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OPENINGS



DESCHIDERI

MODERNISM AND THE END OF ART'S GRAND NARRATIVE¹



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Abstract: The living present of the world of art, as reconfigured after the shock administered by avant-garde (the word is implied in its historical sense), constitutes the focus of this article. We attempt to argue that the open missile attack of the avant-garde on art has created such a powerful fissure, challenging the very concept of art in modernist terms, that the only modality to absorb the shock is brought by the inescapable re-invention of the art. In contrast to the modernist artistic style, which was only possible within the autonomous institution of art, the historical avant-garde promotes an exemplary lifestyle, in which aesthetic values replace the plurality of other practices. The historical avant-garde was positive that the road to absolute social freedom passes through creating something "totally different" to autonomous art. This road to absolute liberty and to un-alienated life would go through the aesthetic, social and political transformation of everyday praxis. The destructive, negative, and anarchic dimension of the avant-garde must therefore be seen as being at the service of emancipation over everyday conventionalism. Aesthetic experience has begun to reenter into everyday life, from where modern art expelled it, through the proliferation of representations and artifacts. Thus it has become evident today that the dominant basis for aesthetic experience is no longer art, but a variety of design, architecture, urbanism and media products that are predominantly products of consumer culture such as pop music or various forms of entertainment. We have noticed that art is neither the innocent nor the unhappy victim of this torrent of aesthetic things, since modern art has become self-sacrificed in its effort to subordinate the social reality to its own laws and values

Key words: art, avant-garde, modernism, neomodernism, aesthetic innovation, praxis

¹ The consequence of modernism on art's autonomy becomes the end of art's beautiful story (in the sense discovered by J.-F. Lyotard). Beauty has disappeared almost entirely from the artistic reality, becoming a taboo. The ideas on modernism of the present article have first appeared grouped together in a subchapter of my book in Romanian: *Arta. O introducere*, Presa Universitară Clujeană, 2017, in a different form and answering a different, more general, quest about art.

MODERNISM AND
NEOMODERNISM:
VALUES AND
TENDENCIES



MODERNISM ȘI
NEOMODERNISM:
VALORI ȘI
TENDINȚE

ON MODERN MAN & ON *SOCIALIST REALISM*. CRISIS IN LITERATURE DURING ROMANIAN COMMUNISM



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Abstract: The present paper has been intended as an x-ray to the communist distorted perspective on the literary phenomenon during its period and to the socialist realism concept, thus attempting to clarify its coordinates and to accurately introduce and, respectively, define its players. The study would also underline the failure and the grotesque as specific marks of those crisis times for both literature and culture.

Key words: crisis, socialist realism, proletarian literature, new man, the engineer-writer

Ideologically Disguising the Evil...

It is common knowledge that each road leading to Heaven is actually paved with both good and noble intentions; thus communism – in its ideological photo – would formally acclaim and advertise a body of intriguing objectives, quite appealing and charming for any authentic revolutionary spirit, easily fascinated by ideas and ideals. In its early stage, the communist party did not seem to announce something spectacular, either in its semantics or in its imagery; its aim was ordinary, a common denominator for the rest of the working class parties as well: the birth of the working class as an acknowledged social class, the ending of bourgeois domination and the conquest of political power in state. Nevertheless, the communist doctrine's singularity is given by its promoters' schizoid conviction, implying the fact that they are the only ones who represent the interests of the movement in its overwhelming complexity. That's why they have been living for so long under the genuine impression they really are *the chosen-ones*, those expected to save civilization. Paradoxically enough, the ones to blame for allowing the innovating ideas to rapidly ascend were exactly the communists'

MODERNITATE ȘI POSTMODERNITATE ÎN LITERATURA SLOVACĂ CONTEMPORANĂ

MODERNITY AND POSTMODERNITY IN CONTEMPORARY SLOVAC LITERATURE



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Abstract: The socialist system (which lasted in Czecho-Slovakia from 1948 until 1989) saw a variety of periods in culture, especially in literature. More relaxed phases were always followed by a wave of suppressions. The sixties are considered the most liberal and therefore the most productive epoch creatively, but, unfortunately, they were interrupted by the Soviet occupation that took place on 21st August 1968. The so-called normalisation, which followed the occupation, meant a disruption of positive developments and had an enormous negative impact on the whole cultural community. When the velvet revolution overturned the totalitarian regime, restored the democratic mechanisms in society and introduced the market economy, these changes unsettled the cultural life and the lives of writers who had to respond to various challenges and find a new way to approach the audience. The literary situation in Slovakia after 1989 was confused for several years. Within a short time, many opposing elements appeared as the writers and also the readers searched for themselves. Gradually, certain trends started to emerge as themes of the new social and literary situation.

Key words: contemporary Slovak literature, post-communist literature, modern literary trends, literary life after 1989, Slovak prose

Ce s-a întâmplat cu literatura slovacă după revoluția din 1989?

Anul 1989 – un reper pentru literatura slovacă. Înainte de toate, anul 1989 e acceptat ca un reper pentru istoria generală (social-politică) a Cehoslovaciei. Fluxul social manifestat în luna noiembrie a anului 1989 a ajuns la o schimbare rapidă a societății cehoslovace, la răsturnarea regimului totalitar instaurat în 1948. Însă, putem considera anul 1989 și ca un punct de reper pentru periodizarea istoriei literaturii? L. Čúzy notează, că de obicei, toate literaturile naționale se periodizează după aceste două criterii: opere literare importante sau curente literare dominante. Dacă am încerca să considerăm literatura drept partea unui

L'HOMME – UNE IDENTITE PERDUE, DANS LE THEATRE DE MATEI VIȘNIEC

IDENTITY LOST: MAN IN THE PLAYS OF MATEI VIȘNIEC



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Abstract: Identity as a major focus can be inferred from the theatre of Matei Vișniec through a multitude of negations. Thus, man can be seen as an instrument of destruction, instead of being an animal with a past he is the animal without memory, man can try to no longer differentiate himself from commodity or prefers to be lost in his endeavour to regain his identity. The plays in Vișniec's The Balkan Trilogy do reconfigure a 'homo balkanicus' who has forgotten how suffering begets suffering; however, the possibilities to recuperate man's lost identity are also present and traceable.

Key words: identity, Matei Vișniec, theatre, deconstruction, memory, Balkans, migration

Le théâtre de Matei Visniec est terrifiant parce qu'«à travers une série de fables burlesques à l'univers insolite, cercles dont on ne sort pas, boîte de Pandore, bestiaire poétique et mortifère, Matéi Visniec explore avec une ironie surréaliste et cruelle les dérives de notre société. Un spectacle sur le thème de la deshumanisation.¹ Convaincu que la littérature a la capacité d'éclaircir, à sa manière, certains côtés « de l'énigme - homme », le dramaturge nous met face à face avec la réalité atroce de notre époque. Il ouvre une fenêtre de notre « cage » pour que nous voyions ce qui se passe près de nous, avec notre semblable ou, autrement dit, il essaie de guérir notre myopie qui nous empêche de voir le vrai visage de notre monde. Il essaie de donner des réponses à des questions comme: qui suis-je ? qui es - tu, oh, mon frère dans ce monde en dérive? Et la préoccupation majeure du dramaturge devient l'homme, « l'être confronté au néant, la hantise de mettre ses doigts là où il ne faut pas. »². « Le personnage qui intéresse le dramaturge est l'homme de nos jours, incapable, malgré toute sa majesté de conquérant de la planète, et,

¹ (Cahier programme - Théâtre International de langue française)

² B. Mirgain, *Matei Visniec. Le théâtre décomposé de Visniec. Étude Littéraire de „L'homme poubelle”* <http://bmirgain.skyrock.com/3222273247-MATEI-VISNIEC-Le-theatre-decompose-de-Visniec-Etude-litteraire-de-L.html> (consulté le 25.06.2018)...

THE PROSE OF MATEI VIȘNIEC



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Abstract: Matei Vișniec’s novels always orbit around nuclei that hint at the breaking of a spiritual code. They range from a simple travesty, to the dropped masks, to the violence of the social dialogue, to the media aggression; in general, anything that puts on disharmonic spectacles of humanity. His prose puts forth dystopias, apocalypses small and big, absurdist scenarios, speculations rooted in the present, all centered around man becoming toxic to man. In other words, the diseased humanity of Vișniec passes before the reader through an always memorable spectacle. His novel Dezordinea preventivă (Preventative Disorder) is a breviary about media manipulation in democracy. The idea is that unselected and unselectable information transforms the individual into a parasite imprisoned by stupefaction. The need to ontologize the world is emergent, because, when mirrored into each other, the utopia of communism and the media engineered by capitalism do not offer solutions, but types of hell.

Key words: Matei Vișniec, Romanian prose, dystopia, democracy, fallacy, migration in fiction, information, media in fiction, spectacle

The New Soteriology

Both in his drama and his prose, Matei Vișniec is preoccupied with the problem of the evil within communism and democratic societies. He has rendered his journalistic experience, spanning more than two decades, into a sort of sociology of knowledge. Where, within totalitarian systems, there were carnal models of evil, within capitalism, its faces have remained difficult to discern. *Dezordinea preventivă (Preventative Disorder)* is a breviary about media manipulation in democracy. The idea is that information transforms the individual into a parasite imprisoned by stupefaction. They do have somewhat of an awareness of their participation in the progression of humanity, but they never actually realize the meaning of the information, which, otherwise, also gets lost to memory. The deficit in involvement in the informational

MATEI VIȘNIEC – A TIME CAROUSEL ON THE BRIDGE OF AVIGNON



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Abstract: *Matei Visniec's novel* *lubirile de tip pantof. lubirile de tip umbrelă...* (Shoe type Loves, Umbrella type Loves...) *published in 2016 refers to two typologies of the couple. Shoe type loves are the couples that do not seem to be too in love at the beginning, but have solid relationships. Umbrella type loves have the intensity and the turmoil of a love like no other. The shoe type people have the vocation of construction, the umbrella type people have the vocation of the abyss. The moment when Visniec discovers an abandoned fountain near Bucharest (an autobiographical episode) is connected to a marathon night of story-telling in an Avignon Festival performance. Characters appear in pairs, like in a popular dance, creating a carousel. The novel is set in the ethos of theatre, of Avignon Theatre Festival, in Provence and in a circus world. lubirile ... contains many autobiographical scenes and references to Visniec's other novels. Kaplan, the stage director, has a committed Kafkian destiny. The stage director of Pockets Full of Bread (a play written by Visniec), an "alchemist of the spirit," he infuses the life of the novel with his transubstantiation of a complete devotion to theatre, turning himself into an artist of hunger, in Kafka's terms (Ein Hungerkünstler). He tames subconscious fears enacted by The Animal Who Perfectly Resembles Man, the latter mirroring man's inspired capacity to live honestly with himself. As a symbolic bridge builder and as a theatre lab mentor, Kaplan involves the readers into continuing the story even after his death. The readers may realize that the whole novel was just a journey from a dead man (Mihai) to another (Kaplan), through the ritual of the theatre.*

Key words: contemporary fiction, theatre, performances, rituals, story-telling, couples, rites of passage in fiction, love in fiction

FANTASTIC TONES IN A POSTMODERN ALLEGORY – DOINA RUȘTI, ZOGRU



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Abstract: *The exploitation of the historical allegory is pursued in Doina Ruști's novel, Zogru, by recalibrating historical fiction as an argument for the deconstruction of certain local symbols, traditionally (dis)credited, as well as by re-writing history as an ensemble of identity-charged fragments, vertically and horizontally placed on the axis of time*

Key words: parable, history, fiction, deconstruction, Doina Ruști

“Mi-am dorit foarte mult să scriu o poveste încheiată, în această perioadă în care epicul este bulversat și în care se poartă povestea fragmentată, cu final deschis. Această dorință s-a materializat în scrierea cărții în care este vorba despre un spirit și despre căutările lui într-o lume românească în care el își găsește nu doar locul, dar și împlinirea spirituală. Experiența mea a însemnat în primul rând o întoarcere la arhetipuri esențiale, precum: omul negru, ființa diabolizată, vampirul, s. a. m. d., de pe pozițiile actuale marcate de idealul deconstrucției și al participării la ficțional” [I truly wanted to write a complete story, at this time, when prose is confused, and when the fragmented, open-ended story is in fashion. This desire has materialized in this book which features a spirit and its journeys through a Romanian world in which not only does he find a place, but also spiritual fulfilment. My experience meant, first and foremost, a return to essential archetypes, such as: the boogiemán, the diabolized being, the vampire, etc., from the current standpoints of idealizing deconstruction and of participating in the fictional act] Doina Ruști says in an interview given to Iolanda Malamen.¹

The protagonist of the novel *Zogru*², thusly introduced, seems to be a newly born spirit capable of possessing people's minds and bodies by entering them with two vampire-like bites on their necks. Still

¹ Ruști, Doina, „Am pornit de la mituri pe care am încercat să le demontez” [I set out from myths that I was trying to debunk], A dialogue with Iolanda Malamen, available from <http://www.ziua.ro/display.php?id=196098&data=2006-03-21> – accessed on 10.10.2018.

² Doina Ruști, *Zogru*, Polirom, 2013.

'IMAGINARY TRANSLATION' AS INTERTEXTUALITY, IN TWO HYPOSTASES



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Abstract: *In this article, we regard the concept of imaginary translation as being linked to intertextuality. To the extent an imaginary translation does establish programmatic intentions of communication with another text or with another literary model, it could be framed as such, it could pertain to intertextuality. One of the hypostases belongs to the writer who coined for the first time in Romanian literature the concept of imaginary translation, Vasile Voiculescu. The second hypostasis of 'imaginary translation' is illustrated by another poet, Marin Sorescu, who reconsiders intertextuality. His approach to 'imaginary translation' is a parodical one, as far as the form is concerned, in fact using the record of a double parody: he deconstructs not only the model of these texts, but also their 'imaginary translation'.*

Key words: neomodernism, intertextuality, "imaginary translation", meta-translation, parody

In the diversity of its forms, intertextuality has fully emerged in neomodernism and especially with the advent of postmodernism. The concept of imaginary translation has been coined for the first time in Romanian literature by the interwar poet Vasile Voiculescu (1884-1963). Actually, his book entitled *Ultimele sonete închipuite ale lui Shakespeare în traducere imaginară de Vasile Voiculescu* dates from a later time, from the fifties. These sonnets in *Voiculescu's imaginary translation*, published in Romania posthumously a year after Voiculescu's death, have been translated into English in a bilingual edition¹. They are entitled by the Romanian poet (who created them) 'Shakespeare's *last fancied sonnets*'. The term 'imaginary translation' resumes the question of authorship and dispels the doubt.

In this article, we regard the concept of imaginary translation as being linked to intertextuality. Is there an exaggeration to see the

¹ Vasile Voiculescu - *Ultimele sonete închipuite ale lui Shakespeare în traducere imaginară/ Shakespeare's Last Fancied Sonnets in Imaginary Translation*, bilingual edition, translation by Cristina Tătaru, Pitesti, Ed. Paralela 45, 2000

MYTH AND MEMORY IN *PASĂREA TĂIATĂ* (*THE CLEFT BIRD*) AND *CĂTRE IERONIM* (*TO* *JEROME*)



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Abstract: *It is, to a large extent, difficult to add to the interpretations of Ileana Mălăncioiu's poetry, given that the critics have covered almost every dimension of it. However, the obsession with time in her poetry has been scantily discussed. And the poet's entire vision stems from this theme, from the mythical time of her early autobiographies to the historical time of the tomes bearing a social component from the latter part of her creative output. In the following pages, we will trace the trajectory of this theme in „Pasărea tăiată (The Cleft Bird)” and „Către Ieronim (To Jerome)”.*

Key words: poetry, myth, memory, autobiography, time.

It would be somewhat inappropriate to map a trajectory for the evolution of Ileana Mălăncioiu's poetry, as they do not evolve as they merely revolve around unique visions. Otherwise, even if the poetic obsessions remain the same, the books are difficult to associate. *Pasărea tăiată (The Cleft Bird)* and *Către Ieronim (To Jerome)* are the most homogenous in what concerns vision. Where the key element in the first stage of Ileana Mălăncioiu's poetry was time, the main preoccupation is neither its transience that is impossible to stop, nor its preservation in memory (although the scholars have long discussed the relationship between poetry and memory in her first books), but its ramification – there is, especially in the first collection, an obsession with the faces stolen by time and its virtual powers of regeneration.

The poems in *Pasărea tăiată (The Cleft Bird)* bear a unique obsession with time: portraying its transience. Regardless of whether they depict images of fable-like spaces or autobiographical romance, they capture a transformation and a transition. If we look at the very first poem from *Pasărea tăiată (The Cleft Bird)*, titled *Drum (Path)*, we notice that it is an allegory for an initiation in the sacrament of the present. The image of the old man readying his bulls for the road is itself a metaphor of time transforming matter: “Bătrânul trece cuiele prin foc,/ Le

VIRGIL TĂNASE: FICTION, REALITY, AUTOBIOGRAPHY



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Abstract: Virgil Tănase turns the real world into illusion and the reality into a created dream, using his memories and his autobiographical events. We discover a different world where the frontiers between the real facts and the unreality, between fiction and autobiography, mix and create an illusory universe. As a consequence, his works are dynamic, at all foreseeable. The reader becomes the prisoner of a series of symbols used in order to create a world of absolute lucidity, not of delirium. Real or personal history and lucid dream give birth to rational novels, based on the irrational phenomenon of the dream. The writer's entire work seems to be a literary puzzle (Apocalipsa unui adolescent de familie, Evenția Mihăescu. Tratatul dumneai de călătorie exotică la ceasul nunții sale dintr-un secol revolut, Au înflorit iar vișinii și merii, Balurile, Viața terifiantă și misterioasă a unui ucigaș anonim) that has an unprecedented narrative construction, a metaphorical language. All these seem to be illogical, but at the end, the novels prove to be transparent and lucid creations. Apparently without any logic, all the texts are drama-novels that mingle the social underground with the dream, the autobiography with the parallel world.

Key words: autobiography, fiction, reality, creation, dream.

In Virgil Tănase's work autobiography mingles with fiction, creating novels that can be placed at the border between poetry and prose. All his writings abound with dreams, personal and external events. The true history and the conscious dream create logical novels based on the illogical phenomenon of the dreams. The writer uses his work for freeing his memory as a consequence of having to undertake two different cultures, using two languages and facing an existential tension that can be unburdened only by the process of writing.

The impression of literary puzzle comes from an unprecedented narrative construction, from a metaphorical language, from a play on words that seems illogical, but all these succeed in creating innovative and clear texts. The directorial vision is crystal clear and the postmodern

INCEST AND VIOLENCE IN POE AND BURGESS



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Abstract: Despite the fact that Poe and Burgess are separated by years of literature, their works share the interest in the brutality of sexuality that leads to the degradation of human condition. A clockwork Orange and The Fall of the House of Usher portray alienated characters whose personalities split, pushing the characters towards hiding behind their sexual deviations. Essentially, the characters have no genuine interest in fitting in the society, for, in their perception, reality is broken into hazardous pieces that they disown. Violence and sexuality are two consequences of alienation that broaden the gap between the alienated individual and the world surrounding him. Alex's own mental weakness is hidden behind the violent sexual subdual. Similarly To Oedipus, whose fate had been ordained and all he did was veil the unavoidable, Roderick's destiny is predicted in The Fall of the House of Usher; the difference lies in the fact that Roderick prophesies his own destiny and it is in his power to change it, whereas Oedipus and his fate can only abscond for a short period of time. Seen as a mismatch between human beings and their social life, alienation causes the individual to return to his state of origin, or even to go beyond that in order to cure himself. In their quest for male identity, the characters in A clockwork Orange resort to violence. Our characters find physical freedom in violence, and, moreover, they feel that violence gives them the means to avenge on society and to regain power and control.

Key words: violence, alienation, male identity, oedipal crisis, eroticism

An alienated individual, similarly to the alienated world, will enter a quest for identity and for solutions to cure himself or itself from alienation. Trying to fight isolation and estrangement, the Usher siblings and Bugess' Alex will resort to violence, brutality and savage sexuality. Violence and sexuality will also be discussed in this paper, and we will portray the image of masculinity that the main characters are trying to achieve, analyzing the way violence and sexuality are used as weapons in the characters' quests for male

A MANUSCRIPT OF TITUS POPOVICI THE NOVEL: *THE DEATH OF HAPPY OBJECTS*



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Abstract: Abstract: *Little is known about Titus Popovici's novel, Moartea obiectelor ferice (The Death of Happy Objects). This novel, dating from 1972, was never published integrally. The novel hides, under the general literary motifs of death and the misfit intellectual hero, subtle ironies for the current political state of that year: the communism. War, history, the issue of freedom, the psychological and the human decay, are just some landmarks of the novel. The novel is unfinished and unfortunately not known by the readers. However, the evil and the cruel violent scenes, evocation of the childhood and family love relations, or the grotesque appointments of individual and life, define Titus Popovici as fabulous writer and interpreter, who harnesses a unique political-historical experience. The Death of Happy Objects is the core, the deck between Ipu's death (1970) and The stranger (1955) and the post-december prose The boots' box (1990), and The discipline of mess (1998).*

Key words: communism, manuscript, novel, intellectual, death

In a period when everything that Titus Popoviciu wrote seemed to emerge in memorable life scenes, theatre and movie, the writer works at a prose about the search of all those decades of research, in the year 1972, in his novel: *The death of happy objects*. The novel wasn't entirely published, only two fragments appeared in numbers 35 and 37 of the *Tribuna* magazine, without being known in the literature, or in the exegesis about the author. It is very important to be mentioned, that the author has published nothing during this period until the novel *The boots' box*, published in 1990 and this one. (20 years).

The originality and the meaning of this novel are remarkable, first of all due to issues, characters, and vision. The sense he gives to history is serious, so that his writing gets the same meaning, in the epoch's prose spirit, preoccupied *to save the world*, based on utopia, illusions, couple, friendship, childhood and dream. The novel's manuscript is a typed piece of work, illustrating the author's corrections, marked with red ink. These remarkable pages, 103, more exactly, came to

CĂTĂLIN DORIAN FLORESCU AND THE JOY BROUGHT BY HIS STORIES



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Abstract: *Cătălin Dorian Florescu, the author of the novel "The Man Who Brings Happiness", presents the search for identity and, through this, brings together the two main characters, who are so far apart from each other in terms of structure and biography. In Florescu's novel, the two characters find their roots because of the very reason of having this past revealed to them. Elena tells the story of her mother, who was born in 1920 in the Danube Delta of Romania. Ray tells the story of his grandfather, who had spent his entire life from the beginning of the nineteenth century to the twentieth century in New York. Their stories are about fight and dreams, about life and death, and about finding one's origin and identity, motifs that we can find in his previous books, such as "Jacob Decides to Love" and „Zaira”.*

Key words: Cătălin Dorian Florescu, novel, stories, identity, narrative episodes

Cătălin Dorian Florescu is the author of the novel *Bărbatul care aduce fericirea* ("The Man Who Brings Happiness"), translated by Mariana Bărbulescu and recently released by Humanitas Publishing House (2018). The author allows the reader to travel, using their imagination and with relative ease, the great distance between the swamps of Southeastern Europe and the New York of the dreams of many of the inhabitants of these lands. At the same time, the novel also succeeds in stringing together the centuries: the plot takes place between 1899 and 2001 across three generations, in which the worlds of experience of the grandchildren and of the grandparents combine and create the narrative.

Florescu, born in 1967 in Timișoara, Romania, but a resident of Switzerland since 1982, delves into the history of the twentieth century without stopping to cast his view towards the Great Wars, any of the disasters or other representative dates

SOLITUDE, LONGING AND STRUGGLE FOR SURVIVAL IN CĂTĂLIN DORIAN FLORESCU'S "THE MAN WHO BRINGS HAPPINESS"



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Abstract: *Cătălin Dorian Florescu's novel Der Mann, der das Glück Bringt (The Man Who Brings Happiness), published in 2016, was translated in Romanian in 2018, as "Bărbatul care aduce fericirea". A writer who is defined by both Swiss and Romanian influences, Florescu infuses his novels with issues such as solitude, identity, or longing for happiness. Our article approaches some of these issues.*

Key words: *C. D. Florescu, hybridity, migration, identity, food, water*

Hybridity

"Where, once, the transmission of national traditions was the major theme of a world literature, perhaps we can now suggest that transnational histories of migrants, the colonized, or political refugees – these border and frontier conditions – may be the terrains of world literature. The centre of such a study would [...] be [...] a focus on [...] social and cultural displacements" (Bhabha, 1994:12)

Writing about authors with a migrant background in Swiss literature, Anette Kym uses the same term, "hybridity", usually employed for migrant literature. These writers, representing a new cultural hybridity, have a hybrid identity as well: "they write in the language of the region where they live, but also have ties to their countries of origin. They received their schooling in Switzerland [...] and are integrated into Swiss life and society. Nevertheless, they live between two cultures and languages." (Kym, 2010:30)

It is a reality acknowledged by Cătălin Dorian Florescu, who, admitting his in-betweenness, stated in an interview that although he writes in German style and language, his soul has remained Romanian

ALEXANDR SOLZHENITSYN - MEMORIALIST AND NOVELIST FROM RUSSIAN POST-WAR LITERATURE



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Abstract: We have shown in this article that Alexander Solzhenitsyn, like his illustrious precursors, dares genuine trust in divinity and brings into his life aspects that have removed him from God. The theme of detention accompanies here the one of destiny, faith, spiritual freedom, and is woven from symbols and reasons such as hunger, cold, dehumanized sergeant, death, fear, soul, consciousness. The barbed wire, the cascade appearance, the wrinkled coat, the tinette / the map are symbols of detention, and on the other hand are elements that make up the path of initiation, ascension, discovery of the new deeper meanings of life and death. Then we found similarities and distinctions between the concentrating world of the Gulag Archipelago and the way it was illustrated by other great writers of the world.

Key words: The Gulag Archipelago, Solzhenitsyn, memorial, Gulag, detention

Part of a triad of unmatched novelists

Ingrained in contemporary Russian literature, with a remarkable and healthy tradition of novelists, among which sacred monsters such as L. Tolstoi and F.M. Dostoevsky, A. Solzhenitsyn creates a memorial dedicated to those with whom he has consumed, in addition to passing through and remarking in situations beyond any imagination. The Russian writer troubled the previous century, and especially the contemporary reader of democracy, with an exceptional memory, similar to another survivor, this time, of the local gulag, Ion Ioanid. Memory has helped to keep alive everything that has lived in the carcass world. Both have promised that if they get rid of totalitarian cancer, deprivation of liberty for political reasons, they will make known to the world the horror of the gulag, so that the descendants can forever leak to extremist ideas, abuse of power and malice. They turned into voices of Romanian and Russian dissidents, becoming authors of documentary works,

FAMILIA MAGAZINE (1965-1989). THE ROLE OF THE “CIRCLISTS”



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Abstract: *The fifth incarnation of Familia magazine (between 1965 and 1989) played an important role in shaping the post-war aesthetic canon through its specific modern manifestations. The aesthetic problematics are discussed by the members of the Literary Circle of Sibiu, who reconvene here after two decades of being kept outside the literary landscape, offering the magazine purpose and outlining its direction. Ovidiu Cotruș, Nicolae Balotă and Radu Enescu argue for the autonomy of the aesthetics, of philosophical critique, axiological complexity and hermeneutics – all in a modern vein.*

Key words: aesthetic problematics, philosophical critique, axiological value, meta-aesthetic function, hermeneutics, polemic

The launch of *Familia* magazine's fifth incarnation is conditioned by its historical and political context. The embrace of ideology of the 1964-1965 time period initiates a resurrection in the field of culture: the writers are granted more freedom in their writing, theaters and universities are founded, cultural magazines such as *Ramuri*, *Ateneu*, *Cronica*, *Tomis* or *România literară* see their debut, etc. It is in this culturally favorable context that the fifth incarnation of *Familia* magazine launches in Oradea, a natural continuation of the previous incarnations closely heeding the established tradition, headed by editor-in-chief Alexandru Andrițoiu.

As a prestigious cultural publication, *Familia* vastly features fiction, literary critique and history, aesthetics, theater and plastic arts, but also other disciplines, such as folklore, linguistics, history, education, science and general cultural phenomena. Aesthetics is in full bloom, despite censorship and the pressure exerted by the leading party at the time. We can strongly affirm, magazines on table, read from beginning to end, that the fifth incarnation is “synonymous” to the affirmation of that which is aesthetic, in all fields, not just literature or the direction of literary criticism. Where Iosif Vulcan acted to educate the masses, attempting to

BOOK REVIEWS

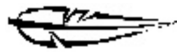


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What Ever Happened to Modernism?

by **Gabriel Josipovici**

New Haven and London, Yale University Press, 2011

(Ce s-a intamplat cu modernismul? de **Gabriel Josipovici**

New Haven/Londra, Ed. Universitatii Yale, 2011)

What Has Become of Modernism?

Abstract: This review looks at a book by Gabriel Josipovici, "What Ever Happened to Modernism?", published in 2011. Gabriel Josipovici is a novelist, literary theorist, critic and scholar. He was a Professor of Literature at the University of Sussex, Weidenfeld Professor of Comparative Literature at Oxford, and is now research professor in the Graduate School of Humanities, Sussex, according to the bio-blurb in the book under scrutiny here. Josipovici sets out to decode the mechanisms whereby Modernism was prefigured and subsequently emerged in the history of humanity, in its artefact stance.

Key words: Modernism, exegesis, metamorphosis, episteme, Gabriel Josipovici

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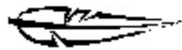
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Roman polițist,

by **Mihai Iovănel**

București, Editura Tact, 2015

(Detective Novel, Bucharest, Tact Publishing House, 2015;

by **Mihai Iovănel**

How to Fall Back in Love with Detective Novels

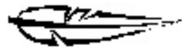
Abstract: The problem with detective novels is that we love them only as long as they keep us under the pressure of suspense. When the mystery is decoded and we discover the key to the narratives, the detective novel is forgotten faster than any other kind of novel. How are we to read these texts such that they remain in the reader's memory and, especially, re-discoverable? Mihai Iovănel proposes a hermeneutic based on re-reading the text, and his radiographies, written in an attractive and dynamic style, are convincing and, for that reason, paradoxical.

Key words: mystery fiction, detective fiction, crime fiction, re-reading, hermeneutics

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***Elegie pentru uman. O critică a modernității poetice de la Pound la
Cărtărescu***

de **Radu Vancu**

București, Editura Humanitas, 2016

***(Elegy for That Which Is Human. A Critique of the Poetic Modernity from
Pound to Cărtărescu***

by **Radu Vancu**

Humanitas Publishing House, Bucharest, 2016)

The Two Faces of Humanity in Modern Poetry

Abstract: Radu Vancu's book, *Elegie pentru uman*, continues the line of ideas of writers such as Matei Călinescu, Gheorghe Crăciun and Alexandru Mușina, who have theorized modern poetry. Where Gheorghe Crăciun distinguishes between reflexive and transitive modern poetry, and Matei Călinescu discusses the five faces of modernity, Radu Vancu sets his sights on an ample dissociation between two faces of modernity – the anti-human and the philo-human one.

Key words: poetry, modernity, anti-human, philo-human, language

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Regăsiri creștine

by **Mircea Popa**

Editura Eikon, Cluj-Napoca, 2014

(**Christian Refindings**,

Eikon Publishing House, 2014)

Between religious faith and Romanian literature

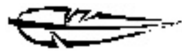
Abstract: Mircea Popa's book, Regăsiri creștine (Christian Refindings) intercepts the prolongation of literature into culture, in order to seize some definitory aspects of the relationship between religious faith and Romanian literature. Mircea Popa divides his book according to these three graspable dimensions and appraisals of the contribution of faith inside the Romanian literature. The three dimensions are: 1. the relationship between a culture of facts and the lifestyle of a bona fide homo religiosus, as he existed in the European culture of the 18th century, respectively in the 19th century (that is, the first chapter of the volume of Christian Refindings); 2. the gaze of the literary critic into the perfectly crystallized universe of some of the canonical writers who created the language of religious feelings, of faith and of doubt in faith; 3. author's dialogue with other books focused on religion, on religious feelings or inspired by religion. The question of how Christian faith shaped Romanian literature is both sensitive and sensible. The first part of the book puts together bishops belonging to Orthodox religion and to Greek Catholic religion and to Calvinism. Culture does not operate with divisions according to faith and denomination and does not operate with reductions either. The personalities in the first part are an example of creating the ethos of cultural pluralism in a book of literary criticism.

Key words: Romanian literature, faith, religion, culture, homo religiosus, literary history, manuscripts

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Specular Women in Romanian Fiction

by **Delia-Maria Radu**

(Palamart Kiadó, Budapest, 2017)

Objectifying the Feminine

Abstract: Delia-Maria Radu's book, Specular Women in Romanian Fiction, analyzes the role of the mirror-women in some relevant Romanian novels, providing a valuable view on their power to activate male characters' self-analysis and to generate feelings. The book is challenging by its manner to explore the relations between the Self and the Other, between the mirror and the mirrored.

Key words: mirror, mirrored, Self, Other, self-analysis

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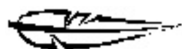
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***Rețeaua modernităților. Paul de
Man-Matei Călinescu-Antoine
Compagnon***

By Teodora Dumitru

București, Editura Muzeul Literaturii Române, 2016

***(The Web of Modernities. Paul de Man-Matei Călinescu-Antoine
Compagnon***

by Teodora Dumitru,

(Bucharest, Muzeul Literaturii Române Publishing House, 2016;)

The History of Concepts as a History of Ideas

Abstract: What do Paul de Man, Matei Călinescu and Antoine Compagnon have in common? They have all studied modernity and have published defining critical systems, in different times, that no one could ignore. But what is more interesting than the concepts that they provided was the evident or subterranean dialogues carried out between their ideas. Teodora Dumitru gives us an introduction into the history of ideas on modernity and anti-modernity, in the mirage of old and new modernisms, all explained in a perfectly balanced, sober and elegant style. For the specialized researchers in the history of modernity, the critical archeology of Teodora Dumitru should be a must-read.

Key words: modernities, Modernism, Anti-Modernity, Paul de Man, Matei Călinescu, Antoine Compagnon

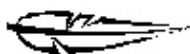
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Reseña de **Matei Călinescu**. *Un altfel de jurnal: ieșirea din timp*. Bucurest, Humanitas, 2016, 478p; Book review of Matei Călinescu. *Un altfel de jurnal: ieșirea din timp*. Bucharest, Humanitas, 2016; San Sebastián, Erein, 2016

Abstract: *Un altfel de jurnal: ieșirea din timp was thought from the very beginning as a posthumous diary by its author, Matei Călinescu, but during its writing, the diagnosis of a terminal illness grants it the dimension produced by the perspective of the soon-to-be end*

Reseña de **Mircea Cărtărescu**, *Un om care scrie. Jurnal, 2011-2017*. Bucurest, Humanitas; Book review of Mircea Cărtărescu, *Un om care scrie. Jurnal, 2011-2017*. Bucharest, Humanitas, 2018;

Abstract: *Un om care scrie. Jurnal 2011-2017 (A Man who Writes. Diary 2011-2017) is the fourth part of Mircea Cărtărescu's diary, published seven years after the third one. Along with a collection of dreams, reflections, projects etc., this diary shows parts of the creative laboratory in which the novel Solenoid is being produced*

Reseña de **Mircea Cărtărescu**, *Peisaj după isterie. Articole 2007-2017*. Bucurest, Humanitas, 2017; Book review of Mircea Cărtărescu, *Peisaj după isterie. Articole 2007-2017*. Bucharest, Humanitas, 2017;

Abstract: *Peisaj după isterie (Landscape after Hysteria) gathers more than fifty journalistic articles by Mircea Cărtărescu and the letters he wrote in an epistolary exchange with Luisa Etxenique, offering an X-ray of a Romanian society exposed with its afflictions.*

**Retrato de recuerdos y ocaso/ A
Portrait of Memories and Dusk.**

El proyecto autobiográfico del escritor y teórico literario Matei Călinescu (1934-2009) comprende varios libros explícitamente autográficos, por ejemplo, *Amintiri in dialog (Recuerdos en diálogo)* su correspondencia con Ion Vianu, o *Retrato de M.*, donde construye el recuerdo de su hijo autista. Sin embargo, según le declaraba el autor a Raluca Dună, la editora del libro abordado en esta reseña, tal proyecto autobiográfico engloba, de hecho, toda su obra, incluida la poesía o la crítica literaria. En este conjunto, digamos, pan-autográfico, *Un altfel de jurnal: ieșirea din timp (Otro tipo de diario: la salida del tiempo)* destaca por su carácter póstumo y autotanatográfico, puesto que a principios de 2008 el autor recibe el diagnóstico de cáncer terminal y la última entrada del diario, la del 8 de junio de 2009, precede por pocos días su muerte.

En el título se refleja el del anterior diario publicado por Matei Călinescu, *Un fel de jurnal* y apunta, en su formulación, a la retoma/continuación ("un tipo", "otro tipo"), pero, sobre todo, a la diferencia para con este, al ser fundamentalmente *otro* por comprender la perspectiva de la muerte cercana.

En el prefacio del libro, fechado el 10 de diciembre de 2008, el autor habla de la elección de este título cuya intención es "diferenciar este diario concebido desde el inicio como póstumo [...] de *Un fel de jurnal* (1973-1981), publicado en 2005, en el que la idea de postumidad no jugaba ningún papel" (11) y aclara que las primeras entradas, fechadas entre 2004 y 2006 son "recuerdos-evocaciones" de su hijo, mientras que el verdadero inicio del diario se halla en marzo de 2007.

Compuesto por dos partes separadas por un mes de silencio de la escritura (precisamente el tiempo en el que el autor recibe el diagnóstico), el diario se inscribe desde el inicio en un espacio "falto de planes y pensamientos dirigidos hacia el futuro" (11) y pretende ser "un diario diferente, un diario, quiero decir, en el que el primer lugar lo ocupan las vivencias antiguas, las 'impresiones' de una memoria de antaño" (119), teniendo como único proyecto tal vez el que apunta como proyecto de vida, el de recordar "lo más detallada, lo más matizada, lo más fantástica (o fantasmáticamente) y usar la escritura como una manera—de hecho, la única a tu alcance— de 'inyectar' verosimilitud en el olvido y recrear el secreto que le

“Somos, es una antigua convicción mía, un mosaico de yos, formados a lo largo del tiempo, pero que coexisten simultáneamente. A medida que envejecemos, surgen todo el tiempo nuevos yos—en este mosaico de nuestra vida psíquica, que está siempre en trance de componerse, inacabado hasta el momento de la muerte—, pero los yos de unas edades anteriores no desaparecen y en ciertas situaciones—en ciertos momentos, bajo la influencia de ciertas

“impresiones” que en Proust desencadenan la memoria involuntaria—despiertan de su aparente sueño. Y estos viejos yos no son, como en Proust, la ocasión de volver a vivir —milagrosas invasiones del pasado en el presente—, sino que tienen vida propia, son capaces de iniciativas imposibles de prever. El hecho de que tales iniciativas tengan una existencia fantasmática, muchas veces secreta, no disminuye su significación.” (32).

Mientras se escribe *Solenoid* / While Writing *Solenoid*

Un om care scrie. Jurnal 2011-2017 (Un hombre que escribe. Diario 2011-2017) es el cuarto y más reciente elemento del conjunto diarístico de Mircea Cărtărescu, tras *Jurnal I* (1990-1996), *Jurnal II* (1997-2003) y *Zen. Diario* (2004-2010), uniéndose así a este grupo que el autor enriquece cada siete años con una nueva entrega. Mientras que las anteriores entregas enseñaban, en gran medida, la génesis de los tres tomos de *Orbitor (Cegador)*, esta parte más reciente del diario ofrece información acerca de *Solenoid*, trazando una vía de acceso al laboratorio creativo en el que se forjó esta novela.

Ya desde el inicio del diario, *Solenoid* aparece

prefigurado, presentido de alguna manera, en el deseo declarado del autor de escribir un nuevo libro y en la palabra “tesseract” inscrita en la primera página, para que inmediatamente después ya aparezcan otras figuras que marcarían la novela—Charles Howard Hinton, Ethel Lilian Voynich, George Boole, figuras de la cuarta dimensión, de la literatura, de la matemática y del esoterismo (el misterioso manuscrito Voynich), unidas en redes de parentesco.

Las intersecciones que muestra este diario con *Solenoid* son múltiples y el lector tiene acceso a las lecturas y a las reflexiones que acompañan la escritura de la novela, a los cálculos sobre la temporización y

literatura, real e imaginario vuelven a intercambiar información y a mostrar la

permeabilidad de sus superficies, como en los demás textos de Mircea Cărtărescu.

Pequeño tratado de los grandes vicios / A Small Treatise on the Great Vices

Peisaj după isterie (Paisaje tras la histeria), tal como lo explica el subtítulo, es una colección de artículos publicados por Mircea Cărtărescu entre 2007 y 2017. Se trata de artículos periodísticos en la mayoría de los casos, a los que se añaden las cinco cartas que el autor había escrito en un intercambio epistolar con la escritora vasca Luisa Etxenique y que ya habían visto la luz editorial en España un año antes, con la publicación trilingüe de esta correspondencia por Erein.

No obstante el carácter periodístico de los artículos, no quedan mencionados ni la fecha ni el periódico en los que estos habían sido publicados por vez primera. La única excepción es el artículo que abre el libro, "Rezistăm" ("Resistimos"), que recibe la mención de que había sido publicado en febrero de 2017 en *Frankfurter Allgemeine Zeitung*, *Le Monde* y *Internazionale*. De manera que es tarea del lector, si lo desea, ir en busca de la fuente de estos artículos y colocar el libro en una cronología a la cual este parece pretender sustraerse.

En esta búsqueda de las fuentes, el lector descubriría, que, a excepción del primero y probablemente del artículo que

cierra el libro y que parece haber sido escrito ad hoc, todos los demás son artículos escritos con bastante anterioridad a esta aparición editorial. La mayoría de ellos abarcan el período 2008-2012 y su sucesión en el libro no repite la cronología de su aparición en los periódicos; así, al artículo inaugural de 2017 le sigue uno de 2011, otro de 2009, otro de 2012, luego uno de 2008 y así en adelante, con estos ires y venires entre los años. También hay artículos que preceden el lapso mencionado por el título: por ejemplo, "Golful Porcilor" ("La Bahía de Cochinos"), había sido publicado en 2006, mientras que "Am fost turist la Auschwitz" ("He sido turista en Auschwitz") había salido en 2004. Respecto a la fuente, la gran mayoría de los artículos habían sido publicados en el periódico *Evenimentul zilei*.

Esta ausencia de fechas y lugares es un rasgo intrigante del libro y parece apuntar a una voluntad de sustracción al orden de la historia, de fijación de la voz y de construcción de un espacio libresco que refleje tiempos y eventos por encima de la cronología de la redacción de sus partes. También intriga que la correspondencia con Luisa Etxenique se sustraiga igualmente a la clásica formulación epistolar con fecha y lugar de la redacción, mientras

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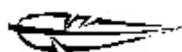
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Bastionul lingvistic. O istorie comparată a structuralismului în România,

Cuvânt înainte de Mircea Martin

By **Adriana Stan**

București, Editura Muzeul Literaturii Române, 2017

(The Linguistic Bastion. A Comparative History of Structuralism in Romania

by **Adriana Stan,**

Muzeul Literaturii Române Publishing House, Bucharest, 2017)

The Adventure of Structuralism in Romania

Abstract: Imitated, reinterpreted, adapted or just tendentiously applied in Romanian literary criticism, pure and simple, structuralism has rather made history more among connoisseurs. Bastionul lingvistic is the synthesis of all of the manifestations of its concepts in the Romanian space, as little as they lingered, with all of their obvious uses and benefits and failed attempts at prestige. Adriana Stan follows the history of the concept closely in an applied, extremely expressive demonstration, offering the specialized reader what they have so far lacked: the European perspective of structuralism as sole possibility for the reformation of Romanian Communist literary criticism.

Key words: Romanian structuralism, literary criticism, comparativism, East-European cultures, literary genres