

Miloš Crnjanski is a Serbian writer and poet who demonstrated a profound engagement with English literature. Crnjanski's approach to English literature is based primarily on his knowledge of its history, main directions of development and most prominent protagonists. Miloš Crnjanski perceives the assimilated British Cultures in these texts as integral to him, something he both possesses and is a part of.

Miloš Crnjanski wrote his first and only real text about Shakespeare in 1930, which was "somewhat unexpectedly" dedicated to the "*Sonnets*". Crnjanski was a big fan of Shakespeare's, he admired him very much. Like his predecessors used to do, he starts with giving details about Shakespeare's life, this way he sets up some sort of a firm basis.

In Crnjanski's "*Novel about London*", the mention of Shakespeare serves as a poignant and symbolic thread that weaves through the narrative, connecting the characters and themes to the timeless essence of Shakespearean literature. He employs Shakespeare's presence in the novel to evoke a sense of universality. Characters mentioned in the "*Novel about London*" find solace, inspiration and understanding in Shakespeare's words, highlighting the enduring power of literature.

I would especially like to note one of Crnjanski's quotes:

*"To je, kažu, neka vrsta velike, čudnovate, pozornice, na kojoj svaki, neko vreme, igra svoju ulogu. A zatim silazi sa scene, da se na njoj više ne pojavi. Nikada-njikagda. Niti zna zasto je u tom teatru igrao, niti zašto je baš tu ulogu imao, niti ko mu je tu ulogu dodelio, a ni gledaoci ne znaju, posle, kuda je iz tog teatra otišao."* Miloš Crnjanski, *Roman o Londonu (I knjiga, str.19)*

This quote metaphorically reflects on life as a grand and mysterious stage where individuals play roles for a temporary period. It suggests that people eventually exit the stage, never to return, without understanding the purpose of their presence, the reason for their specific roles, or who determined their roles. The reference of the audience not knowing where individuals go after leaving the theater adds the sense of mystery surrounding life's transient nature and the uncertainties it holds.

*„...ne zaboravi ono što je njihov Šekspir, rekao o ljudskom životu: to je priča koju bunca neki idiot. Nas drži u svojoj šaci, sad jedan bezmerni idiot,-London.Bunca.Svira.Trese se. Žuri.Zvoni.Trubi."* Miloš Crnjanski, *Roman o Londonu (knjiga I, str.71)*

Coming back to Crnjanski's ties with English literature, in the text/essay written by prof. Zoran Paunovic, besides Shakespeare there are other writers Crnjanski admired and took inspiration from. This is apparent in his essays on Oscar Wilde and William Blake.

Crnjanski wrote about Oscar Wilde as a contemporary, also mentioning that he views Wilde's overnight rise to fame, and even more prompt downfall as a "*tragicomedy*".

Regarding William Blake, Crnjanski states that, alongside Shelly, he stands as one of the most elusive and divine English lyricists. Something that especially fascinated Crnjanski was Blake's final moments of life, in which the dying poet raves and sings, says:

*"They are not mine, those poems are not mine"*.

In conclusion, Miloš Crnjanski's ties with English literature, particularly his engagement with Shakespeare, as examined by prof. Zoran Paunovic, highlight the enduring influence of Shakespearean themes on international literary figures.