

THE CREPUSCULE OF EMINESCU'S JOURNALISM

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Abstract

This study is an analysis of Mihai Eminescu's latest journalistic articles (1888): two published in “Timpul” (at that time “România liberă”) and four in the “Fântâna Blanduziei”. This set of articles is the exceptional epilogue of the story of the great journalist.

Key words: Eminescu, journalism, journalism

1. Introduction

Launched in 1883, the ruthless disease, intratable, with some slight and illusory improvements, paralyzed the Poet mentally. His artistic career ceased suddenly, in full swing; intellectual distractions have materialized only in journalism. The optimistic news from the nineteenth century of the nineteenth century almost completely lacked. It was only known that the patient frequented the sanatorium after the sanitarium, in the country and beyond, and that the signs of the return were delayed / expected in vain. Eminescu's biographers

found, however, amazed that the intellectual collapse was not total and categorical, since some psychological valves allowed the incurable sick to translate a sanctified grammar. The Revival guided the shaky erudite - “man of modern times,” in a Maiorescian expression, an uninvolved European, descended from the Italian enlightenment / renaissance, as C. Noica conjured up - to the area of the newspaper where he found himself.

2. The last 6 articles

In November 1888, his comeback without the brilliance and virulence of the past, is regarded with indolence (Goci, 1997, p. 138). Acidity (of articles), verticality, persistence, intransigence were no longer working; probably had been softened by the disease. From the statue, from the mistering of the complete reporter, there is only a shadow, a phantom that writes as well, framing the phrases, but the tip of the pen has become blunt, sharpened. No longer “terrorize” anyone (let's not forget that the editors from “Romanian” had launched the term “Terrorists from Timpul”). Socially, there have been spectacular mutations again. Thus, the Liberal Party (after 12 years of “reign”, 1876-1888) handed over the relay - a typical democratic exercise - to the skilled and flexible junimists, forming a government chaired by T. Rosetti and including personalities of the Conservative Party, T. Maiorescu, P. P. Carp. They needed a publication to popularize their beliefs, and the final solution, in the absence of the “deceased” Timpul (in 1884), was called “România liberă”. The conservative-liberal succession to the country's leadership has coincided with the publicistic revival of the creative maladventure (Jicu, 2011; Mocanu, 2013; Dinu, 2015).

The non-substantive collaboration, unfortunately, with the Office of the Power, summed up two articles: Mr. Beldiman's iconostasis, published on November 13/25, 1888, and Icons: 20 November / 2 December 1888, both

aesthetic, the other without signature. The cult of the head of state is not an innovation of the twentieth century, targeting, for example, the dictatorship. It is, at that time, about icons portraying the Russian tsar and his family, an argument of idolatry. The topic of discord in the press is not the subject, namely the being reflected in the plastic arts, but the way of elaboration of the work. There was practically a gap between Byzantine and Western art. First, in the Christian churches, the walls were animated by figures of saints, martyrs, sad faces, wailing as white-bearded sissas and mild gaze (Teodorescu, 2015; Voinea, Negrea & Teodorescu, 2016; Vlăduțescu, 2019). What the artistic chronicler does not admit from “România liberă” is the facility, the unconsciousness of sacrilizing in the life of a politician, of value, admitting, a gesture of profanation of religion. In addition, the artistic modalities did not seem the most expressive. Here is a first contradiction revealed by Eminescu. Second: Western art also relies on human representations in churches, the appearance of man in various and significant hypostases on the teluric plane. Statism, the conventional one characterized Byzantine art, compared to the dynamics of Western art. In the first article, the reader will find the same durable phrase, lucidity and sobriety as if there had not been a five-year hiatus in the newspaper. With a sociological incipient - in civilized countries the social and political organization is not inexplicable, generating dissatisfaction - the journalist transfers ideation in the field of culture and aesthetics. In Germany, so venerated there is “a hidden evil” that causes natives to emigrate. The exacerbated funkism in Russia has confused the intelligentsia: “the learned men seek a desperate solution in nihilism” (Eminescu, 1990, p. 502). In France, the initiator of numerous movements and literary-artistic currents, “the fourth class prepares to take hold of the power of the state and to banish the bourgeoisie's function and bureaucracy” (Eminescu, 1990, p. 502-504). In the West Empire, Austria and Hungary subvert each other. Italy is experiencing a crisis in

agriculture (“the agrarian misery is great”) and an unprecedented rise in living that the average Italian sells its workforce for 50 dollars a day. Just in England, the situation looks different, with no social convulsions. For the quasi-complete presentation of the European situation, naturally Eminescu has caught sight of foreign magazines. We find the synthetic spirit that in the good and fast times of ideas, in the key of orality (Negrea, 2016; Negrea & Voinea, 2017).

Contemporary originality also emerges from the identification of two diseases that grinds the West: a social one - social movements of different intensity - and another soul, under the dome of which came anxiety, melancholy, neurosis, skepticism and pessimism. Again, the debate of ideas is transgressed into the ineffable universe of art. The roots of artistic currents are investigated. Romanticism, for example, appeared in Germany - and in France - by eluding “insufficient present”. On the contrary, French naturalism has turned the back of the future and the past, and modern art mixing the idea of “noble and pure form” is preferred to “little higher goals” (Eminescu, 1990, p. 504). Modernism - he appreciates the reporter - accepts bad influences that “profane” him. The poet's pessimism contaminates the philosophy, not necessarily personal (as well, many specialists disputed this attribute to Eminescu), rather than European. The examples chosen as pessimistic generators are: Schopenhauer (God), Hartmann (his prophet), and A. Comte.

Philosophy, as discipline, is in a deadlock. The solution to overcoming the crisis by art and philosophy is, in Eminescu's vision, the appeal to antiquity and folklore. Latin culture would be “lacking in bitterness and disgust, ... refuge in the cares and pains”; as far as folklore is concerned, it is definitely a rejuvenating spring “(Eminescu, 1990, p. 505). As the footsteps, Eminescu “sinks from the folk poetry - confirms Rosa del Conte (1990, p. 373) - whose most varied artistic aspect is admirable: the essence of the language, a essence of modern taste. ”They, the authors of antiquity, “full of truth, elegance, ideas,

and who always remain young are a remedy against intellectual regression” (Eminescu, 1990, p. 505). Article 2, Fund and form also focuses on a play of thematic, social and cultural plans, and on offering a saving solution. The satirical contestation that the unexpected introduction of outdoor forms of Western culture did not have the expected effect but sowed with a forced implant instead of a gradual, slow takeover. Romania was unable to issue a state-owned cultural and civil claim. The cultural mimesis has led to the cruel truth that the population has fallen, that the natality-mortality ratio is disadvantageous to us, while the number of foreigners holding prestigious functions has increased unbelievably (Dumitrescu-Bușulenga, 1976; Oprea, 1983; Milică; Vlăduțescu, 2017). The Liberal Party offered a visa to dignities - accuses Eminescu - of the poor Greek, Bulgarian, Jewish, all of whom have affinities with that doctrine. The first step: in 1876, the first year of liberal government. The salutary measure: not the extermination of these exotic ones, but the implementation of reforms! (here Eminescu thought not as a junimist but as a liberal). So rotten and physically exhausted, the journalist regains his aplomb in Article 1888, probing a unique vision, two decades before the First World War. Passionate and ultra-documented in foreign policy, Eminescu, he sensed, with anxious anguish, that powerful, even colonial states had entered into the fever of arms, of revenge. In France, General Boulanger, in the name of a fierce love for the Republic, wishes to portray the Gambetta orator, and Napoleon, the conqueror, opting to increase the military budget. Although he could not stop administrative corruption, the Emperor of Russia prospered Asia, building up railways to Persia, Afghanistan, targeting India. Germany, England, as great powers did not stand with their hands in the breast.

3. Conclusion

Essentially, “in all angles of the continent the world is restless” “through the perspective of a future burdened by the storm” (Eminescu, 1990, pp. 506-507). Tomorrow's day provides a concise foreign policy picture describing what is significant in Europe. Ideas lie in the extension of the previous article. The Gazette is obsessed with the imminence of a global conflagration. In spite of major financial problems and a deficit of more than 1150 million, Germany is trying to advance on a military basis. Russia is changing its strategy, becoming duplicate (Eminescu, 1990, p. 508), one saying and another executing.

The culmination is that the second platoon states, Portugal, Switzerland, Belgium, the Netherlands were only concerned about good living. Another state, the size of Romania, Serbia, is concerned about the improvement of the Constitution. These last articles demonstrate the realism of Eminescu's thinking as well as the intuition of the first world war, two decades away. The first day of 1889 (the date of the latest journalistic publication) began as it could not be more gloomy, preening the revival of the journalistic reflexive into the "forgetfulness of forgetfulness", so that in June, 15, there would be tragic: extinction.

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