scattered under the empire of adverse times. The childhood was full of contrasts in which many times the layering of the dream and the reality fuelled the creator thrill of the two national consciousnesses. In the space of childhood, the shades got higher proportions in spite of what other people "saw".

On the level of tangible reality, in the case of the Ukrainian poet, the childhood universe is dominated by the abuse and despotism of the noblemen, but also by the extreme poverty of his social condition. Somehow the shortcomings touched Eminescu as well, who in April 1863 abandoned the school from Cernăuți due to the lack of financial support from his parents. Knowing life in its authentic form pushed both poets to literary knowledge. Therefore, Shevchenko made contact with the literary landmarks of the culture of his nation. After meeting Hrebinka in 1837, through Șoșenko, supported by the former he read the Ukrainian literature of authors like Hrebinka, I. Kotlearevskyi, P. Hulak-Artemovskyi, Hryțko Kvitka-Osnovianenko, L. Borovykovskyi, O. Bodeanskyi etc., but also the Ukrainian folk songs collections and the *Malorussia History* by Bantys-Kamenskyi. With the help of Hrebinka, Taras Shevchenko learned about the Russian literature, reading authors like Pușkin, Gogol etc and ending up regaining his freedom and liberating himself from the status of slave.

During his university years, Shevchenko opened up to the perspectives of knowing some of the representatives of Polish Romanticism. In this period of his life, the Ukrainian poet consolidated the principles of his vision towards the necessity of the fight for freedom of consciousness and speech.

As for Eminescu, during his studies in Vienna, he encouraged his colleagues to promote authentic Romanian actions, like acquiring of folkloric works. In this context, the cultural action with a history resonance “The Noble Settee and the Public Regular Meeting” was born, through which the students reconstructed pages from the national history. Likewise, Eminescu took part in the meetings of the academic society “Young Romania” where the atmosphere of intellectual emulation helped him to develop a solid philosophical culture.

Living through the difficult staged which they have overcome through creation, the two romantic writers started to be regarded as special guests. Misunderstood poets, fighters for the national truth and with incisive attitudes, the two were in fact known during their lifetime as real illuminated spirit, forerunners of some ideas that generated revolutionary attitudes like the need of unchaining from everything that suppresses the inner freedom of the man. In the era in which these two Romanticism exponents created, Shevchenko and Eminescu, Europe was the scene of revolutionary outbreaks. In Transylvania in 1848, the Forty-Eighters Revolution took place, in Italy there unfolded massive freedom and liberation manifestations through the battles of the Risorgimento. Therefore, these attempts to transform the European nations in free nations were not without an echo in the intellectual, social and literary activity of the two writers. The socially felt desire to fight for emancipation was transferred in the fictional level. This spirit of human attitude renewal facing the challenges of life, either socially or ontologically, may give us another perspective over the two writers – their participation in subversive organisations in order to defend the national ideals. Taras Shevchenko was part of the Freemason Society “Kiril and Metodiu”, which militated for the liberation of slaves, while Eminescu activated in the “Carpathians” Society, which fought for the separation of Transylvania from the Hapsburg Empire and the unity of all Romanians

Traveling in the space of the myth, there is the possibility of association with a certain overlapping of the destiny of the creation with the narrative lyric instances. In the case of Eminescu, the poetic destiny may be regarded as a metaphor of Morning Star – Hyperion. The lack of understanding from the “other”, the sacrifice for knowledge, the superiority of approach, the capacity of escape from the terrestrial relativity of space are just some of the traits that highlight the psychological perspective of the future poet. If in the case of the Romanian writer, the suffering is generated by the indifference of the common human to the ontological vision proposed by the poet and filtered through a highly spiritualised rhetoric, in the case of Shevchenko, the suffering was caused by the writer’s position outside of the drawn “line” represented by the oppressing power. The refuse to adopt the ideological servility determined the creation of a broken destiny, both socially, morally and creatively.

The whole existence is projected in the social turmoil, which reflects the joys and the drama, being a powerful source of inspiration for the literary work.

If in the previous chapter we have tried to define some of the biographical traits and coincidences that have the power of a comparative space and of existential similes, in the subchapter *Stages of*

**Creation**, we have analysed some of the closeness areas in the configuration and evolution of the works of the two writers.

A great creation involves a various outlook of the resources comprised in the limits of the imaginary. This complex horizon of poetic space comprehension may be put under debate in the case of the two romantic writers, Taras Shevchenko and Mihai Eminescu. The examination of the reflections in contemporaneity may generate a certain process of redefining semantically the attitude of both Eminescu and Shevchenko, towards the great challenges of life, represented by the main themes like love, death, solitude, time, history, etc., which debate the profound experiences of past and present man.

At least in the case of Eminescu, the literary critics have not managed to establish a chronology of his work from the point of view of vision, themes and imaginary stylistic profile, settling to representing the work of the Romanian poet through the lenses of chronology. There were some proposals by Ion Negoïtescu, Ioana Em. Petrescu, Edgar Papu etc to stage the imaginary of Eminescu. One of the most important observers of the Romanian poet, George Călinescu, identifies four stage of his creation, perceived rather from a chronological perspective and framed between the following years 1864-1869, 1869 -1874, 1874 1877 and 1877- 1883. Another attempt of phasing is done by Mihaela Mancaş who identifies three phases 1866-1870, 1870-1878 and the third one after 1878. Another accurate observer of Eminescu's imaginary, Dimitrie Popovici delimitates the literary work of the Romanian poet in two stages: the *optimistic Romanticism* and the *pessimistic Romanticism*. In another approach, Ion Negoïtescu, in *Eminescu's Poetry*, identifies two types of imaginary: *the exterior imaginary* and *the poetry of imaginary representation*. Another profound analysist of Eminescu's work, Ioana Em. Petrescu, in *Eminescu and the Romanian Poetry Mutations*, establishes a first stage (1866-1870) characterised by a romantic forty-eighties discourse defined by a militant attitude, through historical representation and valuing of heroism, and the second stage, the transition one between 1870-1872 and a third stage between 1881-1883.

In the case of the Ukrainian poem, the imaginary universe can be seen at least in four stances. The first one comprises the literary works written in his youth (1873-1843). The second stage is that of "the three spirits" (1843-1845), the third one is the period of writing from the dehumanising exile (1847-1857) and the fourth one is that of the works written after being freed from the Orenburg camp (1857-1861). If in the case of the Romanian poet, the discourse, attitude and rhetoric changes to the challenges of life are highlighted in the staging attempts are visible, in the case of Shevchenko, we can see a certain homogenous representation of the life's vicissitudes in the literary space. If in the case of Eminescu, there is a certain oscillation between the optimism and the pessimism of poetic representation, in the case of Taras Shevchenko the dramatism of the human condition is highlighted in more accentuated lines, determined by the socio-political context dominated by the totalitarian czarism.

Generally speaking, Eminescu's discourse is defined by an omnipresent meditative attitude, having often a powerful metaphysical charge. This existentialist approach transgresses the limits of cultural ideology in the midst of which Eminescu created, accomplishing a connection to other cultural horizons. This definition of the creator portrait offers an opening for rhetorical stylistics of other cultural spaces that proves the profound complexity of the Romanian poet's work. However, the existence of the dimension of the aesthetic symbolistic values can be noticed in the poetry of Taras Shevchenko, from



which we can infer the level of symbols that hide powerful coded significances of the resources of human drama that reach the proportions of national drama. If in the case of Eminescu, the space of the poetic ideas is mirrored by a discourse which is dominated by the lyric register, Taras Shevchenko emphasises the narrative lyrism, through which the author highlights the flexibility of the human drama. Beyond these variations regarding the exposure form of poetic reflections, in the work of both the writers, the reflexive lyrism shows up as mirroring the most profound areas of human consciousness, from which springs the force to represent the tenebrous reality through seeking refuge in the compensatory space of art.

In another lane of staging the creation, both at Eminescu and at Shevchenko, the variations of the themes are interlined. This polyphonic presentation of human experience staged derive from the poets' tendency to sieve through the filter of objectivity the interior subjective dynamics, even if this personal perspective of the vision shapes the exterior frame of objectivity. In general, the feelings of the poetic consciousness impose a certain image of the exteriority seen from multiple perspectives: the "eye" of a twinned dreamer with a certain optimistic attitude, the one of the pessimists, the reflexive, the analytic, the intransigent instances that emit a certain gnomic rhetoric etc.

If in the case of the Romanian poet, the philosophic poem and meditation dominates over the way in which the human condition is represented in relation to a farther away ideal, the Ukrainian poet prefers the ballad structure, in which it is more highlighted the immediate life that unleashes a flux of memories and prospections.

In the chapter *Trajectories of reception – "anchors" in two cultures*, in the subchapter *Reception of Taras Shevchenko in Romania*, we come across the idea that the approach to the creation universe of Taras Shevchenko implies certain political explanations. During the Soviet literature period, the Ukrainian poet did not enjoy an objective reception, due to the Russian promotion. When people made references to his poetry, the pro-soviet critics diminished it to the revolutionary perspective driven against the czarist regime, eluding the value of expressivity and the force to synthesize the interrogation of a nation which found itself in the impossibility to promote its own identity values.

Regarding the opening towards the reception of the work of the Ukrainian bard beyond the borders of his own cultural space, like Ioan Rebușapcă underlines in *Șevcenkia Pages from Romania*, Taras Shevchenko has reached a multitude of European countries before Romania, like Germany (1843), Croatia (1844), France (1847), Czech Republic (1848), Slovenia (1850), Serbia (1863), England (1868), Hungary (1875), etc. In Romania, the work of Taras Shevchenko reached the country only in 1866, through the socialist revolutionary organizations, through Dobrogeanu-Gherea and Zamfir Arbore. The first mentioning about the work of Shevchenko appeared in the article *A Ukrainian Poet*, published in the first number of the magazine "The Contemporary" (no. 1, 1886). This material represents a translation of the article from the French magazine "La Temps" (April 17<sup>th</sup> 1886), also translated from the English magazine "Mic Millans Magazine", where it was published in the same month the article *A Cossack Poet*, written by W.R. Morfill, a promotor and sympathiser of the Slavic literature. The poems reached Romania through the versions of C. Dobrogeanu-Gherea, who begins to popularise in the Romanian space the works of the Ukrainian poet. The social critic published the article *Taras Shevchenko*, the first major work about the Ukrainian romantic in Romania, in the magazine "The

social-democrat almanac in the year 1894). In his exegesis, C. Dobrogeanu-Gherea highlights the humanist dimension of Taras Shevchenko's work.

Another representative of the Romanian culture who has made known the work of Taras Shevchenko in Romania was Panait Istrati. In 1928, after his voyage in URSS, after visiting the grave of Shevchenko in Kanev, Panait Istrati wrote a significant article. After getting to know his work, the Romanian writer sent a letter to a French magazine entitled *The Celebration of Taras Shevchenko at Kanev*. This article was published in the Parisian magazine "Le cri des peuples", on June 20<sup>th</sup> 1928. In this signalling, Panait Istrati expressed the regret that Taras Shevchenko was not known in Europe, while in Romania he had heard of his since the days of his adolescence. The first translation of the poetic work of Taras Shevchenko, actually an adaptation of his works, is the *Enchanted Maiden*. This ballad was published in the newspaper "The Epoch" on October 18<sup>th</sup> 1901, the translation being done by G. Madan, Gherea's administrator from Ploiești.

One of the most important poets of the Slavic Romanticism, Taras Shevchenko penetrated the European space, particularising himself through a discourse of pain sprung from a profound social inequity. In spite of all the barriers created by the exponents of the power, Shevchenko, through his poetry admirers, made known to Europe an innovative speech, highly individualised from a stylistic and thematic point of view in which it is mirrored the state of the nation.

In the subchapter *Reception of Eminescu in the Slavic Cultures*, the Romanian poet is close from a spiritual point of view to the western romanticism, especially the German one, but we cannot exclude the certain similarities to the romantic poets from the Slavic space. All of them were animated by the dedication to the identity elements that define the specific of their own nation, generally found in the atmosphere of a eulogised anteriority. In addition, the elegiac tonality, the predisposition towards meditation, the mocking of mediocrity and of the tendency of contemporaries to focus on deceiving appearance, the refuge in the saving and compensatory reverie are just some of the existing ideas both in the western-European Romanticism and in the south-eastern one.

The penetration of Mihai Eminescu's literary work in Europe was favoured by the inclusion in 1881 of 29 of his poems in an anthology published in a couple of editions in Leipzig and Bonn. Rapidly, the texts from this collective volume were taken over and interpreted in the favour of the recognition of their aesthetic value in all Europe, including the twelve Slavic countries. Beyond this particularity of opening Eminescu's poetry to universality, in the European space, there was a debut of the writers who had found the formula of originality in highlighting the defining elements for the fulfilment of the national spirit. All of them have promoted the image of their own nation, with the entire register of emotions, from love to death, from microcosmos to macro-cosmos, from resignation to an iconoclastic attitude, from national myths to the universal ones.

From all the Slavic countries, Mihai Eminescu was most appreciated in Russia. The literary atmosphere of the 19<sup>th</sup> century in this country created the premises to receiving the most important romantic work that appeared in the European frame. Through his works, *The Morning Star*, *The Letters*, *Ode (in antic metre)*, *Glossa*, *Sarmis*, *Memento mori* etc., Eminescu reached the top of the development in romantic literature. The first translations in the Russian cultural space are done during the lifetime of the writer, firstly in the academic environment, through the academician Fiodor Evghenievici Korș,

professor at Moscow University, and through the input given by Polihronie Sîrcu from St. Petersburg University, in 1884, related the apparition of the personalities that had reached into the authentic European romantic spirit, among who he mentions Mihai Eminescu<sup>1</sup>. In addition, the name of Mihai Eminescu appears in the university courses (Gh. Samurian, Al. Iațimirski and Ir. Polovinkin)<sup>2</sup>, being dedicated whole pages in the Russian courses and the great encyclopaedias *Lexicon Brockhaus-Efron* (1889), *Ențiklopediceskii slovar Brokhaus* (1899) and *Bolșaia Russkaia Ențiklopedia*<sup>3</sup>, in which it is highlighted the force to comprehend the great universal values of human feeling, while in the 50s of the last century, Eminescu starts to be published in impressive printed copies. One of the Russian men of culture who promoted the Romanian poet in the Russian culture was Iurii Kojevnikov, the poet and scientific researcher from the Institute of Universal Literature of the Moscow Science Academy, who dedicated his career to translating and promoting Mihai Eminescu's work. Also, the renown Russian philologist, academician Fiodor Korș from the University of Moscow contributed to the universal opening of the literary creation of the Romanian poet. In *Eminescu In the Universal Circuit, The Translation and Echo of His Work In 77 Languages from Over 250 Countries*, Dumitru Copilu-Copillin, after analysing the apparitions of the name Eminescu in Russia, noted at least 2651 Russian translation titles, published in 160 publication in Russian language (51 volumes in separate editions, 36 Russian and universal poetry anthologies, 73 newspapers and magazines and 35 translations as reference papers. Irinarh Nicolaevici Polovinkin, professor at the University of Saint Petersburg elaborates the first biographical sketch of Eminescu, published in the Encyclopaedic Dictionary. In addition, according to the same Dumitru Copilu-Copillin, the name of the Romanian poet appears in at least 636 historic a literary critic papers ( 4 doctoral theses, 9 university courses, 12 encyclopaedias 36 papers in 15 volumes published in separate editions, 27 anthologies, 53 literary critic papers, etc.). In addition, in this subchapter there are analysed some of the common elements of the poetry of Eminescu to that of Pușkin, starting from the fact that both have created a national literary language and a poetical one. Following the same idea the lyrical mirroring of the national reality in the folk literature, in history and in contemporaneity, but also noticing in the form of philosophical meditation of some macro-cosmical projection constitute another common trait. The revolutionary perspective followed by iconoclastic attitudes starting from the rebellion against existence of a human mediocrity focused more on the knowledge of belonging represents another dimension that crosses the poetic creation. The realization of a lyrical synthesis of the previous literature, with the whole register of spiritual life from the present and the past represents another aspect found in both imaginaries. In this subchapter, there are analysed some of the aesthetic similitudes between Lermontov's work, referring to the poem *The Demon*, which resembles the poem *The Morning Star* and the poem *Angel and Demon* by Eminescu. Both literary creations talk about the problematic of the freedom of the superior man who lives the drama of helplessness in order to harmonise the world seen by the common man with the one felt by the genius.

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<sup>1</sup> Dumitru Copilu-Copillin, *Eminescu în circuitul universal, traducerea și ecoul operei în 77 de limbi din peste 250 de țări*, Editura Bibliotheca, Târgoviște, 2014, p. 61.

<sup>2</sup> Dumitru Copilu-Copillin, *Eminescu în circuitul universal, traducerea și ecoul operei în 77 de limbi din peste 250 de țări*, Editura Bibliotheca, Târgoviște, 2014, p. 63.

<sup>3</sup> Dumitru Copilu-Copillin, *Eminescu în circuitul universal, traducerea și ecoul operei în 77 de limbi din peste 250 de țări*, Editura Bibliotheca, Târgoviște, 2014, p. 63.

The lyrical heroes are aware of the dramatic condition of the creator, generated by the impossibility of fulfilment beyond the limits imposed by his own condition. The poetry of Eminescu, may be compared to that of Lermontov by the way in which doubt and scepticism is represented, but also by a certain perspective over the triad creator – love messenger – earthly exponent. The work of Lermontov is tied to the situation from Russia after the repression of the December Revolution. Like other romantic poets, Lermontov used in his creation a large array of feelings from melancholy and meditation to protesting attitude from which derives a profound patriotic vibe. Through his work, the author of *The Demon*, like Eminescu, shows his concern to find an answer to the human interrogations regarding the current turmoil that regards the meaning of life, turmoil against the chance of fulfilment through love and the relationship of the genius with humanity.

Like Elena Loghinovski, in *Eminescu in Puşkin's Language*<sup>4</sup>, underlines, beyond the significant differences between Romanian and Russian languages (Romanian belongs to the family of Romanic languages and Russian belongs to the Slavic languages, from which Ukrainian is also a part), in the context of historical events and cultural background reflected in folk literature, the two languages are close to one another.

In Poland, in the encyclopaedias published at the end of the 19<sup>th</sup> century, Mihai Eminescu is presented as being “a great poet”. In the land of Adam Mickiewicz, there were identified<sup>5</sup> about 280 translations and critical references, present in about 85 publications. On the ideological level, the romantic perspective over the past seen as a reference is reflected in both literary creations. Therefore, “the struggle to free the occupied countries has determined and tempted the patriotic concerns of the works with actions localized in the medieval past”<sup>6</sup>. For the two exponents of Romanticism, the projection over this anteriority strengthens the failures of the present and the absence of a human project that would give an authentic coherence to promoting the national spirit. The work of Adam Mickiewicz engulfs a strong militant character for the aspirations of the Polish people for freedom and human dignity. The Polish romantic manifesto, the volume *Ballads and Romances*, highlights the reasons and aspects presented in the folk creation in which the characters have powerful moral conflicts, being placed in fabulous contexts in which nature empathises with everything around it. Through this, the perspective of underlining the vibrance of patriotism regarding the anterior ancestral wisdom found in folk literature, is also reflected in the literary creation of the Romanian writer. Beside this representation in the poetic mirror of the past turmoil, nature has a different configuration. If in the case of Eminescu, we attribute him the paradisiac dimension framing, highlighting and protecting a feeling or an illusion, in the case of Adam Mickiewicz, the nature gets a certain particularity, framed by the great Slavic spirit of an overwhelming sensitivity. In this way of observing the immediate universe of the poetic consciousness, “the Polish romanticists together with the Russians and Ukrainians bring massively in the

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<sup>4</sup> Elena Loghinovski, *Eminescu în limba lui Puşkin*, Editura Junimea, Iaşi, 1987, p. 17.

<sup>5</sup> *Apud*, Dumitru Copilu-Copillin, *Eminescu în circuitul universal, traducerea și ecoul operei în 77 de limbi din peste 250 de țări*, Editura Bibliotheca, Târgoviște, 2014, p. 73.

<sup>6</sup> Stan Velea, *Istoria literaturii polone. Renaștere. Baroc. Secolul luminilor. Romantism*, Editura Univers, București, 1986, p. 211.

European Romanticism the unutterable poetry of the steppes”<sup>7</sup>. In addition, the romantic visions of the two geniuses can be rebuilt in an anthology of themes and literary motifs in which it is reflected the tormented soul found in multiple contexts, sometimes aflame, other times darkened. In the representation of this paradigm of human existence in its interrogative details, the Romanian poet gets close to the Polish writer Adam Mickiewicz through the image of the alive patriotism that springs from its literary and publicist work. From the perspective of the tragic destiny and of the struggle for the independence of the country Adam Mickiewicz resembles more the Ukrainian romantic, Taras Shevchenko. Connected directly to the atmosphere of the times, Adam Mickiewicz and Mihai Eminescu had access to the western romantic ideas during their studies, in the case of the Romanian poet, and through the teaching activity of Adam Mickiewicz at Collège de France, whose courses were attended by many Romanian students like, Golescu brothers, Brăteanu brothers, Ion Eliade-Rădulescu, Nicolae Bălcescu and others<sup>8</sup>. Certainly, the attendants to the courses of professor Adam Mickiewicz come into contact with the work of the most important romantic writer of Poland in which there were presented iconoclastic human attitudes in favour of the consolidation of the national idea. His poetry started to be translated in the papers from Transylvania. The perspective of the Polish writer folded on the activities of the Transylvanian intellectuals. As well as that, the work of Adam Mickiewicz was translated in Romanian (1844). Probably Mihai Eminescu has access to the translation of the work of Adam Mickiewicz, *The nation books and the Polish pilgrimage* (1832).

In Bulgaria, the literary magazine "Literaturen Glas" (Sofia, 1892) presented Mihai Eminescu as being "the most representative genius of the Balkan peoples"<sup>9</sup>. The first translator of Eminescu's poems, K. Popov, accompanies this opinion through poems such as: *Sleepy Birds* and *Loneliness*. As regarding the penetration of the Romanian poet into the Bulgarian cultural area, at least 286 translations have been identified<sup>10</sup> in at least 67 publications of Bulgarian language and at least 337 critical references in 89 publications.

In Ukraine, the Ukrainian public learns about the biography and about Eminescu through the article *Something about the Romanian Literature*, published in 1902 in the daily newspaper "Literaturno-Naukovyi Visnyk", which appeared in Lvov<sup>11</sup>. Also, Eminescu's poetic work begins to be disseminated in the first anthology the *Poem XIX Vika* (1903), appearing at Lvov, in which the following poems were included *Why do not you come to me*, *Down Where the Lonely Poplars Grow*, *Why You Swing*, *I Have One More Longing*, *Loneliness*, *O, Mother*, *Letter II* and *Doina*, translated by Vasil Sčiuurat. The concern for the poetry of Mihai Eminescu grows with the Centenary of the poet's birth. In this cultural context<sup>12</sup>, the volume *Poems* (1952) appears in a circulation of 10 000 specimens. Of the 49

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<sup>7</sup> Stan Velea, *Istoria literaturii polone. Renaștere. Baroc. Secolul luminilor. Romantism*, Editura Univers, București, 1986, p. 212.

<sup>8</sup> [http://www.promacedonia.org/rs/rs18\\_31.pdf](http://www.promacedonia.org/rs/rs18_31.pdf).

<sup>9</sup> Apud, Dumitru Copilu-Copillin, *Eminescu în circuitul universal, traducerea și ecoul operei în 77 de limbi din peste 250 de țări*, Editura Bibliotheca, Târgoviște, 2014, p. 70.

<sup>10</sup> Apud, Dumitru Copilu-Copillin, *Eminescu în circuitul universal, traducerea și ecoul operei în 77 de limbi din peste 250 de țări*, Editura Bibliotheca, Târgoviște, 2014, p. 70.

<sup>11</sup> Ioan Rebușapcă, *Coordonatele receptării lui Mihai Eminescu în spațiul cultural slav*, în revista „Curierul ucrainean”, nr. 387 – 388, iulie 2019, p. 15.

<sup>12</sup> Apud, Dumitru Copilu-Copillin, *Eminescu în circuitul universal, traducerea și ecoul operei în 77 de limbi din peste 250 de țări*, Editura Bibliotheca, Târgoviște, 2014, pp. 79 – 80.

poetic creations, most of them are translated by the most important poets of Ukraine, such as: M. Râlski, I. Şporta, M. Tereschenko, M. Upenik, A. Kesnelson, Z. Gončearuk, K. Basenko, V. Şets, with a preface by Mihail Sadoveanu. There are also volumes like *Poems* (1962) – 42 Poems, and *Poems* (1964) – 79 translations, encyclopaedias in which Mihai Eminescu is included, volumes of literary studies and PhD theses. Over 650 translations and reference works have emerged in the Ukrainian cultural area. In 1974 the second edition of Eminescu's poems in Ukrainian, in which the poet translator Andrei Miastkivskiy signs the preface entitled *The Singer of the Fight and Love*, appears.<sup>13</sup> In 1989, in Kiev, it appears translated into Ukrainian the novel *The Deserted Genius* with a preface signed by Stanislav Semcynski. Referring to the translation of Eminescu's poetry into the great languages of the world, Constantin Cubleşan cites the opinion of Stanislav Semcynski, who argues "[...] it fascinates in Eminescu the love of the mother tongue, the country, the ancestors – the whole feeling also shared by the Ukrainians, who love their tongue, homeland and history"<sup>14</sup>.

In the year 2000, the volume *Poetry* by Mihai Eminescu was published in a Romanian-Ukrainian bilingual edition.

The presence of Mihai Eminescu in the Slavic countries reinforces the communion of ideas and spirits manifested at a European level. The social metamorphoses, the national instability, the willingness to assert national identity elements, the correlation of national myths with the universal ones, the representation of the most intimate manifestations of consciousness are just a few aspects subjected to debate in the romantic poetic imaginary. The very good reception of the Romanian poet in Eastern Europe proves the existence of a junction in terms of the need to find a balance between interiority and exteriority.

In the chapter of **Thematic and Symbolic Cores**, subchapter **An Existential Theme - The Dream** highlights the meaning of the dream for romanticists. It represents an essential world, while the reality is an illusion, an area of belonging. For romanticists, the dream implies another way of being, a world of meaning. Rejecting the challenges of the present, the exponents of this literary current were taking refuge in the distant dream, associating it with a form of knowledge. Loaded with liberating valences, the dream is the essential issue of both the work of Shevchenko and Eminescu's creation. The syncope encountered in life determines the author of the *Kobzar* to take refuge in the area of the dream defined by a strong elegiac load, thinking about the time of the liberation of Ukraine from the yoke of oppressing power.

The escape in reverie is a way of exteriorisation of the inner "storm", but also a form of therapy, both in Eminescu and in Shevchenko. If in Eminescu, the retreat in the dream generates, somewhat, an attenuation of the inner pain given by this incompatibility of the present with the structure of the romantic poetic conscience, in Shevchenko, the dream amplifies the drama of poetic consciousness.

In the Şevcenkian imaginary, there are three poems that bear the title of *Dream*. Loaded with a strong satirical attitude, these works were written following the journey that Taras Shevchenko made in Ukraine (1844) to edit the volume of *Picturesque Ukraine*. The first poem includes the dream of a

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<sup>13</sup> Ioan Rebuşapcă, *Coordonatele receptării lui Mihai Eminescu în spațiul cultural slav*, în revista „Curierul ucrainean”, nr. 387 – 388, iulie 2019, p. 15.

<sup>14</sup> Constantin Cubleşan, *Eminescu în universalitate*, Tipografia Departamentului pentru Învăţământ la distanţă şi cu Frecvenţă Redusă din cadrul Universităţii „1 Decembrie 1918” din Alba Iulia, Alba Iulia, 2003, p. 142.

peasant mother who was harvesting the nobleman's lands. Exhausting her physical powers, on the master's field, she falls asleep near her son, Ivan, and design his child's achievements in the happy space of reverie. For her, as a matter of fact, and for the Cossacks' lineage, the dream remains the only chance to fulfil some of the untold desires in the immediate society.

Another poem, much more extensive, dedicated to the space of reverie, is called as well *Dream* and represents the poet's struggle. By rhetoric interrogations with a profound introspective load, the poet is calling into question the role of the Cossack's fallen glory. The third text of the Ukrainian poet called *The Dream* is subtitled *Comedy*. The poem takes the form of a political satire, as well as the two previous works with the same title. With the help of expressive means, Shevchenko embossed the uncompromising fight against the system orchestrated by the Tsar Empire. In the imagination of this literary creation, the dream becomes the form of an uprising against the oppressive present. It is strongly criticised both the Tsar's power and the opportunists from his own nation, because those who represent it have chosen passiveness and obedience, being resigned to the authority demolishing the national identity.

Unlike Shevchenko's work, in which the dream amplifies the national drama, shacking the spiritual identity of Ukraine, in the case of Eminescu, the dream is an essential metaphor. For example, in *The Morning Star*, it reveals a system of communication between the Morning Star and the emperor's daughter. In what *I wish you, sweet Romania*, the dream is associated with certain desiderates in the space of patriotism. In *To My Friend F.I.*, the dream reveals the unrealised projects of the poet. In *Mortua Est*, the dream is seen as a waste aspiration, etc.

Both in the case of Eminescu and in the case of Shevchenko, the romantic conscience aims to escape from the prison of the individual powerless and, being overrun by the sheer bustle, seeks a form of communication with the superior world detached from the boundaries of the present.

In the subchapter of the *Alien Oppressor – The Source of Suffering* is developed the motif of the stranger in literature that provides an objective insight into an environment that encompasses elements from the behaviour of individuals to social deeds. In the work of Mihai Eminescu and Taras Shevchenko, the alien's image is associated with the idea of suppression of the national identity. In Eminescu, *Doina* contains peculiarities pertaining to the opposition of the Romanians to the oppressed nations. A critical attitude to foreigners represented by Russians, Germans and sometimes Hungarians is also underlined. They, in some historical contexts, constituted an impediment to the unification of the great Romanian Spirit, achieved later in 1918.

Symbol of the century characterized by denationalization and the attempt of Ukrainians to win the natural right to promote their own identity, Taras Shevchenko managed to encompass the fundamental interrogations of the Ukrainian people concerned about identifying those ways of social and political struggle to help him achieve spiritual and socio-political autonomy. Literary, in a generic form, this perspective was captured in the poem *Kateryna*, in which the Ukrainian writer draws attention to the naivety of the girl in the face of the duplicity and hypocrisy of the Moskal, a ubiquitous stance of the foreigner. Another poem that enrolls in this line is *The Caucasus* where the poet glorifies those who defend their country from the invasion of the conquerors. One of the alien figures reflected in the consciousness of the Ukrainians is the Empress of Russia, Catherine II, among whose strategies was the

destruction of the Sicea Zaporojean (the disintegration of the "Cossack Republic") in order to give land to the Russian boyars from the lands of Ukraine. Both Eminescu and Shevchenko condemned the behaviour not only of the foreigners but also of the countrymen who disproved the promotion of the identities of their own nation.

Another perspective of the stranger is that of highlighting the condition of alienation as in *Oh, And Alone I Am Like the Flower*. In the same elegiac note the alienation also is present in the poem *It's The Same If I Live*, in which the poetic consciousness refers to the human drama caused by the hostility of the exile. However, in its memory it retains the appearance of the birthplaces, "the paths". In the same aesthetic register, it is discussed the alienated condition in *"Do Not Leave the Mother" They Told You*, in which, with a melancholic tone, the poet goes to the past, stopping at the time when he left his native places.

In the imagination of the two poets, the foreigner and the foreign countries are two sources that highlight the elegiac dimension of the human being, framing it in the sphere of perishable. The two human poses gain a more serious outline in the works of Taras Shevchenko by linking them to the idea of the suppression of national values, which the Ukrainian poet speaks from within the experiences. In Eminescu, the foreigner and the foreign lands rather provoke an interrogation of a conscience that refers to the influence that the strong exert on the weak, but also the one that strengthens the indissoluble connection of man to the original space.

Subchapter **History** starts from the idea that Romanticism manifests itself in a time when the foundations of nations are laid. From this perspective, history becomes a source of inspiration which is often taken to the myth area. Thus, with both Eminescu and Shevchenko, there is an opposing relationship between the past and the present, between the responsibility for the authentic interests of the nation and the mediocre and petty attitudes of man lacking the dowry of the protection of the identity elements of the homeland. In this context, in the case of Eminescu, the Turks, Hungarians, Germans and Russians constitute the source of stigmatization, while for the poet Shevchenko, the Poles and the Russians are the culprits. In the case of the Ukrainian poet, history identifies with the period of the Hetman, with that of the Zaporojene Sicei, while, in Eminescu, the exemplary past is identified with the image of Mircea the Elder, Steven The Great, but also with that of other rulers. The eulogy of the Cossacks is one of the essential components of the romantic theme of history for the Ukrainian bard. Through a whole series of poems, Shevchenko rendered the Ukrainian people's struggle against social and national injustice.

In another idealistic and stylistic register, in Eminescu, history is a form of refuge from a present in regression. Placed under the empire of the desire to assert the autonomy of national equality, in his imaginary, Taras Shevchenko paints, in favourable light, only the characters who did not compromise the interest of the Ukrainian nation and who had the power to resist the oppression or the lure of the tsarists. In the two poets subjected to analysis, the presence of revolutionary romanticism is felt, perhaps in more accentuated outlines in Shevchenko who promotes a poetry full of dramatism that causes extremely powerful emotions. He wrote a great number of protest-creations against the autocratic regime such as *The Dream, The Caucasus, And to The Dead and The Living*, etc.



Fully exploited in the historical literature, the portrait of the fighter for the national ideal is ubiquitous in the Ukrainian folklore. This type of hero is endowed with multiple moral, political and physical virtues subdivided by national freedom. Characters such as: Ivan Pidkova, Taras Treasylo, Hamalia, Zalisnrak, Honta, Iarema in the work of Shevchenko or in the work of Mureșanu, Mircea the Elder, Steven The Great, etc. of the imaginary of Eminescu, constitutes the prototype of the fighter for the national liberation from the yoke of the expansionists invaders.

The protesting spirit is reflected in the lyric speech of Eminescu when it relates to the current human behaviours. In the work of Eminescu, the perspectives on history can be organized on several levels, such as: the flame of patriotism (*What I Wish You, Sweet Romania*), the panorama of vanities (*Memento mori*), representations of ethnogenesis (*The Undead*), patriotic meditation (*Letter III*), social injustice (*Emperor and Proletarian*), social corruption (*Letter III, Corrupt Youngsters*), etc.

Both romantic appearances are mirrors reflecting the image of a tumultuous era characterized by attempts to search for forms of preservation of national autonomy. Both Eminescu and Shevchenko sincerely expressed the freedom of the voice of the people, assuming their guiding status on the road to the light of the identity spirit.

In the subchapter *Ascending History*, we have pursued, beyond the critical attitude of the romanticist towards the present, the sighting of an inclination towards the past patterns that have the ability to emotionally charge the consciousness of the vitals of the present. The second stage of the representation of the theme of history is designed to express the heroic dimension of history. In this approach, Eminescu promotes the image of the Romanian ruler, Mircea the Elder in *Letter III* or Steven The Great in romantic dramas. In the personification of the past, romanticists use the opposition technique highlighting moral, identity and fearfulness virtues, on one hand, and hypocrisy, mediocrity and hypostasis of personal interest in the foreground, by abandoning the national values, on the other hand. From this perspective, frankly absorbed by the understanding of the destiny of his nation, Taras Shevchenko recreates numerous tabs in the history of the country, setting the force of the Cossack's past in opposition to the present which strives for the national identity. In *Thoughts of Mine, Thoughts*, Shevchenko commences the sequences of bravery that survived only in the songs of the Kobzars, and in *To Osnovianenko*, he presents the important moments in the history of Ukraine, while in Eminescu, in the poetry *At Heliade's*, it is invoked the visionary consonance of the poet seen from the perspective of the adolescent who dreams of the great challenges of the nation, similar to that of B.C. Rădulescu. Also, the poem *Epigones* captures a bright page of the past, from which "old Eliad" emerges, to which Eminescu creates the image of a presence that knows to "read", in the richness of the archaic mentality, the signs of actuality. On the level of poetic construction, the towering past is located in opposition to this ruined present due to the absence of firm projects necessary for the authentic development of a nation.

Inspired by the glory Cossacks from the Dnieper, cultivated in the space of the Ukrainian folklore, the historical poem *Ivan Pidkova* boasts over the past lived in "fame" and "glory". With the "eye" of a fine director, the poet captures the maritime expedition of the Cossacks against the Turks and sees the Horseshoe as a wise figure who knew to keep the flame of Ukrainians alive. In the same register

of the personality raised to the rank of myth, there is also the figure of Avram Iancu from the novel *Deserted Genius* by Eminescu, as well as Horia from the poem *Horia*.

At the opposite pole, the invaders of the nation and spirit are represented, shaped in dark images, both in the appearance of historical facts and beneath that of the abyss of interiority. Both poets condemned, in the space of fiction, all the resources that would crush the identity forms of their own nation, as well as those treacherous mechanisms of subjugation of human dignity in general.

In this disbaring record of the relationship between the overtaken and the invaders, Taras Shevchenko writes the poem *Hamalia*, in which he talks the Ukrainian people's struggle against the expansionists. Capturing another page of the history of the Cossacks, in the *Ballad of Taras's Night*, it appears the motif of the kobzar, recurring in the literary creation of Taras Shevchenko, who represents a binder between the past and the present. The epic core of the ballad talks about May 25<sup>th</sup> 1630, the moment of the Cossack fight against the Polish force. Accompanied by the bandore, through his "songs", the rhapsodist manages to gather the crowd around him, revealing something about the glorious times of the Zaporojenes.

Another historical poem in which the Cossacks are praised, for which the poet gathered consistent historical material, is the *Haidamacs*, consisting of ten songs, in which he satirizes the infatuation of the Polish nobility who has proposed to conquer enlarged territories in the eastern Europe. In *The Grand Cellar*, consisting of three parts and an epilogue (*Near The Village Of Subotovo*), as in previous poems, Shevchenko voiced the reflections about the historical fate of Ukraine from a symbolic perspective. The obedience of the Cossacks is pursued in a sequence of sequences, as in cinematography, focusing on the representation of the symbolism of the number three: "three souls", "three crows" and "three cobbles". All the happenings associated with the three allegorical characters have a correspondent in the painful realities of Ukraine. The following hypostases of the oppressor are identified: Hetman Bogdan Khmelnytsky who achieved the union with Russia, Tsar Peter I, who abolished the independence of Ukraine and Empress Catherine II who abolished, in 1774, Sicea Zaporojean, giving important areas of Ukraine to the court's privileged nobles and bringing, in the south of the country, foreign colonists.

The theme of history highlights the temporality and spaciness, determined in the aspect of the national identity, defining the ratio between evolution and involution. In fact, the ascent and lineage of a nation mark the unpredictability of the human condition.

In the subchapter *Mythical History*, we analysed the size of human archetypes that outline the national identity. Both Mihai Eminescu and Taras Shevchenko embody the prototype of the romantic character, pushed into the myth area, through individualizing forms such as: iconoclastic attitude, adventurer threads, creator loneliness, experience of unfulfilled love, tumultuous youth, tragic end, etc. Beyond these particular aspects of a romantic conscience, the two writers showed a continual concern for deepening the past, often exceeding the boundary between reality and the area of myth. Thus, Mihai Eminescu brought back the times of Dacia, and Shevchenko, the Ukraine of the Cossacks.

In a general framework, Eugen Simion identifies eight fundamental myths of Eminescu's lyricism: the myth of the birth and death of the universe (*Memento Mori*, *Mureșanu*, *The Twins*, *The Prayer of a Dacian*, *Letter I*), the myth of history (*Epigones*, *Letter III*, *Emperor and Proletarian*), the myth of the

teacher (*The Prayer of a Dacian*, *The Twins*), the erotic myth (*The Morning Star*), the oneiric myth, the myth of return to the elements, the creator's myth and the myth of poetry. In representing the myth of history, the prospect of the poet to eulogize a past can also be detached, situating it on a level of opposition in which is reflected both the idealization of the virtues and the strengthening of the outline of the present philistinism.

George Călinescu shows in *The History of Romanian Literature. Compendium*, that Mihai Eminescu wanted to capture the Dacian myths following the path of Gheorghe Asachi and Dimitrie Bolintineanu. Starting from the perspective of Călinescu on the representation of Dacian anteriority, we analysed the Dacianism reflected in *The Prayer of A Dacian*, *Mureșan*, *Memento Mori*, *Sarmis*, etc. In *Mureșan*, the approach is a fantastic one. The Transylvanian hero finds the omnipresence of evil in the skeleton of history, thinking of the forms of whitewashing the Romanian spirit through the communion with Dochia.

From the perspective of the universal myths representation, the images of the reflection on some experiences exceeding the boundaries of the humanity appear in the following creations: *Venere and Madonna* (Myth of Venere), *Călin – Pages of a Story* (Narcissus, The Flyer), *Letter I* (Atlas, cosmogonic myth), *Letter V* (Venus Anadyomene), *Ode In The Ancient Meter* (Nessus, Hercules, Phoenix), *Prince Charming from the Tear* (1870), *Emperor and Proletarian* (1874)- the myth of the exterminating flood ("O! Bring the Flood"- the destruction of the old world, to rebuild it) - the Luciferian myth (*Angel and Demon*, *Poor Dionysus*, *Demonism*, *Deserted Genius*, *Cezara*) etc.

If in Eminescu this myth acquires a certain heavenly structure by the tendency to idealisation of the experiences contained in this space of existence, at Taras Shevchenko the opposite of this identity form is present, by associating it with suffering, with the pauperism and the crushing of human dignity. At the Romanian poet, this mythical structure is associated with exceeding the limits imposed by the human condition, by the ability of the lyrical consciousness to enter the universal memory, while at the Ukrainian poet, the childhood is seen as an inability to detach from the Procrustean philosophy established by destiny and by those who possess social and political power. Coming from the inside of the drama caused by the pauperization of villages, the poet reached the comprehension of the identity and social status much more quickly. He sees the degrading, present without solutions and hopeless, which is why he is heading toward the victorious past of the Zaporozheni Cossacks. The Cossacks' patterns, which are framed in an area of an anteriority space, motivate the poet to seek to rekindle the flame of righteousness and freedom through instruments defining the spoken art. If in Eminescu, the Dacianism is present in several literary creations such as: *Memento Mori*, *The Prayer of a Dacia*, *The Gosts*, *Sarmis*, *Traian and Dochia* and *Mușatin and The Forest*, in Shevchenko, the myth of Cossack Ukraine is ubiquitous.

For both writers, the aesthetics of Romanticism provides rhetorical perspectives for the cultivation of a genuine patriotism.

The chapter *Love* contains an analysis of one of the central themes of the aesthetics of Romanticism, through which there are represented the inner "voices" of the man who yearns for "much more". Dreaming, the obsession of remoteness and of fulfilment define the reflexiveness of the Romantic rhetoric, especially when it comes to love as a tool of knowledge.

In the poetry of Eminescu, the projection of love contains the mirroring of the ideal in opposition with the present focussed on the moment. The entire journey of questioning captures a superior consciousness eager to perennial the moment, to transfer the beautiful moment into a beauty of eternity. In Taras Shevchenko, love acquires dramatic dimensions through its social implications, which often bears the national symbol. It is about treason, hypocrisy, and duplicity that intervene in the act of manifestation of love.

Eminescu expressed love in *The Night, Evening on The Hill, Blue Flower, Lake, Desire, The Story Of The Forest, The Story Of The Linden Tree*, etc., in which he mirrored the intimacy of the filtered erotic through a strong form of spirituality, framing it between passion and spiritualized meditation. In his creation, Eminescu "sings" the blond woman, with big, blue eyes, sometimes seen as the type of woman endowed with a force to deconstruct and rebuild the unfathomable space of the male consciousness. In the case of the two exponents of Romanticism, Mihai Eminescu and Taras Shevchenko, love is represented differently. If in Eminescu, the erotic is deeply subjective as a reflection of poetic thinking, at Shevchenko, he tends to objectivize. The Shevchenko's amour captures the tragic size of the erotic, mixing it with the thanatic shadows. In the imagination of the Ukrainian poet, the theme of love is marked by the third person, noticing not only their own erotic resorts, but also those of others. If Taras Shevchenko unfolds outside the couple's image, Mihai Eminescu sees the entire love process as his own representation of the erotic act. Emanating from a consciousness shaken by the earthquakes of the crushing power, the Shevchenko's erotic rhetoric has an elegiac character, promoting a serious lyrical monologue. The author resorted to the structure of the lyrical-epic genre of ballads, through which he cultivated the motive of the unfulfilled tragic love. In the case of the Romanian poet, as Călinescu states in *The Works Of Mihai Eminescu*, until 1876 the poems in which love is represented "are quiet and permeated by passionate intimacy (*The Night, Evening on The Hill, Blue Flower, Lake, Desire, The Story Of The Forest, The Story Of The Linden Tree, The Rustling of the Forest, Leave Your World etc.*) ". In both Eminescu and Shevchenko, love can be reduced to at least two perspectives: the failed love and love projected in the space of the hope of fulfilment. The failed love is present in Eminescu, in the three sonnets: *Outside is Autumn, Scattered Leaves, Many years in between and Many More Shall Pass* and *When Even The Voice of Thoughts is Silent*, etc., and to Shevchenko in *Katerina* and others. The size of absolute love, strengthened by the spell of nature, can be found in poems such as: *Blue Flower, Lake, Desire, The Story of The Star Travelling Magus*, etc., in the imaginary of which love is erected to the level of the aphrodisiac love, devoid of any disorder that could have been created by the contingent human intervention. In Shevchenko's lyrical space, the girl looks forward to the predestined lover. In order to be together with him, she turns herself into trees, plants or in a water nymph. If the Ukrainian girl is noticed at this time of waiting, the boy feels the temptation to escape from the space of the social serfdom, walking through the extended of Cossack steppes, in search of a better destiny.

In another distinct register regarding the Ukrainian poet's lyric, Eminescu captures, through the woman's image, the passage from the contingent area to that of heavenly happiness. On the one hand, it is highlighted the salvation of male consciousness through the woman, on the other hand, it is surprised the fall caused also by the woman. This antithetic perspective is tackled in *Angel and Demon*.

Both Eminescu and Shevchenko highlight, through the erotic, the force of the man's interiority, in which the vibrations of a subjective experience are mirrored. The object of reflection is found in the sphere of profound reflexivity, in the case of the Romanian romanticists, while in Shevchenko, the love is surprised in a position of the inner drama generated by social and political cataclysms.

In the subchapter *Love Between Unfulfillment And Tragedy*, we analysed the melancholy of love that acquires a subjective dimension, capturing the most abyssal areas of consciousness marked by the longing of fulfilment. This perspective on the erotic is present in both Eminescu and Shevchenko's lyric, but in different proportions.

In the imagination of Taras Shevchenko, the tragic love is represented in *The Crazy Woman*, *Strong Wind*, *Strong Wind*, *Katerina*, etc., in which the author observes the impossibility of reunification of the androgenic couple due to social, behavioural and ethnic differences of the two. One sincerely loves, the other only mimes the erotic ritual. The feminine presence is able to love with all her being, giving total love, while he, the exponent of power, "Muscovite" or "Boyar", dissimulates the act of authentic love with the maximum dominion of the manipulation technique, resorting to the props of duplicity. At Eminescu, the end of the love story is full of melancholy, strengthened by the feeling of unfulfilling awareness, while at Shevchenko, the ending is defined by an image bearing a strong tragic load. For example, in the social-problematic poem, *Katerina*, Shevchenko talks about the drama of the Ukrainian girl seduced and abandoned by the Muscovite officer. The same drama generated by a young man from "Moscolia" in the girl's life, Oksanei, is also shown in the poem *The Blind Girl*. Even here, the community does not accept the presence of the one who has sinned with a Muscovite. That's why the author fictionally punishes his characters.

In the same register, *The Poplar* captures the tragic story between a girl and a Cossack. Taras Shevchenko designs the frame of the imaginary in a desolating atmosphere, strengthened by the presence of the poplar, in the midst of which an "elderly" tells a story. If in Shevchenko, the poplar strengthens the tragic dimension of the human condition caused by the glazing of unfulfillment, at Eminescu, this tree captures like *Down Where the Lonely Poplars Grow*, the sadness of man generated by loneliness, but not one that favours the compensatory refuge in the space of reverie.

Another poem containing the representation of love, pushed into a rhetoric of melancholy, is *Thoughts of Mine*, *Thoughts*, in which Shevchenko speaks of the ultimate sacrifice that would have been capable of knowing genuine love. The poetic sense identifies the possibility of escaping from the space of the shadows of life through the erotic. Associated with the longing of "home", love highlights the soul's wilderness of the artist forced by the hostilities of history to roam through foreign places away from his nation.

The Drama of Love is also exploited in *Meditation*, where the poet captures the unhappiness of the girl caused by the infidelity of the lover. Commonly used in the erotic lyric of Taras Hrehorovici Shevchenko, the reason for betrayal in love underlines the feminine psychology that has the feeling of the destruction of the whole life. At the base of this poem there is a sequence which happened during the time the poet was 13 years old. At a time filled with extraordinary suffering, externalised by a weeping cry from the abyss of the soul, an unknown girl approached and wiped out the tears of suffering with a kiss. This was Oksana Kovalenko.

In the poetry of Eminescu, there is also this component of love generated by personal experience, when the poet was in love with Eufrosina Popescu, a girl from Madame Tardini's company of actors. She devoted two poems *To an Artist* and *The Lover of a Marble*. We find both at Taras Shevchenko and Eminescu, a female prototype that probably comes from a distant affective experience of the two writers, who are also mentioned by their two biographers. In the poetry of the Ukrainian poet, the attitude is not so categorical against the feminine "guilt", as in Mihai Eminescu. In the Ukrainian writer, rather, sadness is interiorized, being a "storm of the soul". In the elegy *Down Where the Lonely Poplars Grow*, the empirical self, after revealing dissatisfaction with the indifference of love, takes refuge in the space of myth: "For I loved you with heathen eyes." Here, it is also surprised the symbolic prospect of the woman who would have given the privilege of knowledge in the absolute space. If Shevchenko is strengthening the elegiac dimension of the being betrayed in the intimate space of love, in which the border between Eros and Thanatos is not very well bodied, in Eminescu, the betrayal generates the refuge of the "victim" in the clearing universe of reverie.

Love is also encountered in poem *Mighty Wind, Mighty Wind*, where the motif the wind, recurring in Shevchenko's poetry, has the role of the relationship intermediary between the girl and the Cossack. Subjected to the technique of personification, the wind must "communicate" with the girl, if the boy "has fallen" and, in this case, indicate the place of tragedy. At Eminescu, there is no such questioning of the wind, of the entire nature channelled to fulfil its own erotic ideal, but the image of the reinvigoration of the couple's communion beyond death makes its presence felt. For example, in *Oh, Gentle, Sweet Angel*, the merging of bodies and spirits is present. In Eminescu's poem, the male consciousness is the one who yearns for the longing of lost love sought beyond the individual's tellurian condition. In both literary creations, *Mighty Wind, Mighty Wind* and *Oh, Gentle, Sweet Angel*, the invocation of the continuity of love beyond death is filtered through the idea of possibility.

One of the literary reasons that supports the theme of love in Shevchenko's work is that of the bastard occurring in the literary work, *The Servant*, which presents a projection of the unfortunate girl's fate in Ukraine who is guilty of giving birth to the bastard child. The same motif occurs in the poem *The Drowned and Blind*, where it is highlighted the perpetuation of the ancestors' sin.

In the universe of Shevchenko's erotic imaginary, there is also a fabulous perspective, regarding the encompassing of the lyrical-epical structures, of the literary motifs extracted from the popular poetry. For example, the ballad *The Crazy Woman* is structured on a mixture of the experiences of the Eros and Thanatic representations. Precisely this component of sensuality highlights the fabulous dimension of the ballad, by harnessing both the reason for the water nymphs and of the water fairies. In Romanian literature, the motif of the undead, which appears in Eminescu's poem, which beyond its mythical dimension, contains also a certain erotic side. It can be stated that up to a certain limit, the ballad *The Crazy Woman* can be compared with Eminescu's poem *The Undead*. At the level of the imagination, common motifs arise such as the night, wind, Moon, rooster, ghost, coffin, oak and sun. The religious props also make their presence felt, the church, candlestick, reliquary, coffin, cross, hermit, priest and candle in poem *The Undead* or bells, flags, jaws, priests in the poem *The Crazy Woman*. In both creations, love is projected onto a fantastic framework defined by capitalizing on Eminescu's myth of the undead and in the case of Shevchenko, the myth of water nymph. Both *The*

*Undead* and *The Crazy Woman* capture the force of great love capable of transgressing the barriers of the human condition.

Another perspective over the erotic represented in the lyric universe of the two poets is that of the communion refusal. In the poetry of Eminescu, the rejection of love is determined by multiple causes generated by the divergence of visions or by existential differentiations. In Shevchenko's lyric, love is terminated due to certain social considerations that acquire national valences. If in the poetry of the Ukrainian poet, love is mimed by the Cossack, in the poetry of Eminescu, love cannot be built from the beginning because of the incompatibility of their visions. Male thinking in the Eminescu's poetry and feminine lyric in the creation of the Ukrainian poet are concerned with the perennial of love, the transformation of the present moment into an instant of eternity.

In the subchapter *Love Between Fulfilment and Illusion*, another perspective on love is analysed. If, in reality, in the romantic speech, the superior man cannot fulfil his desiderate neither in the Eminescu's poetry, nor in Shevchenko's, the dream remains the realm of freedom and rebellion against the crushing procustianism of reality. In that area of inner freedom, both Eminescu and Shevchenko reveal, based on the confession register, the concern to nurture their thirsty interiority with the illusion of fulfilment in the space of the erotic. In many poems, love is projected in the dream space, in a realm of assumptions. This perspective is generated by the inadequate context in which the poetic experiences are propelled. In *Călin – Pages of a Story*, it is envisioned the heavenly space as conducive to the sacred ritual of love. This space acquires a certain magical load. The woman embodies the miracle of love, being endowed with a certain force of transfiguration in the man's life. If in Eminescu's poetry, love acquires such an angelic appearance, capable of transfiguring the male consciousness, in Shevchenko's poetry, the beauty of the girl manages to attract the Moskal, who perceives her face as a simple adventure dominated by the *carpe diem* principle. In Shevchenko's poem, the woman lives the illusion of the fulfilment projected in the dream.

In the space of reality, the "angel with blond hair", the metaphor attributed to Eliza, the girl he met during the university studies in Vienna, represented a female prototype (Teodor V. Ștefanelli, *Memories About Eminescu*) commonly cultivated in the poems of Eminescu, as the girl encountered by Shevchenko during the period of serfdom was a permanent reflection of the female prototype. Love in Eminescu's imaginary is designed in the midst of nature, gaining various avatars from passion, instincts, contemplative spiritual experience (*Blue Flower, Desire*). This fusion of the couple with nature, with the possibility of the reiteration of the original love, is reflected in the Shevchenko's universe, only in an initial stage of the experience of the seemingly happy couple. In Eminescu, the spiritual states are rendered differently, and they are often in contradiction. Thus, the image of the woman is sometimes demonic, and other times angelic (*Angel and Demon*). Also, here, Eminescu attempts through the woman to get away from the contingent space, stepping into the area of primordial love. In the same equation, it is suggested the antithetic perspective of the influence that the woman can exert: the ascension of the man or the decay, while in most of the Shevchenko's erotic poems, the male presence generates the woman's descent, thus sealing a dramatic destiny and often a tragic fate.

In the case of these two poets, certain similarities can be observed, but also many distinctions. The metaphysical of our poet is much more folkloric. The lyrical transmission reaches other observable

and valuable valences just after a simple reading. The difference in culture and in poetic vision is easily noticeable. Eminescu is a brilliant poet whose lyrics convey a profound philosophy. Only by looking at the poems *Glossa* or *I Have One More Longing*, the difference is visible. *Ode in The Ancient Meter* touches a perfection that only our Morning Star is able to unbind. The technique of versification in Eminescu's poetry is superior. Both writers turn to romantic props to capture both the visible form and the unseen manifestation of love.

The subchapter *The Motif of the Mother* is the subject of comparison between the poetic universes in both Eminescu's and Shevchenko's poetry. In the Ukrainian poet's lyrical work, there are some poems in which the spirit of the mother is mirrored: *Do Not Leave the Mother, What You Seek, My Dear Child, Ah, Three Roads Meet, The Servant*, etc. The image of motherhood derives from the autobiography of the Ukrainian poet, having as an example the death of his own mother, but also that of his sisters who faded into the darkness of serfdom. The poet presents in his universe, the mother involved in the suffering of her children, willing to make supreme sacrifices, and also the mother who betrays her condition of offering maternal protection. For example, in *The Drowned* it is represented the figure of the depraved mother. Another representation of love, located in opposition to *The Drowned*, is the poem *The Blind Girl*, in whose imaginary the mother is seen as protecting her unspeakably beautiful daughter. The motif of the poor mother, widowed, who prays to the Virgin Mary to give her son, who was just born, a good future, also appears in the poem *The Owl*. The poem reveals the maternal drama created by the "theft" of the child that she raised beautifully in spite of extreme deprivation. Behind the epical-lyrical thread, the writer captures the tragic destiny of the widowed mother, whose only child was taken into the army. In the same category of filial dramatism, there is another poem, *The Servant*, that rewrites the tragic tab of the maternal spirit.

Another work of creation, in which the image of the mother is presented, is the poem *Mary*, dedicated to the life of the mother-woman. Mary's portrait, in Shevchenko's poem, does not have many common elements with the Holy Virgin. The biblical motive is merely a pretext for the depiction of the woman's image. In the poem, the mother raises her son in the spirit of the warrior for truth. He was given to the people for their liberation, as she died of hunger among the "weeds".

For Eminescu, the maternal feeling is embodied in an eternal eulogy, which depicts avatars of the roots of a consciousness that constantly seeks to restore the lost unity.

The subchapter *Nature* analyses the part of human knowledge, depicted both in the universe of Eminescu's creation and in the one of Shevchenko, in three aspects: mythical character, the form of externalisation of certain metaphysical states and the strengthening of feelings and thoughts of the uttering ego. If in the case of Eminescu the component of an enchanting nature, which intensively participates in human experiences, is harnessed, thus creating the conducive atmosphere in order to produce uplifting spiritual experiences, in Shevchenko it is accentuated a certain serious component of nature. This element acquires profound Ukrainian peculiarities such as steppes, Dnieper, etc. and constitutes the framework in which numerous human dramas are conducted.

At Eminescu, it can be inferred the idea that nature creates the optimum space for the perfection of the creator ego manifested both in the forms of the externality and in those of the interiorized world (*The Story of The Forest, Călin (Pages of a Story), Desire, Flower Blue*, etc.). The oscillation between



the heavenly and the profane nature appears both in the work of Eminescu and Shevchenko, being accompanied either by a positive attitude, cut from the space of the dream, or by one of disappointment, generated by the shortcomings of the human condition and, in the case of the Ukrainian poet, the socio-political hardships. After the way in which it is represented in the imaginary of the two Romantic poets, nature can be delimited on two levels: the constructive nature that encourages the plenary living of feelings, providing the framework for reverie. In this component, there can be located literary motifs such as: "Linden Tree", "Acacia", "Lake", "Forest", "Night", "Moon", etc. (Eminescu). In Shevchenko's work, nature acquires a destructive form. According to this theme, specific motifs such as: "Water Nymph", "Steppe", "Barrow", etc. occur in his work.

At the level of the two areas of lyrical universes, there are many similarities, both on the level of the construction of rhetoric and of the thematic representation. For example, common aspects can be identified between *Evening on the Hill* and *To Kotlearevski's Eternal Memory*. Both creations contain lyrical structures that can be framed in the rhetorical templates of a pastel. Beyond this landscape representation, the two lyric speeches are embroidered on two central themes of Romanticism: love and nature. The nocturnal frame where the tellurian is in a perfect communion with the celestial is as well highlighted. There are also approaches to the register of poetic motifs: the motif of the valley, the herds, the fountain, the waters, the crying and the couple. In both spaces the verb "a stay" appears together with the presence of the man.

Other works, which can be compared as they have at their centre the motif of the poplar, are: *Down Where the Lonely Poplars Grow* of Mihai Eminescu and the Shevchenko's poems, *The Poplar* and *The Drowned*. Here, it is depicted the romantic dimension of the communion between the sadness that engulfs the universe of interiority and its mirroring in the plane of the exteriorization, by highlighting a pressing atmosphere that leaves the impression of a fundamental despair.

From the perspective of escaping from the limits of the present into another world, many similarities can be undertaken between the Eminescu's elegy *I Have One More Longing* and the poem *Last Will* from Shevchenko's lyrical creation: both were published in December, containing a close connection with nature, both poets want to be buried in the midst of nature, capitalizes on common romantic motifs (the motif of the dream as a reconciliation with death, the motif of the sea, the motif of desire, etc.), the whole nature is personified, it is present the motif for heaven, remembrance, together with the adjective *holy*.

The two romantic entities imagine nature according to their inner experiences. The entire landscape framework represents a binder between the values of the popular literature and the existential interrogations of the poetic consciousness.

In the subchapter *The Polyphony of Poetic Avatars*, the poetic voices of the two exponents of Romanticism, Mihai Eminescu and Taras Shevchenko, reflect the concern to include in their lyrical creation, and not only, as many elements of the history of the evolution of their own nations and the stages of their own spiritual becoming designed in a multitude of experiences that outline the being.

A first problem dealt with is that of observing the damned condition of the creator positioned in a hostile society that opposes him carrying out his existential projects. This perspective is analysed at the

level of poetry: Eminescu - *Epigones, Letter II, To My Critics, In Vain In The School's Dust, The Iamb*, etc.; Shevchenko – *Thoughts Of Mine, Thoughts, Haidamacs, Captives, Perebendea, Nun Mariana* etc.

Another polyphonic perspective, analysed in this subchapter, refers to the representation of the solitude. At Eminescu, it creates the prerequisites of a strong reflective load, while at Shevchenko, it emphasizes the erosion of being. In both cases, the solitude brings to the surface the tumult of the interior life, but it is perceived differently by the two romantics. At the Romanian writer, it emphasizes a certain philosophical perspective, creating the premises of the refuge in reverie, while in the Ukrainian literary universe, the solitude is imposed by the poet's status of an orphan, but also by exile, however both writers infer the a state of anguish. The reason for the solitude of Shevchenko - in *The Blind, The Haidamacs, The Crazy Woman* - leads to alienation, while at Eminescu, the solitude is sought in order to ensure a conducive framework to take refuge in a world where the possibility of fulfilment arises.

The way the problem of time is tackled represents another dimension of polyphonic. This issue can be viewed from at least three perspectives. The first perspective relates to the way of seeing the past, in which are found numerous patterns, from patriotism to the sacrifice for the achievement of a grand ideal. This vision over anteriority is common to both poets. The second perspective speaks about the association of the present with a degrading, stigmatizing world, in disagreement with the creator's ideal, and the third one acquires as well several shapes. It is a sign of the achievement of the ideal, but this experience is pushed into the space of illusion and of the awareness that the future cannot be a source of change and solutions. Eminescu - *Memento Mori, Epigones, Letter I*, Shevchenko -in *To Kotlearevski's Eternal Memory, Haidamacs*. The Ukrainian poet speaks of a return to the past, favoured by the image of nature. This return is able to reduce the intensity of the inner anxiety. In Eminescu, time is the cause of the degradation of the space (*Letter I*), the degradation of the terrestrial area (*Epigones, Letter III*) and the degradation of the individual (*As Years Passed*). All these points of view highlight the fickle of the human being.

Another dimension of polyphonic is the image of the alien, which in Shevchenko dominates the entire space of the poetic imagination and derives from the Taras's experience, who lived exiled in the Caucasus for many years and from the author's well-known opinion that the political power from the country made simple people feel like strangers in their own homeland- *Prebendea, Katerina* etc. In the case of Eminescu, the foreign countries are associated, rather with a sense of longing and nostalgia towards the native places.

The sixth polyphony is represented by the religious perspective of the human experience that is found in both poets. At Eminescu, the perspective appears in the form of the prayer, and at Shevchenko, in the poem *Maria*. Common motif encountered: prayer, holy mother, hope, ageing, mercy, obedience. The poems against dogma and the church are: *The Heretic, Caucasus* and *The Kings* - Shevchenko, at Eminescu - *So Young*, where the religious dimension is reached by involving the idea of metamorphosis.

Both Eminescu's and Shevchenko's poetry promotes the register of a messianic lyrical whose path was drawn by the forefathers.

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