



**CĂUTARE INTELIGENTĂ:
MIHAI EMINESCU
ÎN TRADUCERI
ȘI CERCETARE**

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Galdi, L. (1948). Petőfi and Eminescu. In: *The American Slavic and East European Review*, 1948, vol. 7, nr. 2, pp.171-179

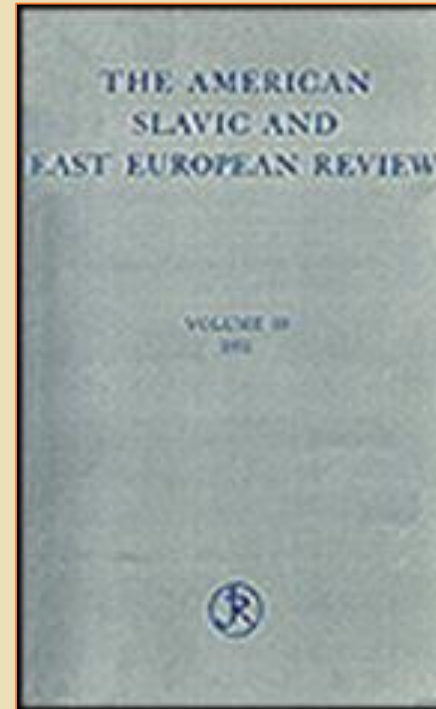
<https://doi.org/10.2307/2492193>

Discuția asupra caracteristicilor paralele ale lui Petőfi și Eminescu nu este nouă în istoria comparată a literaturilor est-europene, dar cei care au investigat problema nu au reușit să înțeleagă particularitățile comune ale acestor doi mari poeți și gânditori. Analizele lor erau nevoite să eșueze, deoarece comparau detalii poetice mai mult sau mai puțin izolate și asemănări sau contraste pur literare; pe scurt, ele s-au limitat la considerente estetice. Nimeni nu a încercat să prezinte întreaga personalitate, întreaga atitudine umană, a celor doi scriitori eminenți, deși cele mai importante aspecte ale activităților lor literare și politice nu pot fi înțelese decât printr-o cunoaștere temeinică a reacțiilor lor intelectuale și emoționale. Scopul acestui studiu este nu numai de a umple acest gol, ci și de a atrage atenția cititorilor străini asupra fenomenelor paralele ale vieții culturale din Europa de Mijloc și Est.



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PETŐFI AND EMINESCU

LÁSZLÓ GÁLDI

Discussion of the parallel characteristics of Petőfi and Eminescu is not new in the comparative history of East European literatures, but those who have investigated the problem failed to grasp the common Danubian peculiarities of these two great poets and thinkers. Their analyses were bound to fail, because they compared more or less isolated poetic details and purely literary resemblances or contrasts; in brief, they were limited to aesthetic considerations. Nobody has tried to present the whole personality, the whole human attitude, of the two eminent writers, although the most important aspects of their literary and political activities can be understood only by a thorough knowledge of their intellectual and emotional reactions. The aim of this study is, not only to fill this gap, but also to attract the attention of foreign readers to the parallel phenomena of Middle and East European cultural life.

In the year 1849, when Petőfi, the realization of poet and prophet dreamed of by Puškin and Victor Hugo, became a legendary hero on a Transylvanian battlefield near Segesvár (Sighisoara), a woman of Ukrainian origin, Raluca, wife of a poor country gentleman in northern Moldavia, carried the little Eminovici in her womb. Two thirty-year life spans—the one immediately preceding, the other following the middle of the nineteenth century—mark the careers of both poets. The axis of the two lives is undoubtedly the great social and political revolution of 1848, but those events which represented for Petőfi at once a painful disappointment and a glorious accomplishment were for the young Eminescu, who identified himself morally with the Rumanian nationality of Transylvania, only the bitter remembrance of a missed occasion. Nevertheless, it is certain that both poets traversed the most effervescent decades of their nations with the same spiritual weapons and with the same hope in the future: coming from the unfathomable depths of the Danubian popular masses, Petrovics (the future Petőfi) and Eminovici (the future Eminescu) contributed equally with the flaming of their Slavic temperament, with their enthusiasm and melancholic anguish, to the transformation of two ambitious ethnical collectivities from people into a nation. In the period when they reached—despite the vulgarity of their backward milieu—the heights of European culture, each, having a higher ambition, renounced the temptations of cosmopolitan poetry in order to write classical works in popular style, with the means of expression of the people, and for the people.

Tappe, E. D. (1948). The Centenary of Mihai Eminescu. In: *American Slavic and East European Review*. 1955, vol. 10(1), pp. 50- 55. DOI: <https://doi.org/10.2307/2491746>
Publicat de: Asociația pentru Studii Slave, Est-Europene și Eurasiatice



Numele celui mai faimos poet al României, Mihai Eminescu, este puțin cunoscut tuturor în lume, îndeosebi din lumea vorbitoare de limbă engleză.

Cu ocazia centenarului nașterii lui Mihai Eminescu, se propune un omagiu autorului englez Tappe, E. D. adus memoriei poetului român.

Descrierea editorului

Asociația pentru Studii Slave, Est-Europene și Eurasiatice (ASEEES), o societate nonprofit, non-politică, academică, este cea mai importantă organizație privată din lume dedicată progresului cunoștințelor despre Asia Centrală, Caucaz, Rusia și Europa Centrală în context regional și global.



THE CENTENARY OF MIHAI EMINESCU¹

E. D. TAPPE

THE VERY NAME of Rumania's most famous poet, Mihai Eminescu, is unknown to all but a very few in the English-speaking world. Here then, on the occasion of the centenary of his birth, is an Englishman's tribute to his memory.

Eminescu was born in northern Moldavia in January, 1850, when the exiles of the 1848 revolution were beginning to return. The previous decade had seen the rapid spread of Western ideas among the boyar class of the Principalities, starting with the return from France of the "bonjourists" (a number of young boyars who had been sent to Paris for their education), and culminating in the revolutionary movement of 1848. Though the revolution was suppressed and Russia occupied the Principalities, the exiles returning to Moldavia at the end of 1849 carried on their literary activities, which were bound up with the idea of Rumanian nationalism and unity. In 1852 Vasile Alecsandri, who in the forties had collected a large number of Rumanian folk-ballads, published the first volume of this collection; a second volume followed in 1853. It was in 1852 also that Alecsandri published the first collection of his original poems written after his study of Rumanian popular poetry. Alecsandri, "that king of poetry, eternally young and happy," as Eminescu was later to call him, may almost be said to have created single-handed modern Rumanian poetry, though his best work only began to appear when Eminescu had himself published his first poems.

Eminescu's father, Gheorghe Eminovici (Mihai did not Rumanize his surname until 1866), had come to Moldavia from Bucovina as bailiff of an estate. For his schooling Mihai was sent to Cernăuți, the capital of Bucovina, which was at that time part of the Hapsburg empire. The five years of his school life were followed by an obscure period during which he was sometimes at home, sometimes at Cernăuți, sometimes tramping about. In 1867 he became prompter to a troupe of actors. It was about this time, no doubt, that Caragiale first met him, a meeting which is so delightfully recorded in Caragiale's essay, "To Nirvana." He was introduced by a theatrical manager, who had found young Eminescu at a hotel in Giurgiu (where he was working in the stables) lying in the hay and reading Schiller aloud. Caragiale was very curious to meet Eminescu. "I don't know why," he writes, "but I imagined the young adventurer to be an extraordinary person, a hero, a future great man. . . . The young man arrived. He was a delight! A classic face framed in long

¹Dr. Tappe's article was written and accepted for publication in 1950.—Ed.

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Search results

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Save this search Export search results

Articles
147

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'Eminescu is everywhere:' charting the memorial spatialization of a national icon >

Mihai S. Rusu

Southeast European and Black Sea Studies

Article | Published Online: 07 Aug 2023 | Views: 157

Rusu, Mihai S. „Eminescu is everywhere”: charting the memorial spatialization of a national icon. („Eminescu este peste tot”: trasând spațializarea memorială a unei icoane naționale). In: *Southeast European and Black Sea Studies*. 2023, vol. 23, nr. 3, pp. 679 – 695.

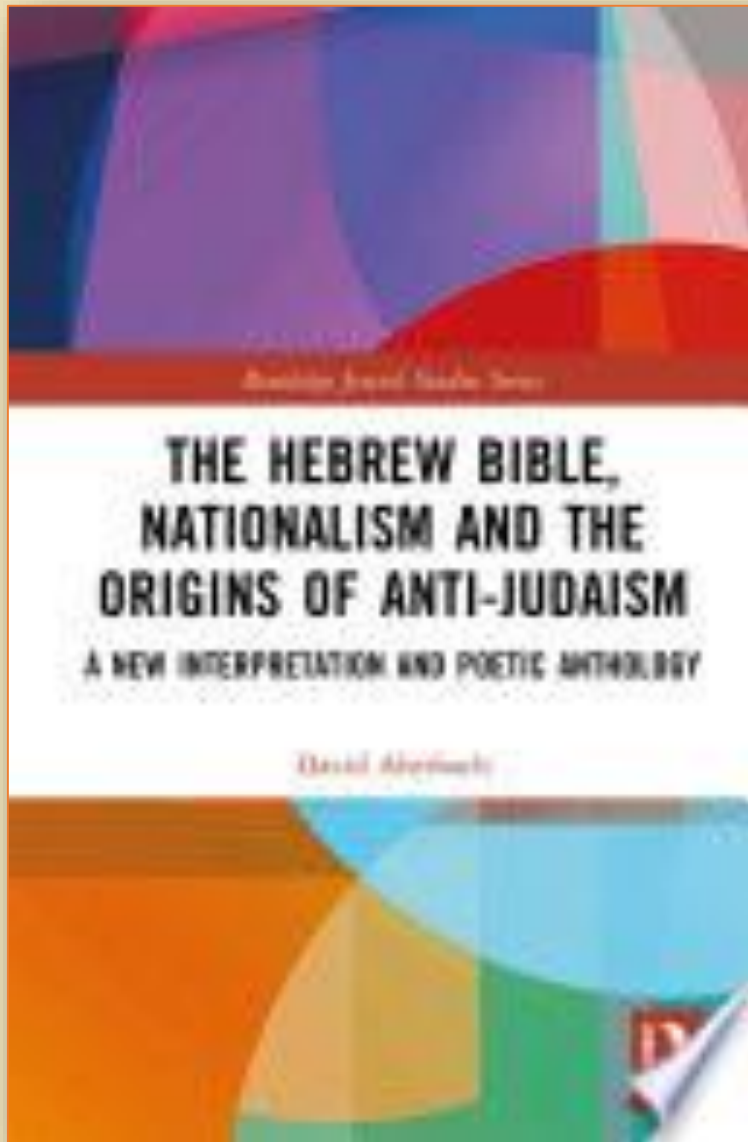
<https://doi.org/10.1080/14683857.2023.2243697>



Mihai Eminescu se află în centrul panteonului de eroi culturali din România. La scurt timp după moartea sa în 1889, Eminescu a fost canonizat drept „poetul național”. Bazându-se pe mai multe ramuri de studii, acest articol examinează politica spațială a cultului memorial al lui Eminescu în România. În special, integrând patru seturi complete de date de artefacte comemorative dedicate poetului național al României (monumente publice, nume de străzi, nomenclatură școlară și toponimia centrelor culturale), acest studiu trasează spațializarea regională a posterității memoriale a lui Eminescu.

Luând în considerare diferențele spațiale care stau la baza acestei geografii a memoriei publice, lucrarea evidențiază doi factori principali: prezența biotematică a lui Eminescu, adică comemorarea călătoriilor sale pe teritoriul actual al României și politica de însușire spațială, care a presupus comemorarea lui Eminescu în provinciile încorporate în Regatul Român după Primul Război Mondial (de exemplu, Transilvania) ca mijloc simbolic de românizare a peisajului.

Aberbach, David. *The Hebrew Bible, Nationalism and the Origins of Anti-Judaism: A New Interpretation and Poetic Anthology*. Taylor & Francis, 2022, 338 p.



În încercările de a unifica popoarele divizate pe baza unui trecut comun, atât istoric, cât și mitic, această carte luminează aspecte ale naționalismului cultural comune încă din Evul Mediu.

Ca o lucrare editată, Biblia include texte care descriu în mare parte epoci istorice îndepărtate, care se extind pe mai multe secole.

Această carte este destinată cititorului de rând, dar reprezintă și o contribuție importantă la studiul abordărilor Bibliei, naționalismului și istoriei de mai mulți autori, inclusiv și de Mihai Eminescu.

Стр. 123 ▾



Eliashib 104 note 32

Elijah 50, 59 note 16, 106 note 60, 150, 217, 225, 228 note 29, 238, 264, 265, 2

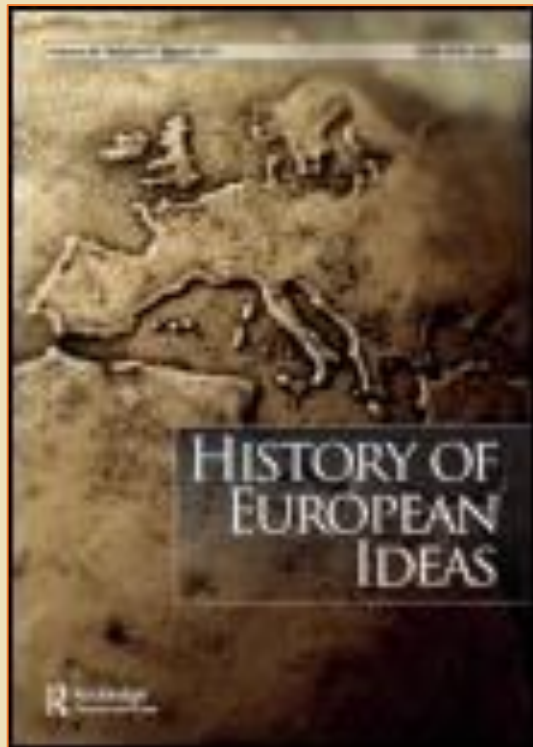
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Eminescu, Mihai 76, 151, 153, 209, 215, 262

Emmet, Robert 187

Zancu, Liliana. Burns, Eminescu, and Whitman: Romantic nationalism or xenophobia? In: *History of European Ideas*. 1993, vol. 16, nr. 1-3, pp. 351-357
[https://doi.org/10.1016/S0191-6599\(05\)80140-8](https://doi.org/10.1016/S0191-6599(05)80140-8)

Shafir, Michael. From Eminescu to Goga via Corneliu Vadim Tudor: A new round of antisemitism in Romanian cultural life. In: *Soviet Jewish Affairs*. 1984, vol. 14, nr. 3, pp. 3-14.
<https://doi.org/10.1080/13501678408577463>



History of European Ideas, Vol. 16, No. 1-3, pp. 351-357, 1993
Printed in Great Britain 0191-6599/93 \$6.00 + 0.00
Pergamon Press Ltd

BURNS, EMINESCU, AND WHITMAN: ROMANTIC NATIONALISM OR XENOPHOBIA?

LILIANA ZANCU*

What mankind have long possessed they have often examined and compared; and if they persist to value the possession, it is because frequent comparison have confirmed opinion in its favour.

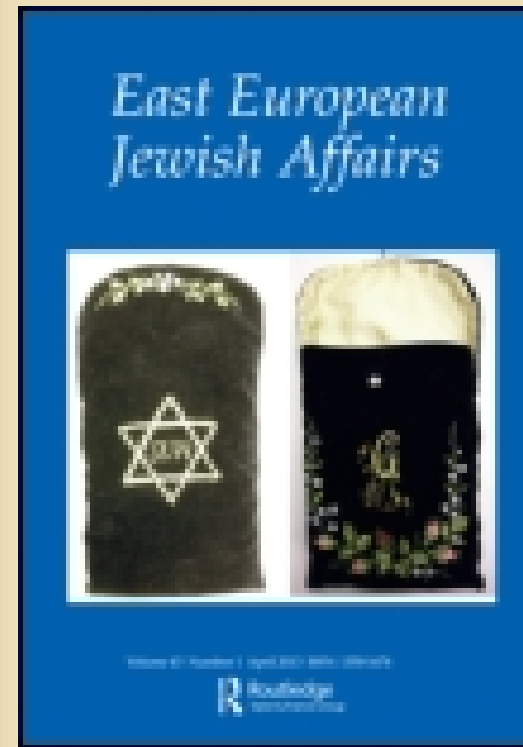
Samuel Johnson, 'Preface to Shakespeare'

Some of our most beloved patriotic poetry dates from the romantic era. As Hans Kohn wrote, 'Romanticism as an esthetic revolution was... a resort to imagination which produced a poetry richer in emotional depth and more potent in magic evocation than eighteenth century poetry had been...'. To the optimistic idealisation of the future 'the romantics opposed a similar idealization of the National past' (Kohn 34). Thus, English romanticism was filled with 'practical wisdom' and 'respect for individual liberty and constitutional rights'; German romanticism saw the nation-state or 'folk-state' as an 'organic personality, God's creation', like man himself, 'only infinitely greater and more powerful, the fountainhead of all individual life' (35). To this day, romantic poets from many countries enchant us not only with works expressing their love of nature and the historical past, but also with their equally profound devotion to their own peoples and nations, and to humanity at large.

Poems such as Shelley's 'Song to the Men of England', for instance, embody 'a wholesome national patriotism', as Carlton J.H. Hayes phrased it. Such poems 'do not incite to war or militarism or intolerance but to communication and hope for understanding among individuals from different backgrounds'. Such poems have passed the test of time without producing the 'evil fruitage' of 'rampant blatant nationalism' to quote Hayes again. Such poems enjoy a very wide audience because, beside expressing patriotic feelings in finely crafted lines, they also embody a generous spirit that breaks boundaries; furthermore, because, beside showing compassion for individual peoples and lands, they reveal a love that embraces peoples and races all over the world (Hayes 246).

Numerous poems illustrate this thesis. Quoting 'London', a poem by another English romantic, William Blake, we can safely assert that the poem continues to appeal to the modern reader because it depicts with utmost sincerity the intense struggle going on in the poet's heart: a struggle between the poet's feelings of affection for the great capital he knew so well and his contempt for those who ruled the people in the city. Instead of focusing exclusively upon London's picturesque sites, therefore, instead of praising the city, in his poem Blake moves the reader with his fiery condemnation:

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SOVIET JEWISH AFFAIRS, vol. 14, no. 3, 1984

From Eminescu to Goga via Corneliu Vadim Tudor: A New Round of Anti-semitism in Romanian Cultural Life

by Michael Shafir

This article is a sequel to the author's 'The men of the Archangel revisited: Anti-semitic formations among Communist Romania's intellectuals', which appeared in *Studies in Comparative Communism*, vol. 16, no. 3, 1983, 223-43. It should be made clear that it is not the author's intention to ascribe antisemitic attitudes to Romanian society or the Romanian intellectual community at large; he is, in fact, preparing a survey of philosemitic attitudes in post-war Romanian literature. The Romanian President, Nicolae Ceaușescu, has seen the necessity to speak out on more than one occasion against antisemitism in Romanian public life. In a meeting in August 1984 with World Jewish Congress President Edgar Bronfman, he gave an assurance that the public expression of antisemitic statements was an isolated phenomenon which would not recur and was in opposition to Romania's policies and ideology—Ed.

Towards the end of 1983, the Romanian publishing house 'Albatros' issued a new volume of verse by Corneliu Vadim Tudor, a relatively young (born 1949) writer belonging to the 'Ceaușescu generation' and a prominent contributor to the Bucharest weekly *Săptămîna*, edited by Eugen Barbu. Barbu, who happens to be the illegitimate son of a writer identified with the Iron Guard,¹ is the author of the first post-war Romanian novel with clearly antisemitic undertones.² He is openly acknowledged by Tudor to have been his personal mentor, one from whom he has 'learned the essential, which is more than the whole'.³ Entitled *Saturnalia*, Tudor's tome (his sixth) was hailed in March 1984 by an official Romanian publication intended for emigré circles as signalling the writer's 'full maturation'. Following in the footsteps of Romania's national poet, Mihai Eminescu (1850-1889), the publication stated, Tudor was 'a passionate ad-

Dimitriu, Rodica. Translators' prefaces as documentary sources for translation studies. In: *Perspectives. Studies in Translation Theory and Practice*. 2009, vol. 17, nr. 3, pp. 93 – 206. <https://www.tandfonline.com/doi/full/10.1080/09076760903255304>



Taylor & Francis Online PDF Page 1 / 14

Perspectives: Studies in Translatology
Vol. 17, No. 3, September 2009, 193–206

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Translators' prefaces as documentary sources for translation studies

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(Received 17 July 2008; final version received 27 April 2009)

This article pleads for the idea that translators' prefaces could be used in a more profitable manner as documentary sources for research and training in translation studies. Its purpose is twofold. First, it aims to suggest, from a functionalist perspective, a classification of functions that translators' prefaces may fulfil in the receiving cultures. This classification works as a more systematic framework in

► List of Issues ► Volume 17, Issue 3 ► Translators' prefaces as documentary sou ...

Full Article Figures & data References Citations Metrics Repr

authentic' translations of the English Bard in the Romanian culture. He was also urged by the Romanian novelist Liviu Rebreanu, then a director of the National Theatre in Bucharest, to start this enterprise, which he calls 'his struggle with Shakespeare'. (1940, p. viii).

Jean Louis Courriol (1987, p. 10) speaks of Eminescu's 'monstrous absence' in the French culture, to which the Romanian poet was very little known, and only through short biographical entries, lost in dictionaries.

Sometimes translators justify not only their selections, but also their omissions from the authors' works. Courriol (1987, p. 13) formulates his defence against potential accusations of not having translated some of Eminescu's most famous poems by invoking: (a) the impossibility of their translation (e.g. Eminescu's 'Gloss'); (b) his high respect for the source text (e.g. 'Gloss' and 'The Letters'). Needless to say, such arguments are not always convincing in the translation debate.

1.2.

Related

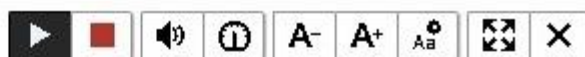
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TRANSLATE



Jean Louis Courriol (Citat 1987 , p. 10) vorbește despre „absența monstruoasă” a lui Eminescu în cultura franceză, de care poetul român era foarte puțin cunoscut, și doar prin scurte intrări biografice, pierdute în dicționare.

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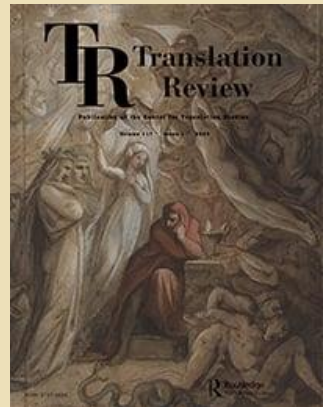
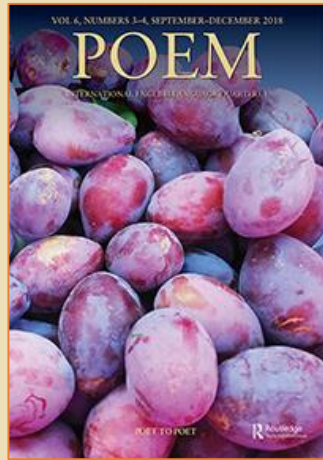
Ode: in Ancient Metre. Ioana Ieronim & Mihai Eminescu. In: *Poem, International English Language Quarterly*. 2013, vol. 1, nr. 1, pp. 19-20.
<https://doi.org/10.1080/20519842.2013.11415314>

Ioana Ieronim este membră a Uniunii Scriitorilor și a PEN Club România. Opera sa este cunoscută peste hotare datorită traducerilor apărute în diverse antologii, în limbi de circulație internațională. Versuri semnate de Ioana Ieronim au fost publicate, alături de versuri aparținând altor poeți români, într-un număr special al cunoscutei reviste britanice *Poem*, dedicat în întregime poeziei românești și lansat de Institutul Cultural Român din Londra.

Marino, Adrian. Romanian Poetry in English Translation. 1990, vol. 32-33, nr 1, p. 27.
<https://doi.org/10.1080/07374836.1990.10523497>

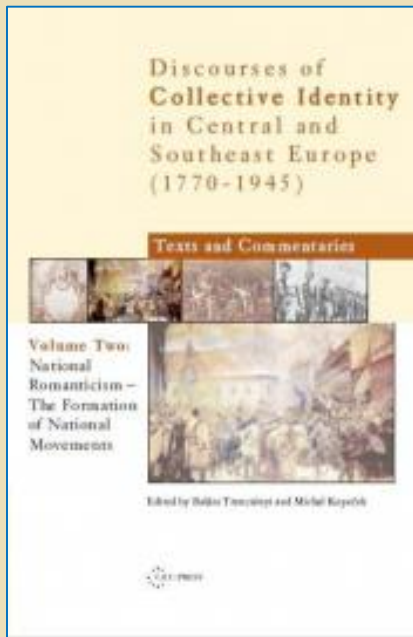
Adrian Marino - un eseist, critic, istoric și teoretician literar român, laureat al premiului Herder.

Close, Elizabeth. From the Familiar to The Unfamiliar: Arumanian Contribution to European Fantasy. „Sărmanul Dionis” by Mihai Eminescu. In: *Journal of Language, Literature and Culture*. 1985, vol. 63, nr. 1, pp. 43-52. <https://doi.org/10.1179/aulla.1985.004>



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The screenshot displays the Research4Life website interface. At the top left is the Research4Life logo. A search bar at the top center contains the text "EMINESCU". On the left side, there are two filter sections: "Subject Terms" and "Language". The "Subject Terms" section includes a search box labeled "Subject Terms Filter" and a list of categories with checkboxes and counts: "sciences (general)" (17), "philosophy" (14), "poetry" (35), "romanian literature" (31), "literary texts" (23), "literature" (22), and "social sciences" (20). The "Language" section includes a search box labeled "Language Filter" and a list of languages with checkboxes and counts: "English" (168), "Romanian" (69), "Deutsch" (28), and "Français" (23). A red arrow points to the "Language Filter" search box. The main content area on the right shows a list of search results. Each result includes a document icon, a title, author information, publication details, a "Quick Look" button, and a "Full Text Online" button. The first result is titled "MIHAI EMINESCU ÎN ITALIA. EMINESCU ȘI CULTURA ITALIANĂ" by Volontir-Sevciuc, Eudochia, published in "Studii de știință și cultură, 2020, Volume XVI, Issue 1", with 8 pages. The second result is titled "'Eminescu is everywhere:' charting the memorial spatialization of a national icon" by Rusu, Mihai S., published in "Journal of southeast European and Black Sea studies, 08/2023". The third result is titled "LINGUISTIC CONCERNS OF MIHAI EMINESCU" by Bitoleanu, Iulian, published in "Social Sciences and Education Research Review, 120018, Volume 5, Issue 2".

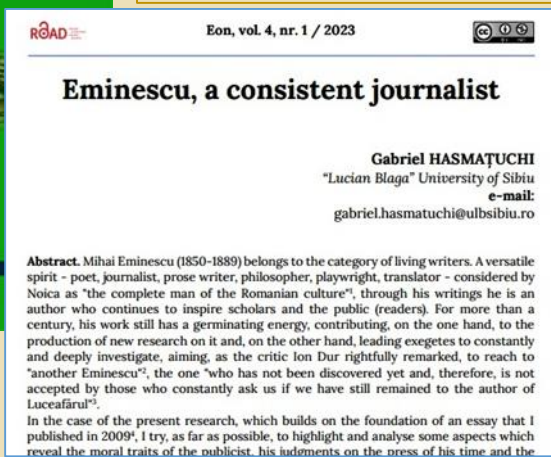


Balázs Trencsényi et Michal Kopeček. Discourses of Collective Identity in Central and Southeast Europe 1770-1945. Vol. II. CEU Press. 2007.513 p. ISBN 978-963-7326-60-8

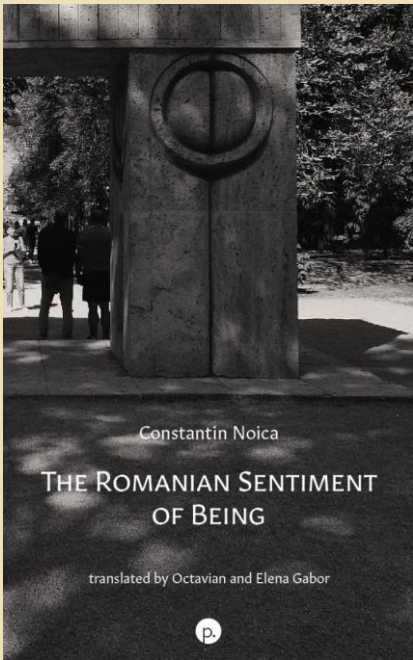
Acesta este al doilea din seria de patru volume, care prezintă cele mai importante texte ce au declanșat și au modelat procesele de construire a națiunii în numeroasele țări din Europa Centrală și de Sud-Est.

67 de texte, inclusiv imnuri, manifeste, articole sau extrase din studii exemplifică relația dintre romantism și mișcările naționale în spațiul cultural, de la Polonia până la Imperiul Otoman. Fiecare text este însoțit de o prezentare a autorului, și de o analiză a contextului în care s-a editat lucrarea respectivă. În capitolul II *Spirit of the Nation: Customs, Language, Religion* găsim studiu *Eminescu, M. Political articles*. Traduction de Mária Kovács, unde sunt abordate viziunile politice ale poetului.

Hasmațuchi, Gabriel. [Eminescu, a consistent journalist](#). In: *Eon*. 2023, vol. 4, nr. 1, pp. 119 - 126



În cazul cercetării de față, care se bazează pe un eseu publicat în 2009, se evidențiază câteva aspecte ce relevă trăsăturile morale ale Eminescu-publicist, viziunile sale asupra presei contemporane, etc.



Noica, Constantin. [The Romanian Sentiment of Being](#) = Sentimentul românesc al ființei. Translation by Octavian Gabor, Elena Gabor. 2022. 238 p. ISBN-13: 978-1-68571-038-5. DOI: 10.21983/P3.0355.1.00

Sentimentul românesc al ființei, publicat pentru prima dată în limba română în 1978, este o lucrare filosofică, care invită cititorii să mediteze asupra temei fundamentale a ființei și asupra modului în care aceasta este exprimată într-o cultură în timp. Autorul analizează și una dintre cele mai cunoscute poezii în limba română, „Luceafărul” a lui Mihai Eminescu (pp. 107-122), iar cititorii o vor găsi traducerea în limba engleză a poemului în Anexă.

„Încurajez cititorii să citească și alte traduceri ale aceleiași poezii (pe unele le-am menționat în capitolul 4, unde Noica discută „Steaua serii”), astfel încât să aibă o viziune mai completă asupra poeziei. Frumusețea sa deplină provine dintr-o combinație perfectă de melodie, alegere de cuvinte și filozofie. Dacă această traducere încurajează oamenii să-l citească pe Eminescu în original, îmi consider misiunea îndeplinită.”

C. Noica

“The Evening Star” and the Model of Being.

Two creations, Eminescu’s “The Evening Star” and a folktale, “Ageless Youth,” could illustrate the ontological model drawn above, stemming from the Romanian sentiment of being. As we will see, these two creations exhibit more than an illustration of the model; they also deepen and accentuate it. In “The Evening Star,” one can glimpse its meanings through unfulfillment; in the folktale, through fulfillment.

Truly speaking, Eminescu began his work from a folktale as well. It may be that, unlike any other form of artistic creation, a folktale has an ontological meaning in itself. It represents an artistically organized attempt to describe being, which is invoked at various levels of reality and non-reality. The narrative, the drama, or the lyric do not usually search for access to be-

THE EVENING STAR / LUCEAFĂRUL

It was upon a time in truth,
As if it never happened,
From mighty parents came a youth,
A most beautiful maiden.

She was a single lamb, no taints,
Her beauty above all masters,
Just like the Virgin among saints,
The moon among the asters.

And from the shade of mighty vaults,
She steps toward the window
So with the star she has a waltz...
His expectation does grow.

She watched him far, how on the sea,
He rises, always shines forth,
On moving path, black boats are free,
He leads them pointing their north.

She sees him now, morrow again,
And thus desire is formed;
And, week by week, he also deigns
To watch her: to her he’s warmed.

And on her elbows, as she dreams,
She places her sweet temples,
With longing for him her heart beams,
Her soul inside her trembles.

And how alive he takes more light
Night by night, without fears,
Toward the shadow of the site
Where she to him appears.

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Sistem de cautare - [CARTII]

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Editor: **Sean, Cotter**

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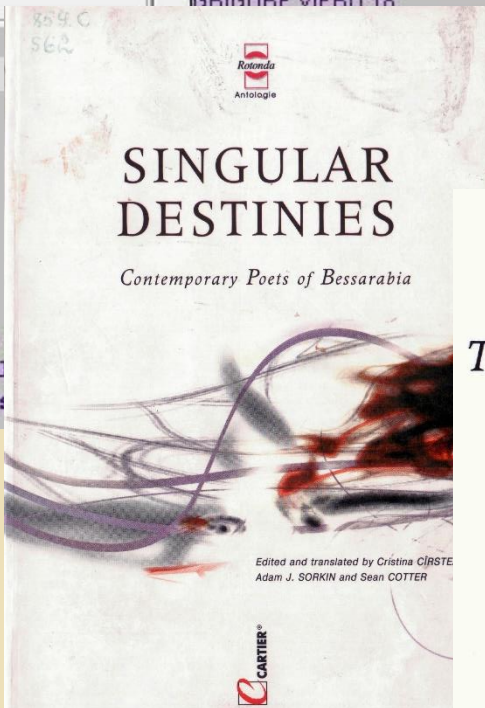
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NICOLAE DABIJA

The Photographer of Lighting

I photograph lighting
splitting the darkness,
the heavens
or fir trees;
on the high hills,
on the slender apartment buildings,
under solitary old trees
I entice its flash;
a dangerous profession,
nearly as dangerous
as life itself –

Sistem de cautare - [SERIALE]

Eisierul Prima inregistrare Inregistrare precedenta Urmatoarea inregistrare Ultima inregistrare

Titlu: **Revue Roumaine**

Mentiune de responsabilitate: **Le groupe de presse pour l'etranger "România"**

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	An.59, nr.4-6(4)	2004	Formes idéales ce
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	An.58, nr.408-4	2003	► Eminescu 24
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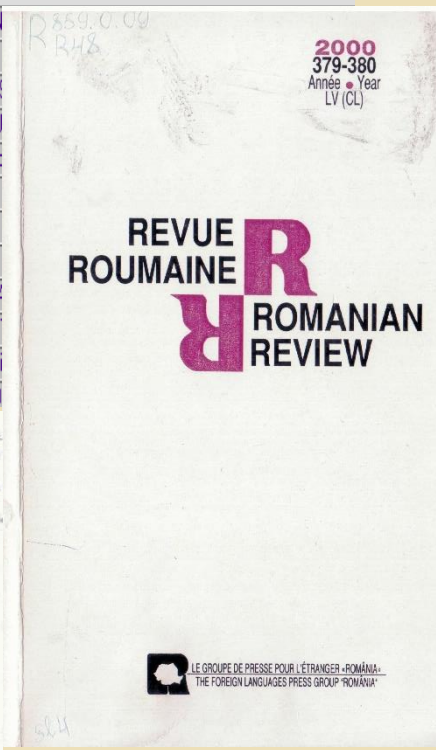
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Data publicarii: **1992-1999,**

Eminescu

When I reflect on
how much
he loved
our springs
and forests,
our songs of yearning
that were to know him well
I come to believe
that great poets
choose
the people
in the midst of which
they
are born.



Opera lui Mihai Eminescu tradusă în limba engleză

Speech and Context

International Journal of Linguistics, Semiotics and Literary Science

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TRADUCERI ÎN ENGLEZĂ DIN MIHAI EMINESCU ȘI GRIGORE VIERU

Luiza ȘOȘU,
lector universitar,
Universitatea de Stat „Alec Russo”, Bălți, Republica Moldova

Abstract
Some translations of Mihai Eminescu and Grigore Vieru's poems are presented below.

Rezumat
Propunem mai jos variante de traducere a operelor lui Mihai Eminescu și Grigore Vieru.

Under the aegis of the “absolute language” as Eugenio Coseriu defined poetry, our cultural life has integrated at last both sides of the river Prut into one realm – Roumanian spirit.

It was the large commemoration (in Roumania as well as in Moldova) of our two great poets Mihai Eminescu - 160 years from his birth and Grigore Vieru - one year from his tragic death last year that contributed to the spiritual unification of the nation - an event that prophetically had been heralded in their poesy.

But it divined, too, some other vexatious problems besetting our society - debasing of mother tongue, uncontrolled desinhibition of language, total disregard for the spoken and written word. All these cause critical disbalance in our souls. G.Vieru expressed it in one of his poems as a cri de coeur to the Creator: “Why m a n bestowed with voice from Thee / And not a flower or a tree?” M. Eminescu's vehement quest for a true word is reflected in his “Second Letter”, as well as in many a poem. This being my predilection, it prompted the translation of the poems below as a humble homage to our beloved poets.

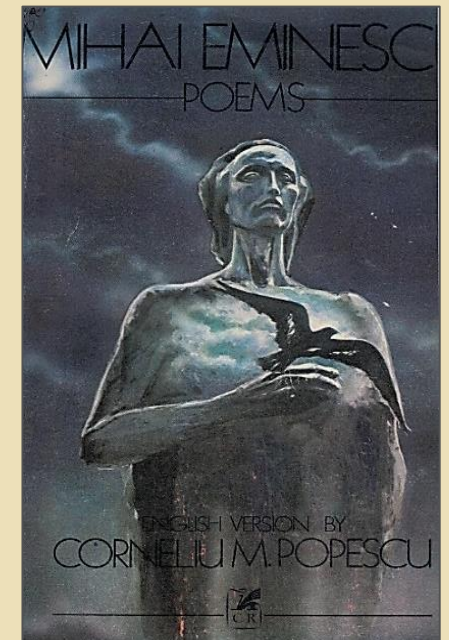
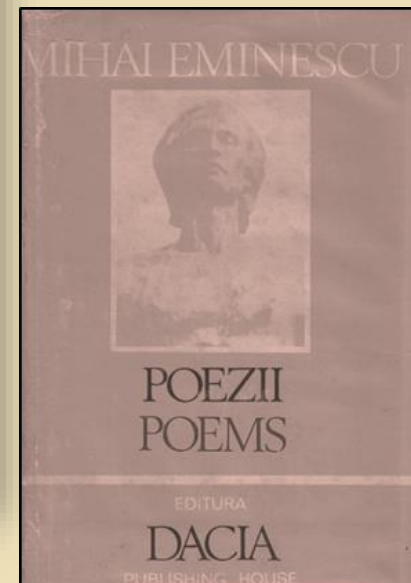
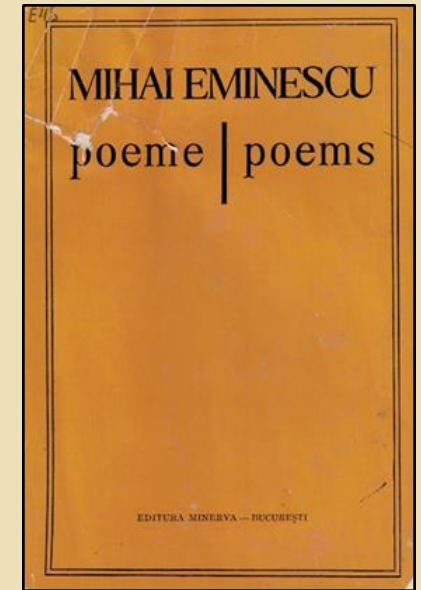
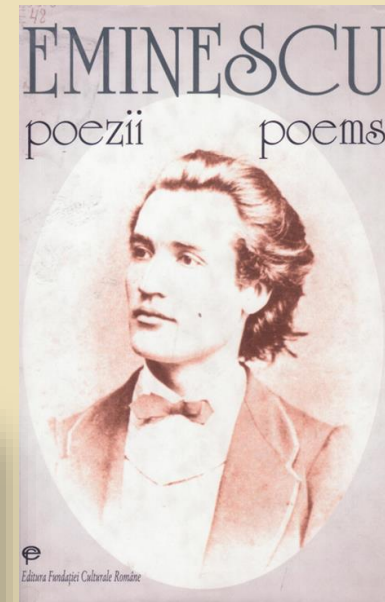
Mihai Eminescu

SE BATE MIEZUL NOPTII...

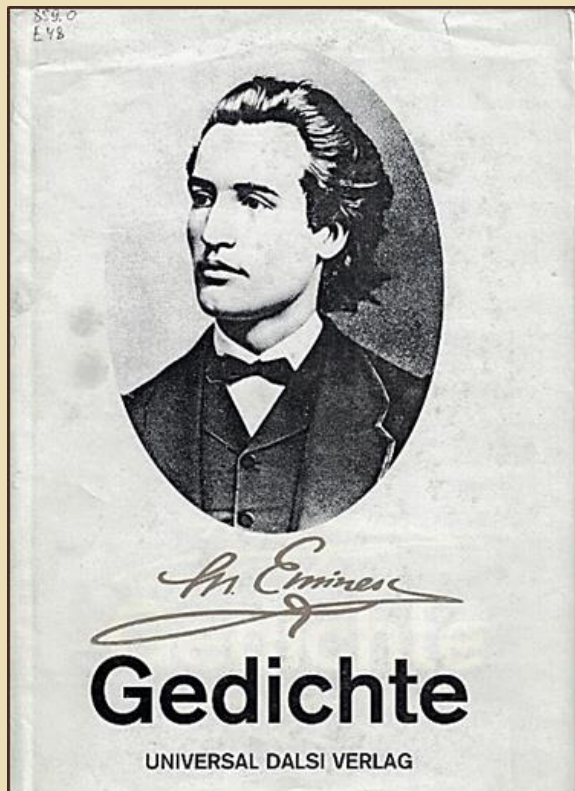
Se bate miezul nopții în clopotul de-aramă,
Și somnul, vameș vieții, nu vrea să-mi iei
vamă.
Pe căi bătute-adeșea vrea mintea să mă
poarte,
S-asămăn între-olaltă viață și cu moarte;
Ci cumpăna gândirii-mi și azi nu se mai
schimbă,

THE CHIME OF MIDNIGHT BELLS...

The chime of midnight bells my soul in
vigilance does keep,
As Morpheus at life's boundary would
banish me from sleep.
The trodden path my mind takes one thing
for me to fathom -
If I could life and death discern and mingle
them together.



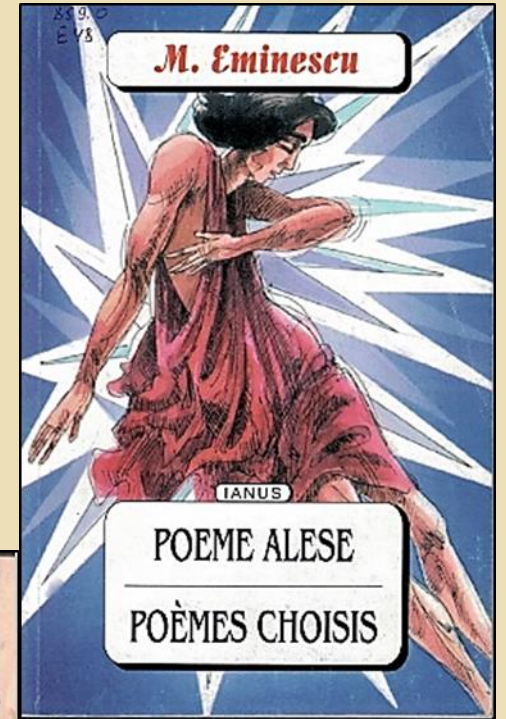
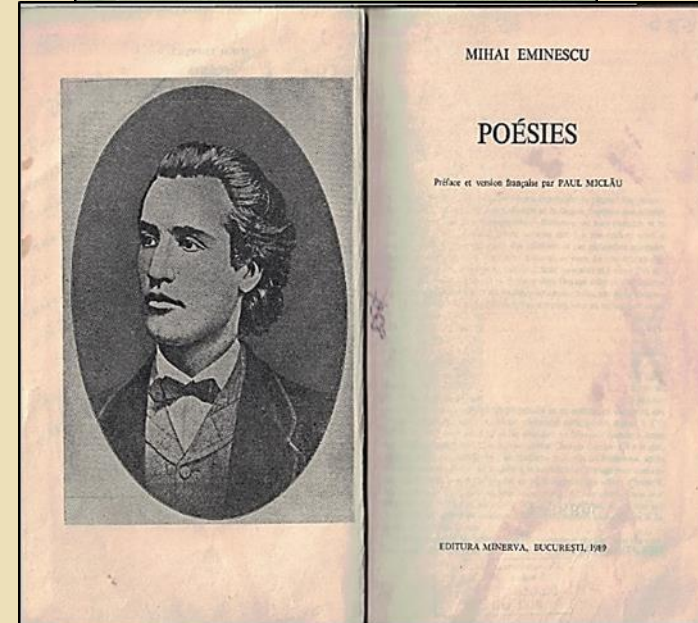
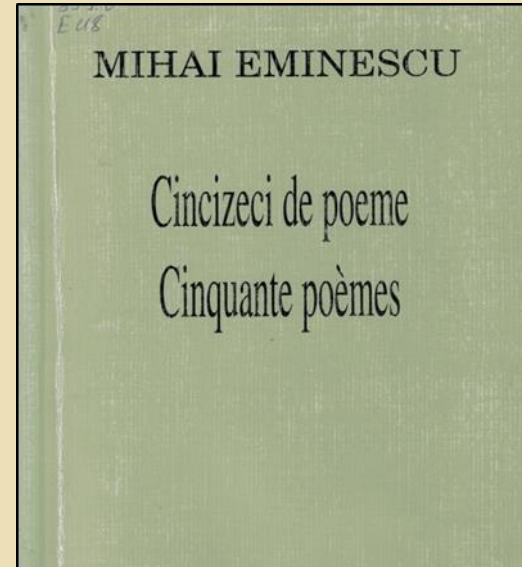
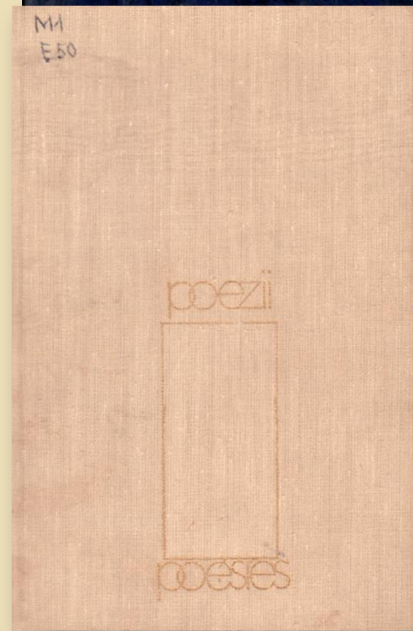
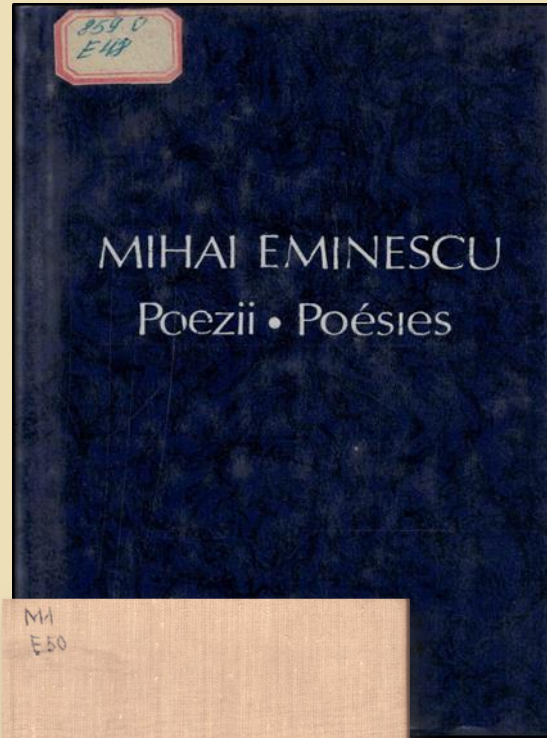
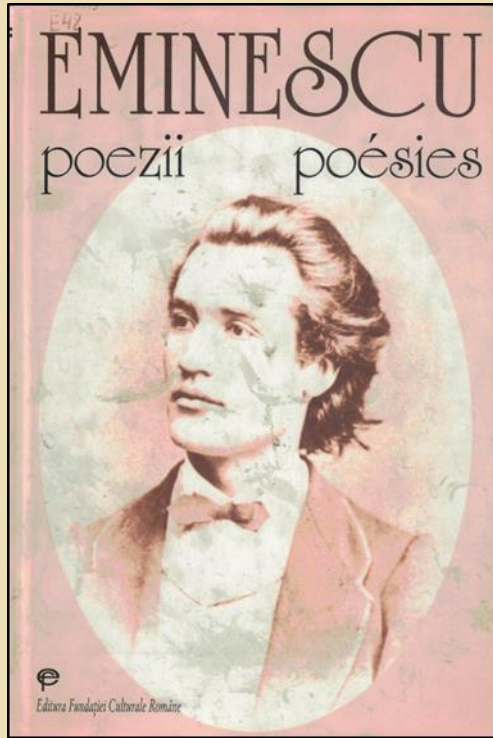
Opera lui Mihai Eminescu tradusă în limba germană



„Traducerea rămâne, indiferent de ce spun unii, una dintre cele mai importante și mai interesante preocupări în totalitatea activităților umane“.

Goethe

Opera lui Mihai Eminescu tradusă în limba franceză





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