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**OPENINGS /DESCHIDERI**

**HISTORICAL COORDINATES OF MODERNISM**

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Article code 482-116

Abstract: If half a century ago the term of "modernism" was almost unknown, today it proves to be indispensable for the history of art. In the present article we have tried, on one hand, to point out some of the issues raised by the use of such a term, and on the other, to outline some ways to overcome these difficulties.

Key words: modernism, art, definitions, culture, WWI

**DREPTATEA LUI ZEUS ÎN PROMOTEU ÎNLĂNȚUIT**

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Abstract: Many modern scholars have expressed different doubts about the authenticity of Aeschylus' Prometheus Bound, especially because of the problematic theodicy of this play. This paper urges caution (the other two plays of the trilogy survive only in too scarce fragments) and shows the ambiguity of some key concepts ('justice', 'stubbornness', 'newness') as well as of destiny's deities in PV.

Keywords: Aeschylus, Prometheus, justice, destiny

## METAMORPHOSES OF THE NOVEL

### **SORIN TITEL: NARRATIVE BETWEEN RESTORATIVE VOCATION AND CHALLENGE**

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Abstract: Sorin Titel's fiction promotes a multicultural and polysemous vision, from the first narratives in the 1970s, associated to Onirism, to his maturity novels, designed in the regional area of Western Romania. His prose has a subversive potential, both as an allegory of the totalitarian city, and as interrogative realism. Timișoara and Banat of his fictions, projected in the spirit of Central Europe, are an important contribution to the alternative imagined by A Treia Europă (The Third Europe), subsequently described and theorized by the group of researchers led by Cornel Ungureanu and Adriana Babeți. The periphery becomes the center, in a space of memory and imagination.

Key words: Sorin Titel, Central Europe, Banat, A Treia Europă, Onirism, the periphery-center relationship

### **DUMITRU RADU POPESCU AND THE THEATRICAL NOVEL**

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Abstract: The work of Dumitru Radu Popescu, one of the most important contemporary Romanian writers of the generation who became representative after 1960, is not stylistically and thematically fractured as a result of the political changes occurred in Romania after 1989. His uniqueness and originality are still rooted in the same areas of unusualness and baroque, including elements of theatricality. His novels continue to be conceived as investigations employed in any crime fiction. The writer's masterpieces remain the two novels, F (1969) and Vânătoarea regală [The Royal Hunt] (1973), but the themes and the style of the author are the same in his subsequent books of the epic cycle, Viața și opera lui Tiron B. [The Life and Work of Tiron B.] (1980-1982), where the juxtaposition of fantasy and documents enliven the narrative. His most recent novels, Falca lui Cain [Cain's Jaw] (2001) and Călugărul Filippo Lippi și călugărița Lucrezia Buti [Filippo Lippi, the Monk, and Lucrezia Buti, the Nun] (also published in 2001), are constructed on a theatrical principle, organizing the narrative into dramatic acts and the characters' speeches, into retorts and dialogues. The writer declares himself to be a partisan of the theatrical novel yet he builds his latest novels by combining four registers, corresponding to the four literary genres, namely, the epic, lyrical, dramatic, and the journalistic ones.

Keywords: the contemporary Romanian novel, Dumitru Radu Popescu, the Baroque epic, the theatrical novel, the detective investigation, playfulness, documentary narrative

## THE SPECTACLE OF MUSIC AND ILLUSION IN RADU TUCULESCU'S FICTION

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Abstract: A novel by Radu Tculescu cannot be grasped fully unless the reader imagines the five stave lines of music notations and the corresponding intervening spaces. His highest aspiration is the attainment of a symphony of novel-writing. The raven Dodo in his novel *Mierla neagra* (The Blackbird) seems to be there for the entertainment of high-school teenage students nicknamed "the crickets". The raven imitates voices and it repeats utterances. Later on in the novel, the same bird reveals as a sort of conscience. The raven exposes guilt and vindication. Raven Dodo is the bird of memory in this novel. Through it, the three chapters are placed as different age chapters. Tculescu believes that his writing should explore the fissures of realness. The world of adolescence moves within the inner rhythms that bear the ethical misery of their epoch. Music is for the adolescents of the novel the perfect antidote. Sometimes the music in this fiction becomes a soteriology.

Keywords: music, fiction, contemporary Romanian literature, Radu Tculescu, communism, innocence, modern, postmodern

## WEAVING A NARRATIVE FROM METAMORPHOSES

in Alessandro Baricco's *Seta* (*Silk*) and Doina Ruști's *Manuscrisul fanariot* (*The Phanariot Manuscript*)

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Abstract: The art of weaving and the art of novel making have been placed together for ages, as complementary to each other. The abstract layer of the story gets reshaped and mirrored in the concrete act of weaving. An imaginary tapestry is created as every story unfolds and the pictures and scenes contained in it become visible more and more. However, the present article does not deal with every possible parallelism between weaving or netting and narrative. We have chosen two short novels where clothing is an intrinsic part of the novel configuration and triggers an alchemic process: *Seta* (*Silk*) by Alessandro Baricco-1996, irrespectively *Manuscrisul fanariot* (*The Phanariot Manuscript*) by Doina Ruști-2015. It is the alchemy from a matter-of-fact life to a spiritual existence, unknown before. Metamorphoses rather than graspable facts and explainable acts are woven into new narrative structures. The theme of speech irrespectively of silence, of impossible communication is interwoven in the out-of-ordinary love stories of these two writings, sustained by unusual rhythms of life, always moving at the pace between complete, death-like inanimation and absolute frenzy (in the latter novel within a Balkan setting). *Silk* (irrespectively embroideries and tailoring) and metamorphosis are linked through the theme of Time on the path to death and survival. In opposition to hieratic and ceremonious gestures, of gazes intervening like a cut in the protagonist's existence, as in Baricco's *Silk*, clothing and fabrics are colorful and picturesque so as to cover the void beneath and as of a visual alternative to a city which lives through its noises, the Bucharest around 1790 (in the novel *The Phanariot Manuscript*). Both male characters seem to act like a golden thread in a huge to and fro canvas, as prisoners of their choices, coming to terms with the non-heroic life they reached after approaching nothingness too much.

Keywords: metamorphosis, postmodernism, netting and clothing in literature, weaving a narrative, Italian contemporary literature, Alessandro Baricco, silk, exoticism, Japan, Doina Ruști, Balcanism, Bucharest, Romanian contemporary literature, novel.

## **L'ART DE LA COMPOSITION DANS LES ROMANS DE MILAN KUNDERA**

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Abstract: In this work, we have tried to demonstrate the importance of composition in Milan Kundera's two novels, "The Unbearable Lightness of Being" and "The Immortality". The construction on two levels, the first dedicated to the story and the second to the variation on the theme, the polyphony, the introduction of another genders in the structure of the novel, the technique of ellipsis, the intrusion of the author directly in the narrative are some of Milan Kundera's innovations. The architecture of the novels shows a new vision of the novel, which is seen like a permanent interrogation on existence. The author aims to give to the art of the composition a kind of musicality by the charm of the meeting of different literary forms, by the contrast of different emotions, by the development of the same existential questions.

Keywords: composition, narrator, intellectual synthesis, ellipsis, polyphony

## **METAMORPHOSES WITHIN THE NARRATIVE DISCOURSE IN ANDREÏ MAKINE'S CASE**

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Abstract: The article aims to change a little the perspective upon Andrei Makine's narrative discourse. Seen mainly as a great story-teller – which he is indeed – all the reviews on his books gravitate around this skill, and, regarding the style Proust and Chekhov are uttered almost like a refrain. Beyond this we noticed however a gradually change in the writer's position towards his own stories. After 2004, it seems that Makine has been revisiting another structure which made history in the first half of the 20th century, namely the metanovel.

Keywords: narratediscourse, metanovel, Andreï Makine, story-telling

**CONSTANCY AND CHANGE  
ÎN CĂTĂLIN DORIAN FLORESCU'S NOVELS**

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Abstract: Cătălin Dorian Florescu admits that he feels split between his Romanian and Swiss identities, trapped between the West and the East. The autobiographical elements he includes in his novels project this feeling on his characters, who are looking for a sense of belonging, and are trying to understand their true identities by going back to their homeland.

Key words: Cătălin Dorian Florescu, exile, homeland, journeys, Communism

**THE POETICS OF CONFESSION IN ROMANIAN INTERWAR NOVEL**

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Abstract: One of the most consistent phenomena displayed by Romanian interwar literature was the explosion of a confessional genre inside the evolution of novel-writing. The recurrent opinion of Romanian critics and writers in the first years after WW1 was that novel was synonymous with an objective outlook on existence. A bunch of confessional novels which contradicted this approach emerged in just a few years on a theoretical ground that was not ready to assimilate this novelty, hence hesitant in its definitions and restrictive in guidance. The present article follows the way in which a new literary convention, that of confessional novel, found its way through the evolution of interwar prose and launched several masterpieces. We refer to novels, irrespectively theoretical articles, written by Hortensia Papadat-Bengescu, Garabet Ibraileanu, Camil Petrescu, Eugen Lovinescu, Mihail Ralea.

Keywords: confession; novel; Romanian interwar prose; sociology of the novel; subjectivity; life versus fiction; literary theory.

**CULTURAL STUDIES**

**HOUNSLOW IN LOVE WITH CENTRAL LONDON OR HOW A FEW DESI RUDEBOYS HAVE BECOME  
ENAMOURED OF THE METROPOLIS**

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Abstract: London has attracted assiduous attention from the world of belles-lettres for centuries. Poets and novelists praised its beauty or bemoaned its evil ways. Like any large city, the UK's capital may be

approached and portrayed in terms of antithesis: a site of opportunity and promise or, conversely, a Babylonian-like scene of violence, decline and depravity. In a myriad of narratives, London arises as a living organism, a metonym for power and threat, a hub of human relations and a space of transformation; an encounter zone whose palpable manifestation may shock, enchant or surprise. Published in 2006, *Londonstani* is the only work of fiction of Gautam Malkani, a British Indian journalist and the editor of business pages of *The Financial Times*. The novel is a story of a search for identity and teenage bonding mechanisms, of adolescent visions of adult masculinity and of parental control, of the lure of conspicuous consumption and of a desperate wish to find one's rightful place in a group, to be like others and gain respect as a loyal member of a team. The heightened importance given to Hounslow as a local area and a well-defined space occupied by a community accounts for the ambivalent position that London holds in Malkani's novel. Technically, both the city centre and Hounslow belong to London, but the characters' attempts to be equally at ease in their little locality and in the West End reveal their lack of belonging to the flashy urban scene.

Keywords: *Londonstani*; Gautam Malkani; identity; migration; centre/periphery; suburban life; street slang; consumerism; British Asian authors; youth subculture; hybridity; alterity; ambivalence; ethnicity.

#### **REFLECTIONS ON TIME**

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Abstract: The present paper focuses on the idea of time as it is reflected in certain landmarks of literature along the centuries, subjectively selected. Chronological evolution of the actions in novels show that time was first perceived as linear, sequential, dependable. Gradually, literature mirrors the changes in society and the changed notions of time, accelerated or, on the contrary, frozen for a while. Many key moments in literature are linked to time, to timing and to characters' relationship to it.

Keywords: time, perception, chronological, repeated, everlasting fame

#### **VINTAGE WINE, VINTAGE MEMORIES: OVERTONES OF PROUST'S MADELEINE REVISITED IN JOANNE HARRIS'S BLACKBERRY WINE**

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Abstract: To prove discontinuity – as the postmodern pundits do claim this is substantiated - in terms of tradition and canon/ized is moot as there are pervasive influences from one period to another, indeed there is ideological cloud identifiable in subsequent texts starting with modernity. Modernity as

ideological hub for all things literary is almost a commonplace: issues ranging from Angst to fragmentariness (as triggered by the instantaneous dismembering of the body in World War One as a result of the invention of the grenade in warfare, a novel techne of violence), from modern neurosis to nostalgia for times of yore, say, for the irretrievable, pre-lapsarian, Edenite childhood/youth, when the living was easy. As this research aims to show, nostalgia (in the Proustian vein) is not an overrated mechanism of memory in the postmodern age.

Keywords: memory; nostalgia; madeleine; modernity; postmodernity; surface; contour; topography of power.

### **VERDE TODOPODEROSO: LECTURA DE VEGETAL**

#### **GREEN ALMIGHTY: READING VEGETAL**

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Abstract: Our article examines Romanian writers Dănuț Ungureanu and Marian Truță's Science Fiction novel *Vegetal* (2014), aiming to track the features of its dystopic universe, in which metamorphosis of plants into sanguinary entities occurs. Starting with the analysis of the incipit, we focus on the relationship between men and their environment, stressing out its ambiguity, the parallelism between their actions to each other, as well as various particularities of this out of control state of the nature.

Keywords: *Vegetal*; Dystopia; Plants; Dănuț Ungureanu; Marian Truță

### **CLASSICS AND MODERNS**

#### **LES FRANÇOIS DE LILIANA CAVANI:**

#### **DE LA REVOLUTION AU 'RIFLUSSO'/**

#### **THE REVOLUTION OF ST. FRANCIS IN LILIANA CAVANI'S CINEMA**

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Abstract: There is a rapport of continuity and distancing between the two film depiction of the figure of St. Francis of Assisi in Liliana Cavani's cinema. Her 1989 film, *Francesco*, takes the story of St. Francis from where her 1966 film ended it, namely the death of St. Francis. Thus, the character of St. Francis relives through the words of his companions. The screen figure of the 13th century Francis



allows modern reconstructions of multilayered interpretations. His inner crisis, the search of his place in the world, and his conflict with paternal authority can also be read in a social context. Cavani's Francis is a postrevolutionary young man who does not break completely the relationship with his natural parents. Modern interpretation can even touch contemporary themes, such as the phenomenon of *riflusso* which may be paralleled in the film. If for his father, Pietro Bernardone, labor was the preferred way of social elevation, for the son, the future St. Francis, work became an emblem of individual freedom.

Keywords: St. Francis of Assisi; Liliana Cavani; Italian cinema; modern reconstructions of classic subjects; father-son conflict; life of St. Francis; hierarchic models; individual interpretations; inner revolution; *riflusso*; crisis, labor and productivity; faith; social context

**LA MÉTAMORPHOSE DU VIN  
DANS LES DIALOGUES PLATONICIENS**

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Abstract: In this study, we have tried to demonstrate the importance and the change of the significance of wine in two of Plato's dialogues : The Symposium and The Laws. In the first dialogue, wine is a drink relieving truth and a touchstone for temperance. In the second one, it becomes fire for young people and medicine for old men. There wine is good only used moderately. The change of its significance reflects the great Greek philosopher's evolution of thinking.

Keywords: symposium, wine, drink, fire, medicine

**ASSUMING THE DESTINY OR THE TRAGIC IN HISTORY IN PETRU RAREȘ OR LOȚIITORUL BY HORIA  
LOVINESCU**

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Abstract: The play Petru Rareș or Loțitorul enriches the historical drama that approaches the voivode myth, Horia Lovinescu offering a personal reinterpretation of it. The voivode is seen, first of all, as a human having both qualities and inner struggles. The humanity is significantly outlined in the play, the ruler being conscious that the History has to be fulfilled no matter the individual struggle. Petru Rareș has the awareness that he is only a "sitter" for Ștefan cel Mare, or even more for Aurochs' from Moldova's coat of arms. The voivode symbolizes the self alienation and the belated self finding. The life he lives proves him that the destiny is an implacable force and the individual cannot avoid it. The main character's deep humanity, the mingle between sacred and profane and his opening towards Europe transform him in a memorable hero of the Romanian historical drama.

Keywords: historical drama, voivode, myth, sacred, split self, reinterpretation

## GALA GALACTION'S DIARY - A METAMORPHOSIS OF SUBJECTIVITY

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Abstract: Gala Galaction's diary is the most representative document of his literary creation. The authors of these types of subjective literature aim to place their own personalities in the world of knowledge. The writer's search within the diary represents, in fact, exactly the dynamics of the literary act. The depth of the retrospectives grasps the reading impressions, the aesthetic and philosophical beliefs, the aspirations that the author was going to meet sometime. The Diary is a literary work of authentic value and, at the same time, a very important documentary source on the writer's human and social biography, of his definition in his period.

Keywords: diary, Gala Galaction, subjective literature, authenticity

### BOOK REVIEWS

### RECENZII

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book review of

*In Search of Lost Space,*

by Octavian Saiu

Editura UNATC Press, București, 2010; UNATC Publishing House, Bucharest, 2010

### **Identifying Theatrical Spaces**

Abstract: Octavian Saiu's study *In Search of Lost Space* (UNATC Press, 2010, Bucharest) focuses on the paradigm of theatrical space, a complex concept that is being attentively and carefully x-rayed from antiquity to post-modernity. The metaphor of the theatrical space is being scrutinized in its most inner

components; the book is thus portraying not only trends, architectures and labels, but also a variety of theatrical figures and voices – past and contemporary.

Keywords: theatrical space, metaphor, memory.

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book review of

Urmuz în conștiința criticii

by Constantin Cubleșan.

Cartea Românească, București, 2014;

(Urmuz as Interpreted by Critics, Cartea Romaneasca Publishing House, Bucharest, 2014).

### Unlocking the Mysteries of Urmuz

Abstract: Cubleșan's book gathers studies and articles dedicated to one of the most mysterious writers of the last century in Eastern Europe: Urmuz (1883-1928, Demetru Dem Demetrescu-Buzău on his real name). In his time, his new way of writing was received more as a gratuitous act than as a new literary method.

Keywords: Urmuz, modernism, avant-garde, surrealism, absurd, Urmuz's mysteries

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book review of

Regăsirea intimității. Corpul în proza românească interbelică și postdecembristă

by Simona Sora,

Editura Cartea Românească, București, 2008;

(The Findings of Intimacy. The Body in Romanian Interwar and Post-1989 Prose by Simona Sora, Cartea Românească Publishing House, Bucharest, 2008)

### Dimensions and Metamorphoses of Intimacy

Abstract: *Regăsirea intimității- Corpul în proza românească interbelicăși postdecembristă*(*The Findings of Intimacy. The Body in Romanian Interwar and Post-1989 Prose*)by Simona Sora argues the changes that occurred in the perception of the body by opposing the paradigms of modernity at its highest peak versus postmodernity in Romanian literature. Simona Sora is a critic who knows how to render a particular flexibility to all the difficult concepts she operates with. Her writing never loses its edge and its inquietude. Abstractions are tamed through coinages of new words and concepts that give a thrill of surprise to long demonstrations.

Keywords: body in literature, intimacy, hyperintimacy, authenticity, modernism, postmodern Romanian writers, Romanian interwar literature, textual body, egodicy, heterogeneity

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book review of

Înainte și după dezmembrarea lui Orfeu.  
Fragmente despre poezia românească de azi

by Mircea A. Diaconu.

Editura Tracus Arte, București, 2014;

(Before and After the Dismemberment of Orpheus. Fragments on Today`s Romanian Poetry)

Tracus Arte Publishing House, Bucharest, 2014;

### **Critic`s Encounters with Poetry**

Abstract: Mircea A. Diaconu writes in his book about the most important Romanian poets in contemporary literature. Many of them are at the peak of their writing, so the volume catches this dynamism of styles and ages that keep changing. Diaconu is convinced that critics do have a real power, that of making the readers share a fundamental nostalgia. His book helps the reader to distinguish the best voices of contemporary poetry.

Keywords: postmodernism, the generation of the 80`s in Romanian literature, contemporary poetry, criticism, modernism

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book review of

Esperimenti italiani. Studi sull'italianismo romeno dell'Ottocento

by Dan Octavian Cefruga

Edizioni Fiorini, Verona, 2015;

(Italian Experiments. Studies on the 19th Century Romanian Italianism by Dan Octavian Cefruga,

Edizioni Fiorini, Verona, 2015)

### **An Intercultural Dialogue in the Age of Romanticism**

Abstract: Cefruga`s book on the experiments of Italianism within the Romanian literature of the 19th century is a thorough and useful study on a niche research, with a subtle alternation of perspectives and a consistent documentation. Written in Italian, Cefruga`s study also picks up the forgotten gems of the 19th century Romanian language. The creation of the Romantic poetical language is retrieved through a complex fusion of methods imported from stylistics, music, history of language, poetics and linguistics, combined with cultural studies.

Key words: ottocento, Romantic age, Romanian literature, poeticity, Italianism, Ion Heliade Radulescu, Gheorghe Asachi, Mihai Eminescu, translations, prosody

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book review of

Carte de identități.

Mutații ale autobiograficului în proza românească de după 1989

by Florina Pârjol

Editura Cartea Românească, București, 2014;

(Book of identities. Mutations of the Autobiographical in Romanian Post-1989Prose)

Cartea Românească Publishing House, Bucharest, 2014;

### **The Battles of Autofiction**

Abstract: In the book *Carte de identitati. Mutatii ale autobiograficului in proza romaneasca de dupa 1989*, Florina Pârjol brings her own perspective into the matter of autobiography versus autofiction. She thinks that the core problem of separating the two genres is rooted in a literary mystification resulted from the radicalization of the autobiographical discourse within a false reality, one in which the simulacrum unfolds incessantly. This definition is partial, the author thinks, since in Romanian literature the notion is still a novelty, far from being correctly assimilated.

Keywords: autofiction, autobiography, Romanian Post-1989 prose, young generations of prose writers, recent feminist literature