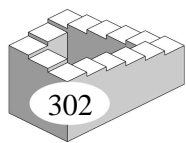
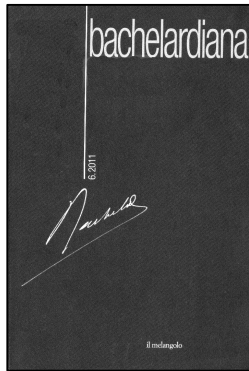


Book Reviews





Valeria Chiore & Giulio Raio (eds.)
Bachelardiana: A Transcendental Fantastic
Genova, Type & Editing, 2011

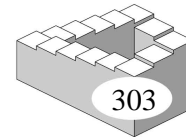
Edited by Valeria Chiore and Giulio Raio, and benefiting from the support of the Department of Philosophy and Politics of the Università degli Studi di Napoli, "L'Orientale", this collection of essays advocates the relevance of Bachelard's heritage to contemporary culture, while also tracing out the deep-rooted genealogy of an anthropological project such as that of defining a Transcendental Fantastic.

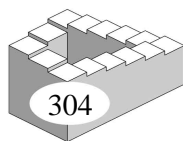
A definition of the latter can be found in Maria Noel Lapoujade's essay, which has a three fold approach: etymological, genealogical, and theoretical. The word "fantastic" comes from the Greek verb *phantazesthai*, meaning "to become visible, to appear, to become manifest", and thus indicating light, splendor, clarity. There is also the word *phainen*, "to fantasize" which indicate the subject's abandonment to the game of the power of the imagination, in all its subtleties and implications, such as: to discover, to find, to invent, to pretend, to improvise, but also to be off base, lost, alienated, disoriented in regard to reality. It is important to note that "fantasy" and the "fantastic" maintain the essential ambiguity of being visible and invisible at the same time, of revealing-occluding, as well as the range of meanings which go from to discover, to invent, to pretending, playing, and finally losing oneself in the range of "that which is given", improperly assimilated to "the real". In "its

limitless expansion, the fantastic attains the sublime; also, in its own lust for power, it touches upon mystery." (99) Lapoujade uses Kant's definition of the term "transcendental" as "the *a priori* (universal and necessary) use of the functions of subjectivity: sensibility, imagination, intellect, power of judgment, reason." (100)

The genealogy and gestation of the Transcendental Fantastic are traced out from Kant to Gilbert Durand, through Novalis, Coleridge, Caillois, and Freud. Lapoujade's statement of adherence to Bachelardian ontology is seen foremost in her critique of Durand's treatment of the categories of time and space as distinct, independent, and autonomous. In Lapoujade's view, the verbs "to specialize" and "to temporalize" are better suited to express the transcendental functions of subjectivity, the former pertaining to intuition, the latter to imagination. Space and time bear no ontological reality for Kant, are presented as *phenomenon*, not *noumen*. Likewise, for Bachelard, the fantastic, which in Lapoujade's reading is ultimately "a hyperbolic function of the imagination," expresses itself in images, and images exist in the instant, which is a time out of time.

Other essays in the collection further explore the philosophical, ethical, and aesthetic implications of a Transcendental Fantastic. Anna Luisa Salvia reads Apuleius's *De Deo Socratis* via Jung and Hillman with a detour through Vico and Freud, highlighting an archetypal conception of the human soul, seen in the richness of its fantastic. The figure of Giambattista Vico resurfaces again in Valeria Chiore's essay as a precursor of the Transcendental Fantastic focusing on the treatment of the bodily and the material. Renato Boccali finds the paradigm for the rooting of the collective ethos in the fantastic by traveling the road between Vico and Freud, and Delia Popa offers an account





of the original conditions for the elaboration of Bachelard's Transcendental Fantastic.

Corin Braga's essay focuses on the ethics involved in the engendering of imaginary worlds, examining the fantastic animal utopias of modernity. The trenchant conclusion of this half-hopeful, half despairing exploration is that "utopias of reason are totalitarian, inhuman societies," where the individual's fundamental right to happiness is sacrificed for the group interests.

Other essays in the collection expound on the aesthetic dimension of the Transcendental Fantastic, finding its expression in the paintings of Moreau, Monet, Klimt Chagall, Dali, Magritte, Miro, and Pollock (in the essay by Maria Simonetta De Marinis); or Andre Breton's surrealist object, treated in Sara Di Santo Prada's essay. Viviana Verdesca examines Tranc de Caleil's geological writing, quoted in Bachelard's *The Earth and the Reveries of Rest*. Finally, Julien Lamy traces out the contiguities and differences between Bachelard and the German philosopher Sais.

The essays collected under the title *Bachelardiana: A Transcendental Fantastic*, stem from a philosophical commitment to Gaston Bachelard's metaphysics and are a highly welcome step forward towards restoring the dimension of Bachelard's work within continental philosophy.

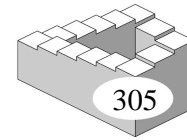
Nicoleta Marinescu



Hugo Francisco Bauzá (ed.), *El imaginario de las formas rituales: figuras y teatralidad en el Norte Grande*, Buenos Aires, Instituto de Historia del Arte Argentino y Latinoamericano, 2011

The volume edited by Hugo Francisco Bauzá is part of a larger project concerning the imaginary of the ritual forms in Argentinean theatre, focusing on the cultures from North Argentina. The selection is representative for a whole range of approaches on primitive practices and their postmodern transformations, as well as for the hybridity of forms. A unifying approach common to the studies included is the theatricality of the topics dealt with – an artistic dimension that constituted perhaps the most appropriate medium of transmission along the centuries.

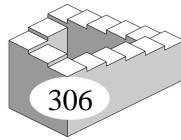
Giving the volume's title, Hugo Francisco Bauzá's study opens the series of analyses with an attempt to fix the methodological and conceptual framework, especially given the theoretical circumstances induced by 20th century various interpretations of the imagination and the imaginary. Durkheim, Schmidt, Jung, Frazer, Cornford, Murray, Dodds, Kerényi, Frobenius, Thomas, Durand, Wunenburger and Walter are the main references quoted by the editor of the volume who structures his instruments according to a theory of the imaginary, to the relationship between function, sense and play, and to an image of the ship of fools/*Stultifera navis* as being representative for the alternative path to knowledge, opposed to the official version of the way people



should act. This final image brings about other references, such as Foucault and Bakhtin, and realizes the connection to the role of the popular feast within Western societies. What the following studies shall deal with are avatars of the *homo festivus* anticipated by these preliminary ideas.

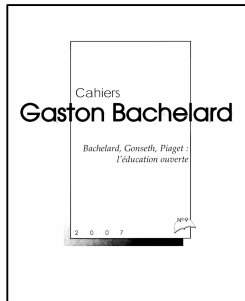
The passage from rite to image is tackled by Graciela C. Sarti in her study of the shrines from Tilcara, where the first thing she notices is the ambiguity and the richness acquired by the Spanish word for these sites (*ermitas*) during centuries of openness to different influences. From popular art to national history, from mythology to artistic aestheticism, these installations (Sarti calls them so due to their propensity to change and to emotional interaction) have an evolution that reveals an enormous amount of information. Choosing representational elements to support her analysis, she emphasizes distinct layers of acculturation and a superposition of discursive elements that speaks for their own cultural value. The interconnectedness of official cult and popular culture constitutes also the topic of Mónica Gruber's article on the theatricality and rumor in the witchcraft trials from the colonial Tucuman. Written and visual archives are brought together to reenact the incredible witch craze that was present in the mentioned region up until mid 19th century. From a Foucauldian perspective, Gruber regards the persecution of supposedly witchcraft practitioners as being a symbolic expression of the hegemony imposed by the dominant elite whose discourse could not include the tension fields approached by folk magic. The author builds a demonstration that is significant linguistically, too, because, just as the analysis notices, stories and testimonies were all subjected to personal versions and to personal and ambiguous discursive uses. Thereof, the theatricality of these well-directed trials stemmed from numerous stagecraft elements, from

the use of daily objects that gathered a completely different significance and from investing space with new meanings and scopes. Patricia H. Calabrese analyzes Juan Oscar Ponferrada's *El Carnaval del Diablo*, a religious court play mixing classic elements of the Western tradition with local ones. The author describes the hermeneutical avatars of the play throughout time and observes the persistence of ancient beliefs and representations beneath the modern allure of the phenomenon, a conclusion reached by all the studies in this volume. Ritual and mythical patterns organize dramatically the popular feast and, at a closer look, shed light on the specificities of the Latin American melting pot. María Elena Babino introduces a Guaraní myth recorded in North Argentine, Paraguay and Brasil, focusing on the story inspired from it written by the Argentinean Güiraldes, and then turned into a ballet piece in 1915 with the help of the painter and collector Alfredo Garaño (later collaborating in the project with the Ballets Russes, Nijinsky and Igor Stravinsky). The main focus is, nevertheless, on the fact that the whole scenographic and theatrical project is, for the author, an aesthetic adventure that stands for the utopia of discovering the Native American beneath modernity. The analyzed project also stood for the importance of the sacralizing mythical and ritual layer under their modern artistic avatars. The final study, belonging to Javier Soria Saucedo, is a comparative approach between certain characters of Andine comedy and Aristophanes' plays. The hybrid religiosity, given by the archaic layers, favored the persistence of unaltered cosmic visions. Rituals of fecundity, researched during an annual carnival in the Andes, contained dramaturgy elements that cause the comparison with classical Greek tragedy and with a perennial approach to the virtues of performance and play. The author



observes clues that lead to an identification between the multifaceted character of these plays and the man from the Andes. This attitude towards individuals and society is not far from the political dimension. But one has to bear in mind the fact that Western categories of thought are sometimes totally incompatible with the distinctions operated by Latin American beliefs.

Elena Butușină



Cahiers Gaston Bachelard,
No. 9: *Bachelard, Gonseth, Piaget:*
L'éducation ouverte,
Dijon, Centre Gaston Bachelard, 2007

The issue number 9 of the *Cahiers Gaston Bachelard* addresses the topic of inclusive or open education which, in Bachelard's, Gonseth's and Piaget's perspective, appears at the confluence between imaginary and rationality. The volume can also be read as a complex reply to Bachelard's observation in *The Philosophy of No*, where he qualifies the child's brain as incomplete, rather than idle (G. Bachelard, *La philosophie du non*, Paris, P.U.F., 1940, p.128). It is precisely this state of incompleteness that sets both the thesis of the book and the conceptual liaison between the three authors. Namely, they all deem that man undergoes a constant process of training: framing concepts and images, and therefore shaping his mind and spirit.

The articles muster compelling arguments in favour of open education, which is

primarily designed to render the old system obsolete and counteract the side-effects of coercive training. In Bachelardian terms, the purpose of open education translates into the defeat of mental determinism and the liberation from patterns of thought. The brain should instead become susceptible to objectivity, invention and linguistic practice in order to blossom into a creative and sound organism. Education is further viewed as an activation device that ought to fully engage the mind's potential.

The Bachelardian philosophy of formation finds its firm ground in the dialectic between an objective and subjective sense of training. Bachelard's vision places education at the core of epistemology, embedded in the structure of the *cogito* itself. This idea is further distilled in Paolo Mottana, who labels this approach as 'pedosophy' and sets to describe Bachelard as a teacher of both the imaginary and open rationality. Pedosophy, or the authentic pedagogy, begins in the archetypal childhood, in a nucleus of condensed imagination and cognitive operations.

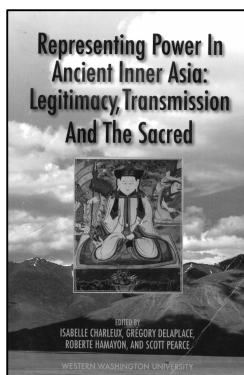
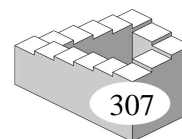
Piaget shares a similar approach to knowledge as he invokes epistemological constructivism with the aim of fostering intellectual autonomy. Piaget's vision follows a linear development, based on successive stages that reveal the individual's experience of self-construction. Whereas Bachelard stands as a professor of sciences, Piaget pioneers the field of genetic psychology and resorts to science to advance his account on the genesis of reason, thus making a significant contribution to our understanding of theoretical reason. However, his genetic epistemology values dialectic thinking insofar as it exposes the operating structure of reason. His psycho-genetic research insists on the relationship between subject and environment and shows how the individual creates a filter, an interface between his internal and external environment and thus

engages in a dynamic cycle of assimilation and accommodation. This cycle describes in brief the workings of the Piagetian dialectic reason.

Gonseth's pedagogical studies are largely oriented towards the humanities as he manifests his predilection for the realm of the imaginary. In this sense, he applies a different algorithm and envisions a ramified educational programme which comprises language exercises, the cultivation of an aesthetic sense and ethical will. For Gonseth, the infant possesses an incomplete structure at birth, which comes to fruition under exogenous and endogenous pressures. He also draws attention to the negative consequences that accompany coercive external forces, such as violent behaviour and intellectual blockages. In the light of these circumstances he makes his plea for an open education.

Overall, the volume sets forth a positive account of the notion of open education as it can be derived from the combined theories of Bachelard, Gonseth and Piaget. The articles bring to the foreground the fallacies of the educational systems which disregard the cognitive and normative values associated with scientific training. In essence, Bachelard's argument for an open scientific education constitutes an attempt to recalibrate the purpose of education, that is, carving the personality and promoting intellectual growth, in contrast to the mere transmission of collective values.

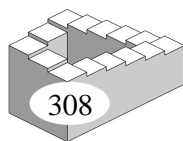
Alexandra Pop



Isabelle Charleux,
Grégory Delaplace,
Roberte Hamayon
& Scott Pearce
(eds.), *Representing Power in Ancient Inner Asia: Legitimacy, Transmission and the Sacred*, Bellingham, Washington University, 2010

The volume contains a series of texts presented in the international symposium *Representing Power in East Asia: Legitimizing, Consecrating, Contesting* organized in Paris on March, 23-25. The work, edited by Isabelle Charleux, Grégory Delaplace, Roberte Hamayon and Scott Pearce, consists of twelve chapters representing the work of several scholars from around the world specialized in Asian studies.

The main focus of the volume is the representation of power as it appears in different Ancient Asian societies and the process of establishing symbols, images and rituals which have the ability to encompass various levels of authority. As each study tries to cover an aspect concerning power, the volume succeeds in giving a heterogeneous perspective on the means of acquiring, accepting and reacting to supremacy and domination, whether related to religion, politics or the military. Moreover, on the basis of continuous change and conflict in Ancient Inner Asia, the publication offers a perspective on the shifts and dislocations in mentality emerging from an unstable historical context, which allows the exploitation in various directions of the subject of power. For instance, in the first chapter, Denis



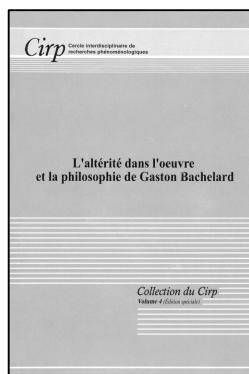
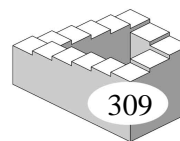
Sinior tries to offer a general outlook on the means of acquiring and legitimizing power, with direct reference to Genghis Khan and the Mongol Empire, but also by establishing connections to other peoples such as the Khazars or the Tartars and their means of establishing the boundaries of power. The same method is used by other authors in order to express general facts about the concept of power. Chapter 3, "Explaining Rituals and Writing History: Tactics against the Intermediate Class", gives extended information about the *Confucianization* and the *Islamization* of early Mongols and affiliates religion to the differences between social classes. The author, Christopher P. Atwood, appeals to Ancient texts and historical records to describe the relationship between aristocracy and the intermediate class represented by different ethnic groups, and therefore, by different views upon rule.

Another approach to the subject of authority is by means of a case study. Denise Aigle, for example, chooses the destiny of important historical figures in order to emphasize the methods in which power can be installed in the absence of actual hereditariness. The study presents the destiny of Baybars, who, using a fictive lineage and resorting to murder, restores the Caliphate of Cairo and becomes a symbol of power, acquiring titles such as *New Constantine* or *New Alexander* and remaining in history as the ideal Muslim sovereign. In Chapter 9, Nicolai N. Kradin uses the same research methods, this time to explain the journey of two Asian nomadic empires: Xiongnu and Xianbei. The author describes the social structure and the meaning of power and succeeds in giving hints about the value and mentality of the nomad. Archeological data are given in order to explain the evolution of power, political systems and social behavior in the case of the two mentioned empires.

Aside from historical events and monarch portraits, the publication also encompasses a few studies meant to explain power in Ancient Inner Asia from a semiotic perspective. This way, authors such as Françoise Aubin, Isabelle Charleux or Sergei V. Dmitriev dwell on subjects like the function of seals, iconography and language in order to explain the impersonation of power, whether we refer to concrete or abstract notions that express authority. Chapter 5, "To Impress the Seal: A Technological Aspect", reframes the history of the Mongolian imperial seal tracing the correspondence between the Chinese methods of making and using a seal and the Mongolian borrowings. A subject connected to visual representations of power is also developed in Chapter 6, where Isabelle Charleux starts by explaining the Mongolian shamanism and the representations of ancestry in order to reach the subject of inner Asian iconography. This study covers different types of imagery starting from Mongol statues, inhabited portraits, two-dimensional images and ending with the main symbols of power. Another study, *Nurhaci's Names*, analyses the relationship between Ancient inner Asian peoples with the help of the language. The author, Nicola di Cosmo demonstrates the crucial importance of political meaning in deciphering the connections between Mongols, Nurhaci and the Chinese.

To conclude, *Representing Power in Ancient Inner Asia: Legitimacy, Transmission and the Sacred* succeeds in offering a complex understanding of the mechanisms needed to shape the concept of power and discusses numerous aspects connected to culture, politics and society that shed a brighter light on the history of Ancient Inner Asia.

Alexandra Veronica Vescan



Jean-Jacques Wunenburger, Christian Thiboutot (éds.), *L'altérité dans l'œuvre et la philosophie de Gaston Bachelard*, Montréal, Cercle interdisciplinaire de recherches phénoménologiques, 2010

Le 4^e volume de la *Collection du Cercle interdisciplinaire de recherches phénoménologiques* (CIRP) réalise le projet de publication d'un *Volume thématique* entièrement consacré à la question de «L'altérité dans l'œuvre et la philosophie de Gaston Bachelard». Les textes qui composent ce volume traitent l'étrange réserve du philosophe autour des questions de l'altérité.

À commencer par Jaques De Visscher («Gaston Bachelard : imagination poétique et altérité»), dont la contribution fait clairement valoir que nos tentatives pour mieux comprendre la présence humaine exigent non seulement que nous prêtions attention à toutes les modalités de notre subjectivité comme ouverture passive au monde, mais aussi au projet d'investir les multiples aspects du vécu de cette présence, dont fait naturellement partie la dimension de l'activité humaine qui consiste à nous affirmer dans notre environnement, à communiquer avec autrui et à lui exprimer notre identité.

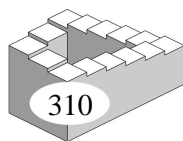
Cédric Dolar («La poésie comme bonne mœurs : sur l'hospitalité des poétiques bachelardiennes»), de son côté, pose la question de la Nature qui rêve et de notre expérience préreflexive face à l'autre, qu'il examine aux côtés des narrations psychologiques. Il y soutient qu'une correspondance riche et véritablement humaine avec le monde

terrestre dépend à son tour d'une relation à un autre monde – un monde qui nous échappe et nous excède par principe, qu'il nous engage cependant à rêver. En ce sens également, son texte se présente comme une contribution à la critique du récit inhabitable et finalement solipsiste tel celui de l'*inner self*.

Pour sa part, Fabio Ferreire («Bachelard et la rencontre de l'autre : recommencement, dialogue, intimité») amorce sa réflexion en faisant remarquer que la philosophie bachelardienne est surtout lue et diffusée comme une pensée centrée sur deux problématiques majeures : l'épistémologie et la philosophie littéraire. Comme telle, précise-t-il, elle semble indifférente aux questions de l'altérité. Cette approche, selon lui, demande pourtant à être nuancée, ou tout au moins interrogée.

Roxana Ghita («Tropes de l'altérité chez Gaston Bachelard : une analyse à partir de la polarité sexuelle») présente les grandes lignes d'une théorie de la réception poétique centrée sur l'idée d'un espace ambivalent, d'un entre-deux où a lieu la rencontre entre le récepteur et le texte (l'image poétique, l'œuvre) en tant que manifestation de l'autre. En faisant remarquer les affinités qui existent entre la théorie de l'imagination poétique de Bachelard et certains grands thèmes du romantisme allemand, l'auteur trouve dans la polarisation primordiale du masculin et du féminin la tension autour de laquelle il devient possible de penser l'altérité dans l'œuvre du philosophe – altérité qui tend notamment à se dépasser dans la catégorie plus neutre de l'androgynie.

Sarah Mezager («Profondeur et limite de la solitude chez Bachelard»), dans son commentaire, constate d'entrée de jeu à quel point la solitude est consubstantielle à la notion de rêverie telle que l'entend Bachelard et qui, précise-t-elle, implique une plongée au cœur d'une solitude de plus en plus marquée au fur et à mesure que l'œuvre du



philosophe bascule irrémédiatement vers la phénoménologie. Cette solitude ne revêt cependant pas l'aspect froid et négativement connoté qu'on lui accorde habituellement.

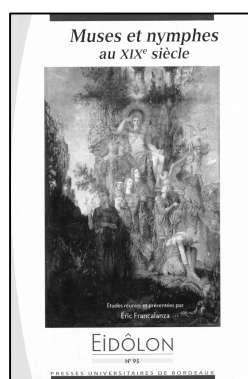
Maryvonne Perrot (« Une altérité novatrice : la notion de 'non-moi mien' dans *La poétique de la rêverie* ») ouvre son propos en faisant remarquer que la notion bachelardienne de «non-moi mien», telle qu'elle apparaît dans *La poétique de la rêverie*, instaure une approche novatrice de l'altérité. Celle-ci, explique l'auteur, semble mettre en cause l'illusion séculaire d'un salut de l'homme limité à son développement comme animal social, de l'homme pour qui la recherche de l'altérité dans et par le *socius* se solde parfois, paradoxalement, par la perte de lui-même et du monde.

D'après Jean-Philippe Pierron (« De l'impossibilité d'une science de l'homme à une poétique de l'altérité »), l'épistémologie des sciences de la nature de Gaston Bachelard, si elle a parfois pu être revendiquée comme un modèle pour les sciences humaines n'a pas donné lieu – du moins à proprement parler – à une prise en compte de l'altérité dans le contexte spécifique de la mise en forme de l'expérience objective. Pour Gaston Bachelard, précise Jean-Jacques Wunenburger (« Cogito et cogitamus : la médiation d'autrui dans la formation de la rationalité ») nous pensons et rêvons d'abord seuls. Mais la médiation d'autrui n'est formatrice que si nous avons déjà su faire place en nous-mêmes à un sur-moi qui rend possible l'émancipation vers l'universel rationnel. En insistant sur le caractère opératoire de cette médiation, l'auteur montre comment Bachelard ouvre la voie à un dialogue intra-subjectif qui fait de nous une personne.

Dans un texte libre qui conclut l'ouvrage (« Le temps de la science »), Jean-Sébastien Bolduc s'intéresse à la construction de la figure du scientifique individuel dans la pensée de Bachelard. Pour avancer

dans cette direction, il assemble son élaboration autour de deux thèmes centraux de la pensée du philosophe : le rationalisme scientifique et le temps.

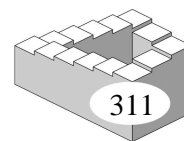
Bogdan Bărbieru



Eidolon,
No. 95, Éric
Francalanza
(éd.),
*Muses et
Nymphes au
XIX^e siècle*,
Presses
Universitaires de
Bordeaux, 2011

The main objective of the present *Eidolon* volume seems to be the exploration of the existing relations between the literary and artistic creator and his particular form of art (including techniques and models), between the creator and his work, and not lastly between the proven artist and his critique. At the same time, the aesthetic mutations of the 19th century and the emergence of new aesthetics are analysed at length along the three chapters by continually highlighting the meaning of art within this century.

Putting together the contributions of the fifth colloquium organised by the Laboratoire Pluridisciplinaire de Recherches sur l'Imaginaire, the Centre de Recherches sur les Littératures et la Sociopoétique in cooperation with the cultural association La Maison du Berger, this issue tackles the literary Romantic theme of muses and nymphs from various approaches (i.e. historical, thematic, psychoanalytical, poetical, mytho-



and socio-critical). There are at least two key questions to be answered in great detail by these multidisciplinary approaches: Do we identify a sign of equivalence between muse and nymph? In what particular circumstances do they exchange their meanings?

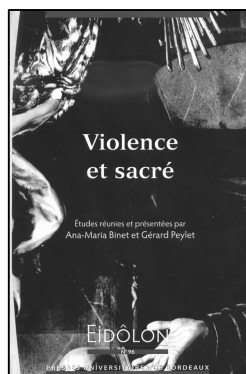
At the core of Romantic work of art we find the aesthetics of inspiration and the poetics in which the feminine figures of the muse and the nymph, along with their avatars, own a prevalent role. Acknowledged as a problematic category of the 19th century Poetry, the image of the muse or nymph guides the endeavours of the present researches. Moreover, a sort of mystery accompanies the image itself together with the writing process and its existential truthfulness. When seen as a history of the abandon of the muses, the present volume tries to illustrate certain facets of the problematic history of the feminine representations of inspiration.

Structured around three parts, the issue speaks up about the Poet and his muse(s) focusing on transfigurations and transmutations, about images and imageries of the Muse, and about questions of art in what muses and nymphs are concerned. The first section deals with the relationship between the poet and his muse regarding possible heritages and ruptures; the process of becoming a sylphid within the 19th century; the chanteuses around Stendhal; the countess Kossakowska – a muse after Eve from *La Maison du Berger*; the invention of a brotherly myth amongst Nerval, Gautier and Carlo Gozzi. Moving to the second section, the reader is captivated by Mélusine, Balzac's mysterious muse; the ambivalent figure of the queen Mab in an essay of Sandean mythology; the quest of inspiration and spiritism for the form and function of the muse in Gautier's *Spirit*; the face of a democratic muse for the American painters Samuel Morse and William Sydney Mount.

Last but not least, the third section brings to the fore a mediation of art in *Valérie* by Madame de Krüdener in questioning the status of Valérie as muse or nymph; the case of Ellénore from *Adolphe* by Benjamin Constant with a similar question, namely lover or muse; the muse of Friedrich Hölderlin and André Chénier; the nymphs of Victor Hugo between recreation and contemplation; the original muses within the work of Renée Vivien; the nymphs from *L'Après-midi d'un faune* by Mallarmé.

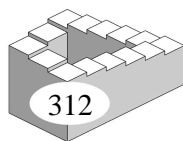
Closed by an illuminating list of bibliographic elements and an index nominum, this *Eidolon* volume has the merit of being both informative and exciting, both engaging and challenging through the theme itself and the frequent aesthetic questions posed by the literary discourse.

Florina Codreanu



Eidolon,
No. 96, Ana-
Maria Binet &
Gérard Peylet
(éds.),
*Violence et
Sacré*,
Presses
Universitaires de
Bordeaux, 2011

Based on the double question of violence and identity, this *Eidolon* volume unfolds in reference to René Girard's book *Violence and the Sacred*, wherein the former pays homage to the latter. With contributions from literary, artistic and sociologic spheres, the volume in question intends to test the human frontiers. Between meditation



and unease, the human being faces his condition by producing culture and art, the two states of extreme and complex comprehension.

Exploring violence in relation with the sacred by turning to myths, arts, French literature, world literature and society, the issue coordinated by Ana-Maria Binet and Gérard Peylet stands out in relief due to its iconographic support as well. The lessons of tenebrosity from a portfolio carried through by the photographic artist Jean-Pierre Bertin-Maghit are included within the issue with the purpose of tracing the sacred that was deprecatd by the violent passing of time.

Despite the numerous studies dedicated to the theme of violence from different fields of research, such as history, sociology, philosophy, psychology and arts, this volume considers the relation between violence and sacred to be truly problematic and rich in meaning. Experts in literature, arts and language, sociologists, historians, philosophers, psychologists and specialists in rhetoric and communication are all interested in it. In a multidisciplinary manner, as Eidôlon series accustomed his reader to pluridisciplinary approaches, this research project makes use of representation theories and of cultures that are to the utmost diverse. Both the individual and the group are affected by the consequences of violence through dehumanisation and the lost of personal or collective identity. The question of positive violence does not defer to appear in the retrieval of lost identity.

Preoccupied with the intimate rapports found in five separated sections – (i) myths, (ii) arts, (iii) French/ (iv) foreign literature and (v) society, the issue debuts with the foundation sacrifice belonging to Dido, the first queen of Carthage; Phèdre's capillary adornment; the violence of the sacred in the myth of Idoménee on scene from Crébillon (1705) to Mozart (1781); the violence and the return of the plenum in the Japanese

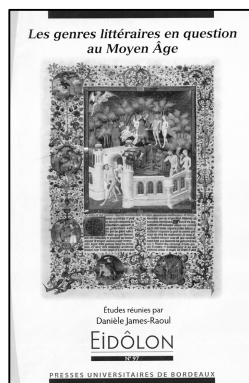
mythology focusing on scenarios and resolutions. The second part tugs in the violence and the sacred captured in photography; the expression of violence in the baroque sacred music; the sacrificial violence of the emptiness between earth and sky; the case of Oskar Kokoschka and the fascination with violence and sacred at the beginning of Austrian Expressionism.

The third and the forth sections take into account literature, more precisely Blaise Pascal and the style of inquietude; violence and religion in Gustave Flaubert's *Salammbô* – sacrifices and sacrileges; violence and sacred in Huysmans's work and the path of mystic naturalism; dialectical and Christian vision of the Russian Revolution; sacrileges and sacrifices in Michel Tremblay's dramatic work; the desecrated mother in Ying Chen's *Lecture de L'ingratitude*; violence and sacred in Nina Bouraoui's *La voyageuse interdite*; the triad sacred, profane and violence in Maria Velho da Costa's *Missa in Albis*; feminine violence within the construction of Judeo-Christian identity, namely a study upon Moacyr Scliar's *The Gods of Raquel*.

Reaching the final section, the reader is gratified with the most challenging studies on violence and mimesis – the Girardian, Freudian and Lacanian conceptions of the sacred; incest and sacrifice in Raduan Nassar's *The House of Memory* in the light of René Girard; violence and the name of God in José Saramago's *In Nomine Dei, The Gospel According to Jesus Christ and Cain*; the sacred as the source of war in the traditional and modern societies; the caricature of the sacred.

Followed by a kindred volume, entitled *Violence et Évènement*, the approach to violence does not end here but continues in a multidisciplinary fashion, and this time it takes an interest in the violence of historical and personal events.

Florina Codreanu



Eidolon,
No. 97, Danièle
James-Raoul
(éd.),
*Les genres
littéraires en
question au
Moyen Âge*,
Presses
Universitaires de
Bordeaux, 2011

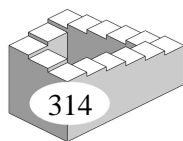
Eidolon – les Cahiers du LAPRIL (Laboratoire Pluridisciplinaire de Recherches sur l’Imaginaire appliquées à la Littérature), Presses universitaires de Bordeaux – consacre son 97-ème numéro aux problèmes des genres littéraires au Moyen Âge. Les études sont réunies par Danièle James-Raoul, directrice de la revue, à côté de Gérard Peylet et constituent le résultat d’une recherche focalisée sur ce sujet, conduite par la même Danièle James-Raoul, dans le cadre du LAPRIL.

Dans l’introduction, Danièle James-Raoul souligne la similarité symbolique qui existe entre la naissance des genres – à partir d’un genre en résultent d’autres – et la naissance de la compagne d’Adam, Ève, d’une côte de celui-ci. Les genres ne sont jamais ni strictement figés, ni totalement indépendants, comme un regard superficiel pourrait le postuler. Tout au contraire, et c’est ce que Danièle James-Raoul n’hésitera pas à réitérer, les genres, pas nécessairement au Moyen Âge, mais en général, sont pleins de vie. C’est-à-dire ils naissent, évoluent au cours du temps et en fonction des espaces culturels où ils vivent, se transforment, *engendrent* des genres nouveaux ou redécouvrent leurs origines, en les réévaluant.

Une autre image, très généreuse d’ailleurs, utilisée dans l’introduction pour capter la dynamique des genres est celle de

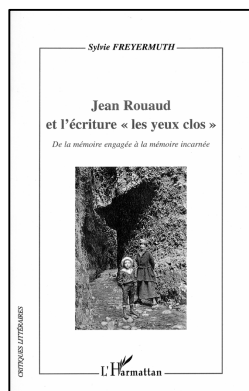
famille, à l’intérieur de laquelle les membres développent des relations complexes, des interdépendances structurelles. Spécifique à la famille humaine, tout comme à la famille des genres est la coexistence de la similarité avec la différence. Ensuite, si les hommes ont une très forte tendance à conserver leurs traces dans le monde, l’histoire des genres littéraires est témoinnée par la littérature même. Et c’est un témoignage durable, pense Danièle James-Raoul.

La grande différence qui se creuse entre les genres de l’âge classique ou de l’âge moderne de la littérature et ceux du Moyen Âge est que les derniers sont considérés plus difficiles à définir, mal dessinés et ont besoin d’une approche pluridisciplinaire. Il y a un grand nombre d’études dédiées aux genres du Moyen Âge, spécialement dans les dernières décennies. Le livre est organisé selon quatre axes. Le premier : *les interférences génériques intratextuelles* – qui déterminent le chercheur moderne à abandonner ses préjugés à l’égard du rapport œuvre littéraire-genre au Moyen Âge, parce que l’œuvre s’avère être le carrefour de plusieurs genres. Les contributeurs de cette première section sont Madelaine Jeay, Charles Mazouer et Celine Cecchetto. Le second : *les évolutions génériques liées à la réécriture*, la *réécriture* étant le processus qui caractérise le Moyen Âge, que ce soit au sein de la même langue ou d’un espace linguistique à autre. Les auteurs sont Sophie Coussemaker et Julie Casteigt. Le troisième axe : *la possibilité d’identification générique* – qui permet d’observer des familles littéraires (Olivier Devillers, Valérie Fasseur etc.), et le dernier, dont les recherches sont signées par Danièle James-Raoul et Nelly Labère, est celui nommé : la *théorie des genres* – qui se réfère à l’investigation de la question du genre telle qu’elle apparaît dans les traités médiévaux qui voulaient enseigner l’art de l’écriture.



Cet ouvrage nous permet de mieux connaître la situation de certains genres comme le traité moral, le récit du voyage, la correspondance, la biographie chevaleresque etc. ou des genres phares tels que la chanson de geste, le roman, le théâtre, la poésie, mais la difficulté de cerner les genres et de clairement trancher la question d'intergenres subsiste. Dans ce contexte, la livraison d'*Eidolon* se propose de s'intéresser à cette question sans la vanité de vouloir traiter le sujet d'une manière exhaustive.

Adriana Teodorescu



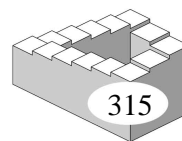
Sylvie Freyermuth,
Jean Rouaud et l'écriture « les yeux clos ».
De la mémoire engagée à la mémoire incarnée,
Paris,
L'Harmattan,
2011

Sylvie Freyermuth continue sa démarche interprétative sur l'œuvre de l'écrivain français Jean Rouaud commencée en 2006 avec le livre *Jean Rouaud et le périple initiatique. Une poétique de la fluidité*, où elle s'intéressait surtout au flux narratif pour y déceler l'architecture secrète, analysé d'un point de vu stylistique et de pragmatique textuelle. En 2011, elle poursuit sa recherche à travers un autre livre dédié à cet auteur (qui a gagné le Prix Goncourt en 1990 avec le roman à substrat autobiographique, *Les champs d'honneur*), intitulé

Jean Rouaud et l'écriture « les yeux clos ». *De la mémoire engagée à la mémoire incarnée.* Mélangant analyse littéraire et linguistique, Sylvie Freyermuth inscrit son second texte dans la galerie des livres de critique littéraire qui ont paru ces dernières années, consacrés à l'étude de l'œuvre de Jean Rouaud (Jean-Claude Lebrun, Sylvie Ducas, Claude Herzfeld, Simona Jişa, Michel Lantelme, Anca Rus, Geneviève Salvain). La grille d'analyse qu'elle applique aux textes littéraires est personnelle et innovatrice, d'autant plus qu'elle aborde aussi des textes de Jean Rouaud tout à fait récents, qui n'ont pas encore bénéficié de l'attention de la critique littéraire.

Jean Rouaud et l'écriture « les yeux clos ». *De la mémoire engagée à la mémoire incarnée* propose, par les métaphores incluses dans le titre, une relecture des textes de Jean Rouaud à travers les aspects particuliers de sa mémoire. L'écriture « les yeux clos » est considérée par l'auteure comme une particularité de Jean Rouaud, qui fait de sa myopie un principe d'esthétique qui conduit à un changement de la direction du regard. De l'extérieur, le regard esthétique devient intérieur dans le sens qu'il a besoin de temps, de réflexion, pour qu'il devienne personnel, une marque individualisante. L'acte de « fermer les yeux » permet, en fin de compte, la réécriture, une re-présentation des faits réels où autobiographie et fiction se mélangent.

La mémoire roualdienne est perçue comme « engagée », car Sylvie Freyermuth identifie chez l'écrivain l'existence d'une nécessité d'écrire et réécrire sur sa famille, d'inclure des aspects autobiographiques même dans les textes de fiction, comme une sorte de dette honorifique de parler de sa famille. La mémoire devient dans une deuxième phase « incarnée », prenant corps dans les personnages de fiction, mais qui gardent un lien avec les personnages de sa saga familiale. Ce sur quoi met l'accent le



critique littéraire est le fait que, dans le cas de Jean Rouaud, ses textes dits de fiction ne se séparent jamais complètement de ses textes autobiographiques.

Le travail de recherche est facilité par la division des œuvres de Jean Rouaud en deux cycles : « le cycle de Minuit » recelant les œuvres à caractère autobiographique publiées par cette maison d'édition (*Les champs d'honneur*, *Des hommes illustres*, *Le monde à peu près*, *Pour vos cadeaux* et *Sur la scène comme au ciel*) et « le cycle de la liberté » (*L'imitation du bonheur*, *La fiancée juive*, *La femme promise*). Entre les deux pourraient se situer des œuvres telles *La désincarnation* et *L'invention de l'auteur*, textes charnières entre autobiographie et fiction, parlant du statut de l'artiste.

Dans le chapitre dédié à la « mémoire engagée », Sylvie Freyermuth s'attarde sur la présentation des années de scolarité de Jean Rouaud, dans le but d'identifier dans le social, tel qu'il a été décrit par l'écrivain, les ramifications de sa souffrance qu'il a transposée plus tard dans ses textes. Ainsi le collègue-prison et la pédagogie traditionnelle ont eu l'effet d'un blocage dans la découverte de la vocation d'écrivain, mais, en même temps, ces années ont constitué l'occasion d'une ouverture vers le monde et d'un stockage d'impressions et d'événements qui ont été, par la suite, remémorés dans l'acte d'écriture. Après « ces années de chagrin » s'ensuivent « les années de tristesse », de l'étudiant Jean Rouaud caractérisées par un « ennui mêlé de découragement, de manque de confiance en soi et d'[un] sentiment de déclassé » (p. 28-29).

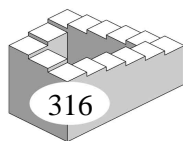
L'engagement de l'auteur est visible aussi dans la manière dans laquelle il traite la thématique de la guerre. Si les premières descriptions visent la Première guerre mondiale et dénoncent les effets de l'ypérite et la mort de quelques membres de sa famille, la Seconde Guerre représente une menace pour sa propre naissance, qui redoute la

mort de sa mère (sous le bombardement de Nantes) et de son père (dans la Résistance).

Un autre engagement est celui dans le géo-social, l'auteure partant de la topographie et du centre (le village natal de Campbon), dessinant des cercles de plus en plus éloignés, et montrant leur rapport avec l'espace matriciel (Riaillé, Nantes, ensuite Paris). Elle identifie une antithèse entre la « misère rurale » et les « splendeurs urbains », illustrant cette hiérarchie campagne / ville avec l'appui de Bourdieu, Lamizet, Cauque- lin, démontrant comment un *espace* neutre, fonctionnel – une ville, s'oppose à un *lieu* chargé d'émotions – un village). Sylvie Freyermuth, analyse, se basant sur les textes autobiographiques, des aspects liés à la religion, aux commerces, à l'éducation, démontrant que Jean Rouaud pourrait s'inscrire également dans la catégorie des écrivains du social, par les descriptions et les témoignages que ses livres offrent au lecteur. S'attardant sur les espaces urbains, elle remarque que l'écrivain manifeste à la fois fascination et horreur : ainsi Nantes n'est pas seulement la ville universitaire, mais aussi la ville bombardée ou celle où la mère a perdu son premier enfant, tandis que Paris est en même temps la capitale, mais aussi la dernière ville visitée avec leur père, déjà souffrant.

La première partie du livre se termine avec le placement de Jean Rouaud dans une catégorie des romanciers actuels où il n'est pas fréquemment encadré : « la littérature devient dans ce cas précis chez Jean Rouaud un vecteur privilégié de la démythification de la mascarade sociale ; c'est en cela qu'on peut parler d'une mémoire engagée. Engagée contre les hypocrisies, contre les inégalités, contre la méchanceté et la lâcheté. » (p. 91)

La deuxième partie du livre fait appel à la formation de linguiste de Sylvie Freyermuth qui analyse la phrase roualdienne, sa « respiration », son rythme binaire ou ternaire



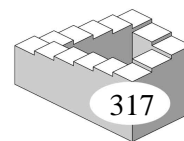
qui renforcent les idées exprimées, et dans les textes dits autobiographiques, et dans les textes de fictions, pour conclure que les mêmes particularités de style se retrouvent d'un livre à l'autre. Elle fait aussi une analyse minutieuse de l'incipit de *L'invention de l'auteur* pour relever les significations possibles de la métaphore du « vol de l'oiseau » qui y est décrit et de l'importance du chant pour Jean Rouaud, convergeant vers la conclusion d'un aspect polyphonique de son écriture stratifiée. La phrase roualdienne se plaît, au fur et à mesure des livres, à de multiples divagations, digressions, emboîtements, visibles aussi par le nombre de parenthèses ou de tirets, qui enrichissent la ligne narrative « matrice ».

Les textes réunis dans *La Fiancée Juive* (qui reprend aussi un volume antérieur, *Régional et drôle*) bénéficient ensuite d'une analyse focalisée sur la formation de l'Artiste à travers la biographie d'autres artistes (Mozart) ou à travers des gens anonymes, mais qui ont laissé une marque sur la formation de Jean Rouaud, apte à présent de porter un « regard dessillé » sur sa propre vie et création. L'auteure met l'accent, encore une fois, sur cette étape « de la sortie du tunnel », du passage de la nuit vers la lumière, une spirale ascendante pendant laquelle l'homme Jean Rouaud cherche sa vocation et sa reconnaissance en tant qu'écrivain. Cette métaphore est retrouvée dans plusieurs textes roualdiens, étudiée en étroit rapport avec la genèse et la recherche des particularités stylistiques propres à l'écrivain. « La crèche à journaux », c'est-à-dire le kiosque où Jean Rouaud travaillait au moment de la parution de son premier livre, *Les champs d'honneur*, est remontée aussi par le critique au niveau de métaphore révélatrice, souvent inconsciemment présente dans les textes de Rouaud.

Dans un chapitre synthétique sur les types de mémoire qui s'identifient à la

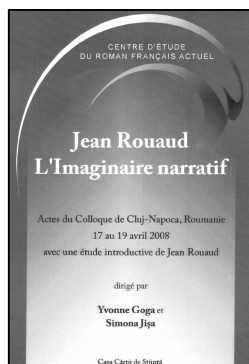
lecture des divers textes de Jean Rouaud, Sylvie Freyermuth distingue trois étapes : la mémoire douloureuse, la mémoire apaisée et la mémoire incarnée. De la souffrance causée par la mort du père, Jean Rouaud passe par sa transcription littéraire pour arriver à une mémoire qui a « intériorisé et transfiguré le chagrin passé et toute la mythologie familiale » (p. 210). L'auteure réalise une lecture très attentive pour identifier ces « invariants » et « mythes fondateurs » qui relèvent de l'image de la mère ou du père et met en relief les noms (des personnes), les lieux et les objets symboliques (les voitures). Très réussies et faites d'un point de vue particulièrement intéressant, nous semblent les portraits des personnages : Constance Monastier et Octave Keller du roman *L'imitation du bonheur*, la mère de l'écrivain (comparée à Anne Fielding de la *Mère Courage* de Brecht), Mariana et Daniel du roman *La femme promise*. La filiation se constitue pour tous les personnages en un principe de cohérence textuelle et sémantique.

La troisième partie, *De l'amour, du beau et du bien : quête spirituelle et rédemption par l'art*, envisage surtout les romans du « cycle de la liberté ». Un autre schéma est identifié par Sylvie Freyermuth qui caractérise cette fois les relations de couple. Dans la genèse du sentiment de l'amour, les personnages passent par une « épreuve de dépouillement », qui représente, en fin de compte, leur manière de faire connaissance ; leur rencontre signifie une nouvelle naissance, une reprise zéro de leurs vies, où cette vérité nue est une condition nécessaire pour la cristallisation de l'amour. La « résurrection » se fait à travers l'art, et toutes les catégories négatives (la mort, les ténèbres, la caverne, le trou, la béance, l'absence) se transmutent en catégories positives grâce à l'amour qui garantit la valeur de l'art (comme reflétant le monde et dépassant le monde).



Les fines analyses de cette dernière partie sur les romans *L'imitation du bonheur* et *La femme promise* font de Sylvie Freyermuth le premier critique qui s'y est attaqué de manière si profonde et révélatrice. Son livre entier, d'ailleurs, manifeste une passion spéciale pour l'écriture roualdienne, une affinité émotionnelle et intellectuelle qui font de cette parution une belle réussite.

Simona Jişa



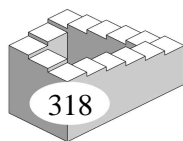
Yvonne Goga et
Simona Jişa
(éds.),
*Jean Rouaud.
L'imaginaire
narratif*,
Cluj-Napoca,
Casa Cărții de
Știință, 2008

Les Actes du colloque international *Jean Rouaud. L'imaginaire narratif*, organisé sous l'égide du Centre d'Étude du Roman Français Actuel, propose une incursion dans l'univers romanesque de l'écrivain français. Dirigé par Yvonne Goga et Simona Jişa, ce volume essaie de mettre en lumière, dans la lignée de la tradition propre aux recherches centrées sur l'imaginaire, les divers aspects de la création roualdienne. Signé par des spécialistes reconnus dans le monde, le recueil se distingue non seulement par la qualité des textes, mais, également, par la variété des thèmes d'analyse abordés. Le mot d'ouverture, appartenant à Jean Rouaud lui-même, bien argumenté et très intéressant, illustre la relation complexe entre l'écriture et le temps, tout en soulignant que la

littérature est un « futur antérieur ».

La relation dynamique entre la filiation littéraire et l'intertextualité représente le premier axe de lecture suggéré par les éditeurs. Les trois contributions de ce chapitre se penchent sur la mémoire – cette « fiction mouvante », comme l'appelle l'écrivain –, sur l'écriture métonymique ou sur la figure du père, du grand-père et de la tante, afin d'identifier les pièges du devenir et l'influence de l'autobiographie sur l'acte créatif. Partant du symbolisme de quelques œuvres suggestives de l'auteur comme *Les Champs d'honneur* et *Des hommes illustres*, Mireille Naturel, Sabine van Wesemael et Manet van Montfrans se concentrent sur le rapport entre l'individu et la communauté, à partir du dialogue intertextuel entre les romans de Jean Rouaud et les textes de Marcel Proust ou Pierre Bergounioux.

Le rapport filiation/ littérature apparaît à la fois dans le deuxième volet du volume, intitulé « Écriture du deuil et poétique de la guerre ». Si Iman El Chourbagui se penche dans son intervention sur le narcissisme, sur l'indicible ou sur le sentiment de crainte et d'effondrement quant à la figure des parents dans *Les Champs d'honneur*, Michel Lantelme s'attache à analyser les liens intergénérationnels par le biais de *La Désincarnation*. Partant de quatre arguments interchangeables (historique, préhistorique, religieux, littéraire), l'auteur nous fait observer le refus de Rouaud de confondre le destin de la « nation » et celui de la langue ou de la famille. Les deux derniers articles de cette partie, rédigés par Timo Obergöker et Petr Dytrt, mettent en évidence la dichotomie autobiographie/ autofiction et mémoire/ mémorisation. Nous observons, ainsi, que *Les Champs d'honneur* se dévoile aux yeux du lecteur non seulement en tant que texte littéraire, mais aussi comme sujet d'évocation de la guerre, permettant une approche centrée sur la « fictionnalisation » du moi et sur



le décalage temporel entre le jadis et l'actuel.

Un dernier clin d'œil critique est dédié aux failles de la modernité et à l'écriture en spirale. Petr Dyrt part de la « mémoire à reconstituer » pour mettre le poids sur la folie en tant qu'obstacle de l'acte mnésique. La lecture se fait de l'individuel envers le collectif et joue avec la relation immobile/fluctuant.

L'esthétique des romans représente le fil rouge de cinq intéressantes contributions, dont la première, proposée par Joëlle Bonnin-Ponnier, opère la distinction entre la réalité et l'imaginaire pour argumenter la manière dans laquelle Jean Rouaud s'écarte du « vraisemblable réaliste » et soumet « le réel à d'autres lois, celles de la mémoire personnelle et de l'imaginaire ». Odile Gannier et Crina-Margdalena Zărnescu s'attardent sur l'œuvre de l'écrivain français soit en retraçant les connotations du roman familial – à la croisée entre l'autofiction et la biographie –, soit en s'appuyant sur les techniques de l'analyse fractale. « Menus pèlerinages et d'autres voyages minuscules » surprend, dans ce sens, l'attachement atavique des personnages à une certaine région, dont le but est d'honorer la mémoire des disparus. L'initiation au numérique, en tant qu'élément fondateur de l'écriture « fractale », est développée dans le texte de Crina-Margdalena Zărnescu en liaison avec *La Désincarnation* et *Les Champs d'honneur*. Le critique introduit une grille d'analyse d'inspiration scientifique, centrée sur des concepts tels « irrégulier », « diffraction » ou « mnémotechnique ». *L'ekphrasis*, marqué par le rapport visible / lisible, devient chez Rouaud générateur d'une vraie esthétique. Cette idée très intéressante est développée par Livia Titieni le long de son article, « Description – Ancilla Narrationis ? » où l'auteur décèle les stratégies d'écriture rencontrées dans *Les Champs d'honneur* et s'appuie dans sa démarche sur l'attentive

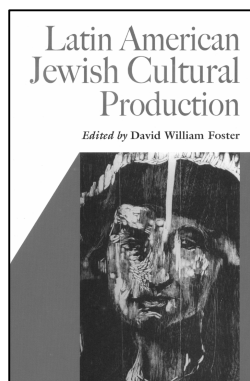
analyse des photos décrivant des portraits ou des objets. Signalant une transparence de signification, la photo fonctionne, l'avoue Livia Titieni, « comme une alternative au récit » et s'avère être un projet de reconstruction du passé, puisqu'elle permet au regard de percer au-delà du factuel. Yvonne Goga nous invite ensuite à découvrir les impasses de l'imaginaire narratif chez Jean Rouaud, par l'intermédiaire des textes appartenant à *La Désincarnation*. Fondé sur un discours rhétorique, ce volume représente un art poétique puisqu'il dirige l'attention du lecteur vers la nature du langage littéraire. L'écrivain tente, par l'imbrication de plusieurs genres littéraires tels l'essai, le poème en prose ou la nouvelle, à rendre la littérature un « bien accessible et convaincant ».

Les quatre dernières interventions du recueil reprennent le dialogue langage/ image et s'attardent sur l'artiste et sur l'acte d'écrire. Sylvie Freyermuth étudie dans son article les stratagèmes de la mémoire à partir des six premiers romans de l'écrivain, le but étant de démontrer que « la mémoire douloureuse s'efface devant la mémoire apaisée à qui succède [...] la mémoire résurgente, puis incarnée ». La « tendre ironie » devient le noyau autour duquel se tisse l'essai d'Alexandrina Mustătea. S'appuyant sur la distinction entre la chronique de famille et la fiction, l'auteur aborde la singularité de l'œuvre rouadienne pour mettre en relief la déchéance et la discrétion et pour souligner l'idée conformément à laquelle la création littéraire se déplace vers une « réflexion réfléchie ». Les aléas du temps apparaissent également dans la contribution de Christelle Reggiani qui valorise l'imaginaire archéologique « de la fouille, du creusement », par le biais de la syllepse. L'article de Simona Jișă, « Jean Rouaud : *Préhistoires* ou l'Artiste des origines », témoigne d'un travail sur la mémoire et l'histoire – vue comme enchaînement des événements chronologiques mais aussi comme expérience touchant à la

problématique de l'artiste et de l'écriture – et incite le lecteur à réfléchir sur l'acte de création à travers des symboles comme la grotte, la métaphore ou le dessin.

Engendrant une multitude de techniques d'analyse et de perspectives critiques sur la filiation, l'intertextualité, la poétique, l'esthétique ou la condition de l'artiste, *Jean Rouaud : L'imaginaire narratif* se distingue par les grilles plurielles de lecture qui enrichissent l'horizon culturel du lecteur. Les seize interventions de ce recueil s'inscrivent dans la démarche de Jean Rouaud lui-même et montrent que la littérature est, finalement, une « affaire à suivre ».

Roxana-Ema Dreve



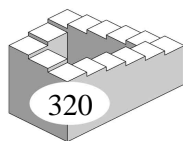
Hispanic Issues,
Vol. 36,
David William
Foster (ed.),
*Latin American
Jewish Cultural
Production*,
Nashville,
Vanderbilt
University Press,
2009

David William Foster, Regents' Professor of Spanish and Women and Gender Studies at Arizona State University edited the 36th volume of the *Hispanic Issues*, dedicated to the cultural production of the Jewish population from Latin America. It is an area where there are around half a million Jews, the main two groups represented being the Sephardic and Ashkenazi Jews. As the editor clarifies in the *Introduction*, the essays are first and foremost concerned with the major Jewish societies of Latin America, located in Argentina, Brazil and Mexico. The volume is organized

around four major parts: Jewish identity, literature, the plastic arts and film and photography. Many of the contributors are members of the Latin American Jewish Studies Association (LAJSA) and come from very different fields, which ensures the expression of a variety of perspectives on this topic.

The first part of the volume, entitled "Latin American Jewish Identity" consists of three essays that all tackle the issue of Jewish identity and its manifestations, with Berta Waldman writing a paper on the way Brazilian culture has dealt with "Otherness", focusing on the writer Clarice Spector, who silenced her knowledge of Yiddish. While the first part also deals with literature but more from the perspective of identity construction, the second part of the volume is more directly focused on literary works. It also consists of three articles, one of them dedicated again to Clarice Spector. The article written by Naomi Lindstrom, "Judaic Traces in the Narrative of Clarice Spector: Identity Politics and Evidence", further analyzes what she calls Jewish traces in Spector's writing, adding to the increasing number of studies that have taken up this matter. Márcio Seligmann Silva offers his contribution on works that handle the Shoah (the Holocaust) in Brazil and though clarifying from the beginning that this type of literature is rather marginal, he argues for a categorization of these works into "primary testimony" and "secondary testimony". Sarah Giffney closes this part with an analysis of Argentina's Jewish Monteneros guerrilla group and how they are depicted by the author Marcelo Birmajers.

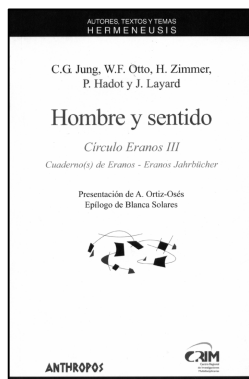
In the last two sections, the volume edited by David William Foster turns from literary texts to the Jewish cultural manifestations in the plastic arts, film and photography. Laura Fellman Fattal opens this series with a presentation of the Brazilian artist Nelson Leiner's works, well known for his installations while Janice Breckenridge focuses



on the connection between the city and the text, through an analysis of memorial sites in Buenos Aires. Going further, three articles are dedicated to film and photography and to how Jewish identity has been inserted in the two arts. David William Foster closes the volume, writing about Magdalena Schwartz, who having to flee from the Nazi persecution in Europe, ended up settling down in Brazil where she began pursuing a career in photography, with a focus on portraits.

The volume closes with an Afterword by Edward H. Friedman which praises this issue for its wide range of approaches that complement each other and for showing the flexibility of the field of cultural studies. This praise is greatly deserved as this volume of *Hispanic Issues* takes up many challenging topics and opens the way to further research for any reader interested in identity construction and negotiation in general.

Andra-Lucia Rus

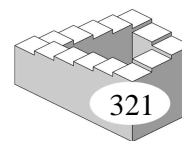


C. G. Jung, W.
F. Otto, H.
Zimmer, P.
Hadot, J. Layard,
*Hombre y
sentido. Círculo
Eranos III
(Cuadernos de
Eranos),*
Anthropos,
Barcelona, 2004

Part of the collection *Autores, textos y temas. Hermeneusis*, published by the *Centro Regional de Investigaciones Multidisciplinarias* (UNAM) from Universidad Autónoma de México, this volume is a selection of some of the most influential articles

written by the pioneers of archetypology. Andrés Ortiz-Osés from Universidad de Deusto, Bilbao, introduces the series and explains the title. Thus, *Eranos III* continues the previous two volumes with the project of defining the anthropological horizon tackled when perception and meaning come into question. Each of the authors chosen herein suggests a different approach, but a closer look reveals the subtle interconnect-edness between these important theoretical tendencies. After briefly introducing the history of the Eranos circle in the first half of the 20th century, Ortiz-Osés continues by observing the tensions inside it and the context that enabled the members to create, re-create, enlarge and update their essential comparative researches. Their attempts were meant to find a holistic and synthetic vision on human culture and civilization, based on the intensive study of cosmogonies, initiation rites, eschatological ideal, salvation or redemption doctrines, as well as fundamental concepts of God.

The essay opening the selection belongs to the leading figure of an entire generation – C.G. Jung, whose work on the archetypes of the collective unconscious was first published in 1934. Jung explains the concepts he introduces and particularizes them, bringing along figures that shall help re-interpret a whole range of artifacts, as well as cultural or social phenomena. Regarded by Jung as acting personalities, often conflicting, *Anima*, the *Shadow*, the *Old Wise Man* or the archetypes of transformation are authentic and legitimate symbols and must not be reduced during interpretation to signs or allegories. W.F. Otto's study on the meaning of the Eleusinian Mysteries, first published in 1939, approached the ancient cult, with pre-Greek origins, a cult that had been extremely strong throughout the centuries, until being suppressed by Christianity. Public in the beginning, gradually covered with a veil of

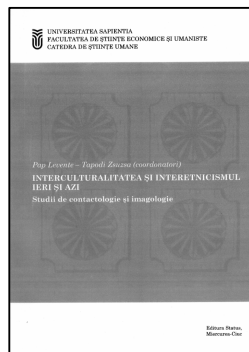
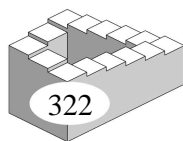


secrecy, these initiating rites are representative for a widespread religious cult that created a sense of intimacy with a deity, resuscitated each time the feast was opened. The complication of the rite, later leading to a degeneration of it, becomes obvious in Otto's study of the many and diverse sources of the Mysteries. The article is followed by a small translator's note on Karl Kerényi's belief that Demeter and Persephone were one and the same deity – a unitary pair. Kerényi fundamentals his hypothesis on an inscription found in Delos about the identification of Demeter of Eleusis with both a mature woman and a young girl. First published in 1938, H. Zimmer's study on *The Indian World Mother* goes back to the roots of the cult, but it also emphasizes the fact that ancient myths and rites are still alive in India, due to their translation into *Puranas* or *Tantras*. It concludes stating the antithesis between motherly love and motherly mercilessness as being representative for the dialectics between life and death and for surpassing the fear of caducity. The final image is that of the unity between instant and eternity, where someone or something can move remaining, in the mean time, motionless. Written few decades later, in 1974, Pierre Hadot's article on Socrates' figure tackles the issue from many perspectives. The Sylenus is the first avatar presented, marking Socrates' self-masking, through his strong irony. Readings belonging to Kierkegaard, Nietzsche and many others are discussed. Eros is another avatar of the philosopher. Being considered the first individual of Western thinking, Socrates is invested with Eros' mythical features, but one should also bear in mind the fact that Eros is actually perceived through Socrates' eyes in Plato's *Symposium*, in a genealogy that stands symbolically for its paradoxes. Last but not least, Socrates is presented in the same masterpiece as being the best poet and the best drinker, surrounded by numerous

Dionysian symbols. First published in 1948 under the title *The Making of Man in Malekula*, John Layard's study included in this volume presents an important aspect of the megalithic culture of Malekula: the construction of the woman within man. Analyzing artistic representation dating back to ancient times, as well as stories of creation, the author builds a demonstration of the mutual construction of colonizers and native people, of the permeability of myths, and of the ambivalence of symbols. The article ends cherishing the plenitude acquired by assuming both the masculine and the feminine side of human existence.

After this panorama of representative archetypological approaches, Blanca Solares closes the volume with an epilogue on the controversial relationship between the Eranos circle and totalitarianism. The intricate repressing processes involved by Nazism are regarded from the point of view of the crisis of civilization of that time. Solares transfers the frame and the main elements of this phenomenon to the present day and observes the imperialist role of the USA and their aggressive unilateral policy. In a world divided by self-ambition and lack of real dialogue, the theories of the Eranos circle offer an anthropological investigation of the other, with the symbol acting as mediator, as a possibility to understand the other better, not only rationally, but also emotionally.

Elena Butușină



Pap Levente
(coord.),
Interculturalitatea și interetnicismul ieri și azi. Studii de contactologie și imagologie, Editura Status, Miercurea-Ciuc, 2011

This collection contains 18 essays, proceedings of the *Imagology Conferences* in 2007, 2009 and 2011. The Conferences were organized by the Humanistic Sciences Department at the Economic and Humanistic Sciences Faculty, Sapientia University. The themes of debate are related to various fields such as imagology and interculturality, imagology and the crisis of consciousness, transformation of national myths and false national image, stereotypes, forming and shaping the national image in literature.

Most of the papers' center of attention is the Romanian and Hungarian relations from different points of view, as for example the essay "*Pădurea spânzuraților sau mai multe dimensiuni ale iubirii*" ("*The Forest of the Hanged* or several dimensions of love") by Maria-Nicoleta Ciocian, which points out the fact that "suffering" is common, and that destiny has brought Romanian and Hungarians together in this world. Only to be followed by Pap Levente's essay "O legendă, două interpretări! – Legendă Sfântului Gerard la începuturile a două literaturi naționale?" („One Legend, Two Interpretations! – The Legend of St. Gerard at the Beginning of Two National Literatures?"), who tackles the different interpretations by the Romanian and Hungarian literary histories of the same legend.

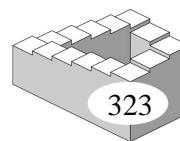
An interesting and affirming study is "Daday Lóránd, scriitorul 'antiromân'?" ("Daday Lóránd, the 'anti-Romanian' writer?"), where Tapodi Zsuzsa asserts the fact that the accusation brought to Daday Lóránd for being anti-Romanian is incorrect. And he does that by analyzing two of the author's controversial novels.

Papers like "Românce – văzute de unguri" ("Romanian Women – From a Hungarian Perspective") written by Pieldner Judit and "Alt(Fel). Imaginea alterității în câteva opere ale literaturii maghiare contemporane" ("The Appearance and the Image of the *Other* in Some Contemporary Hungarian Writings") written by Bányai Éva, take upon very interesting themes that are mainly based on Hungarian literary texts.

The paper that follows undertakes a very old and complex problem, that of the Romanian-Hungarian ethnic map. Ștefan Borbély in his "Un accesoriu al conținutului româno-maghiar – harta etnică" ("An Accessory to the Romanian – Hungarian Legal Department: The Ethnic Map") challenges a discussion based on census, years and numbers, only to wrap it up with a table of the statistical numbers communicated by Vintilă Mihăilescu, Romanian psycho-sociologist and cultural anthropologist.

In this collection, which predominantly roofs essays on the Romanian-Hungarian dichotomy, there are two papers that engage in Romanian-Saxon, respectively Romanian-Slovak minorities. "Aspecte interculturale Româno-Săsești în Brașov" ("Romanian-Saxon Intercultural aspects in Brașov") by Custură Ștefania and "Considerații cu privire la reflecția de sine a slovacilor din România" ("Considerations of the Self-reflection of Slovaks Living in Romania") by Dagmar Maria Anoca.

Berki Tímea in her article "De la Grigore Moldovean la Moldován Gergely: O carieră în patrie" ("From Grigore



Moldovean to Moldován Gergely: A Career in Homeland”) proposes to analyze one of the most controversial personality, both in Romania and in Hungary at the end of the 19th century, author who is canonized in the specialized literature in Romania and Hungary due to his valuable activity in his domain.

“Simboluri ale paradigmei solare. Rozeta la confluența etnoculturii românești și a celei maghiare” (“Symbols of Solar paradigm. The Rosette at the Confluence of the Romanian and Hungarian Etnocultures”) written by Norel Mariana is a fascinating lecture on the ancient mythical thinking traces that gives a special touch to the collection. The essay on “Conflicte și cauzatori de conflicte în variantele baladei populare ‘Miorița’” (“Conflicts and Agents of Conflicts in the Variants of the Folk Ballad ‘Miorița’”) by Lajos Katalin analyzes seven of the ballad’s versions, discusses the topic of conflict, relations of conflict and the given region’s perception on the stranger, not only in Romanian, but in Hungarian as well.

Taking on a more linguistic point of view, Breaz Mircea’s research “Imaginea lumii copilului din proverbele românești și maghiare traduse de István Vöö” (“The Image of the Child’s World depicted in the Romanian and the Hungarian proverbs translated by István Vöö”) examines the influence of proverbial language inside the Romanian and Hungarian folk literature.

Nagy Imola Katalin’s study “Discursul identitar și discursul despre alteritate în presa interbelică” (“The Discourse on Identity and Alterity in the Interbellum Media”) focuses on the problem of intercultural communication between Romanians and Hungarians in the interwar period.

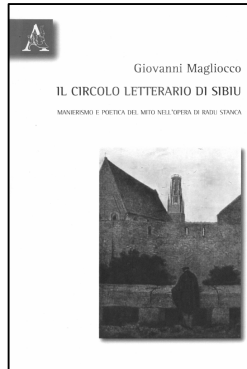
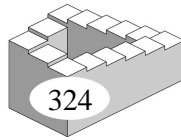
An intriguing article is Elena Dumitru’s “Românii în presa italiană: Imagine, realitate și impact mediatic” (“Romanians in the Italian Newspapers: Image,

Reality and Media Impact), which as announced from the title, analyzes the image of Romania in Italy with a special focus on the impact of Romania’s accession to the European Union on January 1st 2007 on the Italian society and on the image created by mass-media during several years.

The collection ends with Nicolae Bucur’s “Despre/ Pentru armonia ființelor noastre (impresii și considerații ale unor personalități de etnii diferite)” (“About Human Harmony for Human Harmony (Insights into Opinions and Thoughts of Personalities Having Different Ethnic Backgrounds)”), a paper that gives an insight into the issue of human harmony, by providing examples of opinions of people having different ethnicity. He means to show that cooperation between people of different ethnic groups should continue in the future to come.

To sum up, this volume of essays has an interdisciplinary character, as it includes texts belonging to the domain of culture and folklore, anthropology, history, ideology, theory and literary history. It is a lecture worth reading for anyone interested in the intercultural problems.

Anamaria Ciobanu



Giovanni Magliocco,
Il circolo letterario di Sibiu. Manierismo e poetica del mito nell'opera di Radu Stanca, ARACNE, Roma, 2012

Perhaps the most important aspect which the book – a philological, literary and historical study – aims to emphasize is the fact that the Sibiu Literary Circle stands today not only as a virtual (and valuable) literary production, but also as a dynamic cultural phenomenon driven by real and actual – at the time – contextual or historical issues. Even if this aspect is regarded by Romanian scholars or literary critics as something which needs no actual justification (most of the times they actually fail to even address the problem – there are, of course, a few exceptions like Sanda Cordoş's *Spiritul critic la Cercul literar de la Sibiu*, or Dan Damaschin's *Cercul literar de la Sibiu/ Cluj: deschideri spre europenism și universalitate*, to name just a few, although they focus on slightly different aspects), Giovanni Magliocco's book proves otherwise. I would argue – following Magliocco's argumentation – that the members of Sibiu Literary Circle have accomplished something extraordinary, first of all, due to the manner in which they decided to act: by looking back at Europe's Great Tradition (or history) they actually wanted to push Romanian culture forward into the future (a rather Cioran-like method, I would add). This is to say that they wanted to balance out the

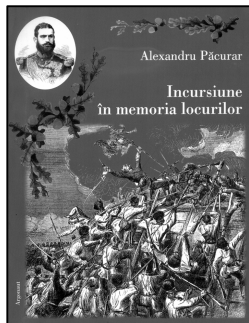
cultural discrepancies, which, in their view, existed between the Romanian and the European (Western) systems of value, by constructing (not imitating) similar literary products (especially forms; *i.e.* the ballad). This is why I would say that the study, as a theoretical reflection on the problem of literary genres, is also a focus on stylistics. Mainly because of his lack of prejudices regarding Romanian literature, and partly because of his professional upbringing, the author succeeds in capturing the Big Picture. Furthermore, even when describing the mythical and thematic aspects of the Circle's aesthetic and poetic program (the author invokes names like Bachelard, Durand, Eliade and Wunenburger), the author – a Professor in Calabria – focuses on Radu Stanca's poetry while emphasizing or revealing archetypal, cultural European constants throughout Stanca's poems.

It is also very useful that, beyond its structural simplicity (an Introduction, two sections and, of course, a bibliographical list) readers can find a bi-lingual anthology at the end of the book (Romanian-Italian). While dedicating the book to his parents (Rosa and Franco), the author also stresses the fact that this is the first translation into Italian of Radu Stanca's poetry. Being a monographic study, the book is basically divided into two parts: while the first part is a theoretical and historical exposition (this includes the main aesthetic traits and a discussion regarding the concept of the "ballad" – *euforionismo*, for example) having no actual original contribution, the second part is an applied study, as the author notes in the Introduction. In this last part, the author crafts a well-built contextual description of Radu Stanca's fellows, influences and connections, citing from Virgil Nemoianu, Ion Pop, Ion Vartic, O.S. Crohmălniceanu, I. Negoitescu or Nicolae Balotă. Furthermore, he divides and discusses Stanca's poetry on the basis of three models: *trobadorico*,

romantico and *simbolista*. Finally, the last two chapters are dedicated to what the author calls the “nocturnal regime” of the poems and to the mythical and poetical configuration of *the city* (Sibiu) as represented in Stanca’s ballads.

Stylistically speaking, the book is written in a simple and clear critical language, employing rather long quotes, followed or preceded by minimal comments. Overall, I would say that the book is a good example of the manner to explain Romanian literature (or a part of it) to foreign readers.

Alexandru Ciorogar

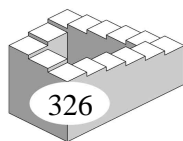


Alexandru
Păcurar,
*Incursiune în
memoria
locurilor*,
Argonaut,
Cluj-Napoca,
2012

Completed and revised for this second edition, the volume *Incursiune în memoria locurilor* [*IncurSION into the Memory of Places*], published in 2012 by Argonaut Publishing House in Cluj, is a praiseworthy attempt to resuscitate fragments of national history that are sometimes forgotten, and to organize the resulting pictures of this European area during the 19th century. The result of the project is an impressively large volume with a high-quality cartographic presentation, abounding in information and analyses regarding the Romanian historical events linked to the Eastern Question but not exclusively. One of the most interesting aspects of this approach is probably the way

an obviously attested historical fact simultaneously unfolds many stories between the covers of the book. Thus, by means of a well-tempered descriptivism, the overlapping scenes with characters moving from one stage to the other evoke stories that claim their own right to be remembered, but accept their inevitable subjective authorial dimension. Probably precisely because of this reason, Alexandru Păcurar’s volume could also be valued from a cultural studies and imagological perspective, enriching the historiographic attempt and revealing a dimension of the present that not only recovers the past, but also unveils the transformation of its own visions, underlying an easily traceable ethical position regarding the history of the Romanian and Balkan region of the old continent. The admiring attitude towards the years Romania was a reign, as well as towards the ideological and cultural influence of the West is many times confessed, directly or implicitly, throughout the book.

The approach to the material the volume stems from is interdisciplinary, comprising elements that move naturally from geography to history, from art and memoirs to the history of mentalities, from anthropology and ethnology to geopolitics. Being a professional geographer, the author studies thoroughly a series of engravings, lithographies, stamps, maps and photos referring to all Romanian provinces, using this visual material in order to revive decisive episodes from Romanian 19th century. With an overwhelming list of cultural references, bringing along arguments from archives, some of which totally new, the volume is both academic and didactic, having also a chronology of the events happening before, during and immediately after the Russian-Romanian-Turkish war, as well as a glossary of concepts that, even when taken separately from the rest of the volume, represent a



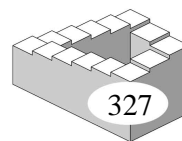
unique display of figures, activities, institutions and events that reconstruct imaginarily and linguistically a world now vanished. As for the lexical dimension, Păcurar's accomplishment is even more valuable since it reunites various registers with a genuineness that allows a fluent reading, and preserves a certain perfume of the sites evoked. Initially envisaged as a series of "aesthetical descriptions of geography", inherited from the so-called "cordial geography" coined by Georges Duhamel, the volume also constitutes a toponymic adventure, as Doru Radosav announces in the *Foreword*, due to its well-mastered associations between the perceived space and the inhabited and organized one. The dialectics between these two spaces defines the style and leaves room for the narrative or the moralizing anecdote, since among Alexandru Păcurar's mentors for this particular project, one can notice Duhamel, as well as Ewald Banse, Simion Mehedințu, Nicolae Iorga, Adrian Silvan-Ionescu or Marin Nicolau-Golfin. Following the path opened by these personalities, and also due to the personal beliefs confessed in the pages to come, the author expresses striking certainties, even more since they interfere in the events that marked the Romanian land. Thus, even in the *Foreword*, the author expresses his belief in the fact that, "despite its huge disorientations", Romania is on the good path, especially because of its pan-European and trans-Atlantic organizations. Nevertheless, this statement is followed by a surprising interruption of the logic structure: "we should, therefore, reunite our traditions – the true values – and, as Bishop Iuliu Hossu said, 'whatever we do, we should to it in a Christian and Romanian way'."

"The originality of our approach resides in the fact that the illustrations represent the pretext for presenting events that I consider important for the identity of those

places. And I do it with a sense of pride, since Romania did not emerge from nothing, but it has people, events and so special accomplishments behind it", the author says, and his admiration for the elites, especially for the royal family, for interwar Bucharest and for the times of economic and cultural growth unveils an optimistic vision, meant to emphasize the positive consequences of history's controversial events. Alexandru Păcurar appears as a serene humanist thinker, honest and reconciling. His zeal is anyway doubled by the conviction that his work is a necessary recovery in the research field, respecting a moral duty and directing harsh reproaches to the surrogate-elites of the post-1989 realities and against "the promotion of mediocrities through traffic of influence".

The volume consists of two large chapters ("Incursion into the memory of places" and "Semper Bolchanum. Reflections on the Balkan space") that organize the project on two significant dimensions – the study of archive images eternalized by illustrators, war correspondents in the Russian-Romanian-Turkish War (1877-78), and the brief analysis of the geographical elements that define the Balkans, as well as the relations between the foreigners and the natives in this space, all these circumscribed, of course, by the rise and fall of the Ottoman Empire, and emphasizing, finally, the emancipation of the Romanian Principalities.

The first chapter unfolds a great display of images, snapshots hidden in archives, taken accidentally or strategically in the Romanian zone, admiring the inexhaustible resources of a people found in the vulnerable contact area of various empires and interests. The Romanian space and its inhabitants appear as protean, often contradictory, perseverant, but too much conditioned by the times; because of this, travelers, diplomats, artists or reporters passing through this area or settled here often

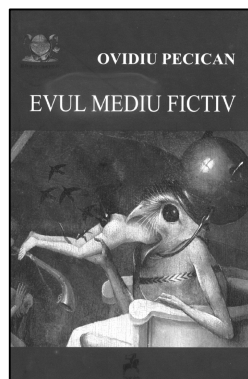


emphasize the paradoxical, contextual, heterogeneous features of the place, lamenting at the same time the administrative flaws, regarded as the main reasons for Romanians' hardship. William Wilkinson (general consul of England in the Principalities), Adolphe Billecocq (French consul in Bucharest), Michel Bouquet (illustrator whose sketches are preserved in the Central University Library of Cluj), Auguste Raffet (employed as illustrator during his scientific expedition) and many others unanimously remarked the beauty of the Romanian women, the intelligence of the children, the poetry and the picturesque traditional costumes. Alexandru Păcurar selects snapshots, quotes their sources, outlines and analyzes them, sometimes developing them, sometimes leaving them as free as silent-film frames with intertitles challenging the imagination and reducing the unpredictable to the explainable. Life styles otherwise forgotten and traditions that had survived thanks to their fixation into images reach today's reader. Romanian sources are also used, counting among them Victor Bilciurescu, Gheorghe Parusi, Virgiliu Z. Teodorescu – the last one nostalgically evoking Bucharest.

This way, with abrupt, yet systematic passages from one cultural region to another, Alexandru Păcurar organizes a rich narrative material, articulated around the images representing maps of war operations, streets, markets, traditional costumes and military uniforms, places of worship, fortifications and founding acts. The image reveals thus its documentary force, and the geopolitical symbols are outlined in the overall analysis. Suggestively enough, the volume ends by quoting Martha Bibescu, regarding the absence of a perseverant project that would surpass the force of the events and manifest itself through another kind of monuments-marks of the past, distinct from the short-lived ones: "The perspectives [on the vast fields] remain just as

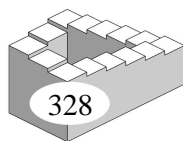
beautiful, but lack the close-ups. But the moment a shepherd with his sheep, a man with a bullock cart nearby, or a wife with a little girl appear, the universe organizes itself and gains meaning. They all enter in the picture that does not even exist until the moment they show up; they are part of the tapestry, of its netting." Choosing this ending, after the careful analysis of the official images, of their background, visible or invisible in the images displayed, the author admits the unique force of the individual figure that gives the personality and justifies the identity of any place.

Elena Butușină



Ovidiu Pecican,
Evl Mediu fictiv,
București,
Tracus Arte,
Colecția
Phantasma, 2012

Ovidiu Pecican's volume, *Evl mediu fictiv* (*The Fictional Middle Ages*) suggests a different approach in describing the Romanian Middle Ages by examining the historical or factual gaps from within the texts of the time concerning the three Romanian principalities, Wallachia, Moldavia and Transylvania. The author makes use of narratological devices in order to clarify certain elusive elements found in medieval writings such as *Gesta Hungarorum*, Grigore Ureche's *Letopiseșul Țării Moldovei* or *Letopiseșul Cantacuzinesc*. The chronicles are ana-



lysed comparatively so as to fill in certain historical blanks introduced by the medieval authors.

The volume's thesis is clearly stated in the Foreword, the author mentioning his choice as a historicist to see the past as fiction. By making this choice, the author states that history manages to escape submission to its political dimension, the analysis and interpretation of the past being its only true purpose. Also, by accepting the fictional dimension of historiography, one also underlines its anthropological aspects, focusing on the link between cultural anthropology and the study of the past. Having established these starting points, the author addresses different examples of fictional contaminations of medieval writings from the three Romanian provinces.

Firstly, he addresses such issues pertaining to the area of Transylvania. One of the examples he discusses is the strange battle mentioned in the *Gesta of Roman and Vlahata* between the Hungarians and a Tatar leader called Neimet. This battle is described in different texts of the time, such as *Letopisețul unguuresc (The Hungarian Chronicle)*, *Gesta lui Roman și Vlahata (Gesta of Roman and Vlahata)*, or Dimitrie Cantemir's *Hronicul vechimii a romano-moldo-vlahilor (Chronicle of the romano-moldo-wallachian's history)*, which are analysed in order to establish the facts regarding the story. Five texts describing this battle are compared from a narratological perspective, noting the differences between these accounts of the event. In the same chapter, the author discusses the enigmatic situation of the Csango people, the inconsistent descriptions of the valley of the river Vaser, again employing a comparative analysis of medieval texts describing these elements, but focusing mainly on inconsistencies, factual gaps, or other breaches where anthropological or cultural information regarding the

people of the Middle Ages may be revealed.

The following chapters focus mainly on Wallachia, but also discuss the varying perceptions of Matthias Corvinus, and his ambiguous ethnic position and some theoretical considerations regarding the links between medieval historiography and the heroic literature of the time. The author addresses the question whether Romanian medieval mentality can be linked to the European heroic framework found in the popular writings of the time. The author further analyses different chronicles regarding Wallachia (such as *Codex Sârceu*, *Letopisețul cantacuzinesc* or *Cronică despre Radu de la Afumați*), by discussing the differing opinions of twentieth century historians such as P. P. Panaitescu, Dan Simonescu or Moses Gaster.

The final part of the volume turns to Moldavia and discusses Grigore Ureche's *Letopisețul Țării Moldovei* and the political views expressed therein. The version available today of Grigore Ureche's chronicle is a compilation of his texts made by Simion Dascălul, which makes it difficult to completely establish the text's author. Some fragments appear to present differing political standpoints, which would indicate a different author, but ascertaining a definite paternity of the text proves impossible. Ovidiu Pecican also categorizes the views on politics as presented in the chronicle, by referencing ancient European authors such as Plato or Aristotle, but also trying to contextualize this writing within its contemporary European political trend. By showing that Grigore Ureche, having studied in Poland, was aware of European culture and writing, he traces his political ideas to the original texts in which these appear. At the end of his study, Ovidiu Pecican analyses the social position of the concept of family, in medieval Moldavia, and its national, communal implications. Also, by referencing an apocryphal biblical episode translated into

Romanian by Nicolae Spătarul, the author manages to find the origins of the legend of Constantin Brâncoveanu's martyr death.

By dealing with factual gaps or literary embellishments within medieval Romanian writing, Ovidiu Pecican's study *Evul Mediu fictiv* offers an anthropological view on Romanian historiography and describes medieval mentality in a thorough, yet attractive, playful writing.

Andrei Cucu



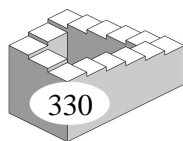
POLIFEMO,
No. 2,
Paolo Proietti &
Giovanni Puglisi
(eds.),
Puro e impuro,
Milano, Liguori
Editore, 2011

POLIFEMO is a biannual international peer-reviewed journal which aims at promoting a transdisciplinary and multicultural dialogue. Consisting of 16 articles, preceded by a brief presentation signed by the editor Paolo Proietti, the issue *Puro e impuro* represents a thematic survey of artistic tendencies with different approaches towards the issue/ concepts of purity and perfection, in contrast with those of impurity and imperfection. These theoretical contributions that convey the reflections and the discussions on the ancient ideas merged with the contemporary perceptions are divided into two sections: *Paralleli* and *Meridiani*, thus intending to create an imaginary geographical map.

In the first section, articles focus on the research conducted on the *coincidentia oppositorum* of pure/ impure in terms of mythology, religions, language, and arts, by reference to the works of Plato, Aristotle, Kant, Cassirer, Bachelard, Guy Scarpetta, Jankélévitch and B-H. Levi. The first article, entitled "The mythic conscience as purification", goes in parallel with the second one "Purification and redemption. The Christian concept of the original sin as guilt of the human condition" and the overlapping of pagan cults and Christianity takes place in the Romanian fables analyzed by Ionel Bușe or in the Oriental miniatures described by Anna Caiozzo in the following articles.

Thus, in opposition with the perfection of the divinity is the imperfection of human beings. To that effect, Paola Mildonian and Daniel-Henry Pageaux swift in their articles the interpretation of this antonymic pair to the reflections upon the perfection of God and people's desire to obtain the idea of perfection embodied in the concepts of "progress" and "transgression". But perfection involves becoming equal to divinity, and this was believed to be possible by means of creation. Nevertheless, art became not only a form of purification (*catharsis*), but also a form of contamination.

The directions in which the imaginary related to the pure and impure takes shape in literature, based on ethical, cultural or political backgrounds, is analyzed by comparative literates Daniel-Henri Pageaux and Maryvonne Perrot. In addition, Andrea Chiurato speaks about the importance of preventing the contamination of art and about the differences between eroticism and pornography by focusing on the artistic representations (novels and movies) of A. Robbe-Grillet. Another approach comes from Laura Gilli, who is interested in war photography for its main function of reflecting the reality. She perceives it to be an



attempt for attaining the purity of art by regaining a lost world, whereas Stephano Lombardi Vallauri seeks the perfection in the music of Dario Buccino.

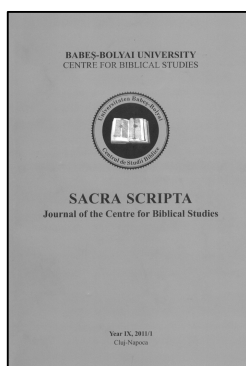
In the second section, *Meridiani*, the researchers revisit the Enlightenment, as an echo to the contemporary directions in art. Andreoni's article on Dante and Petrarca reveals another form of contamination in the synthesis on one hand of *literatura vulgata* and the literature of the elites, and on the other hand the creation of a standard language by making use of all the dialects. This synthesis can be perceived simultaneously as a contamination of purity, but also as a return to the primordial unity.

Elio Franzini and Lucia Rodler discuss about the imperfection of the body, and the rise of physiognomy as a science, in search of the relationship between body features and personality. The desire of having the ideal body led to recreating one's own appearance, but this perfection is just a mask that covers the inner self. In consequence, the duality of the imagery chosen by the researchers in not excluding one or the other, but pure and impure coexist in all these structures. At the end, Jean-Jacques Wunenburger focuses again on the link between purity and *sacrum*, thus establishing the following classification: a primitive bipolarity of the sacred, in contrast with a branched sacred, composed of a benefic (religious) sacred and of a malefic (magic-occultist) sacred, whereas *tabù* becomes the solution for controlling and manipulating impurity.

In conclusion, starting from concepts and images of purity and perfection, with their antonymic pairs, and then correlating them with different application fields such as: literature, philosophy, religion, sociology and modern arts, the collective work contains the attempts of the researchers to provide different approaches of the society to the problems that arise from the

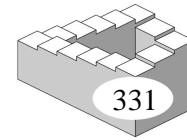
infiltration of these images in everyday life. Therefore, this volume may be of interest not only for specialized readers, but also for the ones who are in general interested in this topic.

Maria Daniela Cristian



Sacra Scripta.
Journal of the
Centre for
Biblical Studies,
Year IX, no. 1-2,
Babeş-Bolyai
University,
Cluj-Napoca,
Romania, 2011

Sacra Scripta is a scholarly journal of the Centre for Biblical Studies of Babeş-Bolyai University, Cluj-Napoca, which published papers on the scientific research conducted in four Theological Faculties – Orthodox, Greek Catholic, Roman Catholic and Reformed as well as foreign scholars interested in these areas. The journal is characterized by an inter-religious and ecumenical vision and is published – since 2007 – twice a year. The content is divided into two sections: *Essays* – short studies written by different scholars – and *Book Reviews* – where new books, papers and publications from the theological field are presented and reviewed. The two issues published in 2011 contain twelve essays (five in the first issue and seven in the second) and four book reviews (two per issue) summing up a number of 214 pages. The essays are not conditioned by a given theme and deal with different problems representing a fusion of systematic/ exegetical/ historical theology,



literature, literary theory, cultural studies and the study of manuscripts. They all belong to Professors, Lecturers or Doctoral Students from Universities in Romania, Germany, Switzerland, Greece, USA and UK and are written in German (seven articles), English (four articles) and Italian (one article).

From the point of view of the point of departure of the studies, the articles can be divided into two sections: the first section relies on theoretical bibliography, imports tools and techniques from other writers which are used to support and argue a personal postulated thesis, while the second section of articles sustains itself from the inside, assuming an immanent approach and personal methods. The first article in *Sacra Scripta*, written by Eugene Eung-Chun Park, propounds a hermeneutical experiment on a passage of Matthew's Gospel, namely on the Golden Rule (Matthew 22.34-40). The theoretical structure of this hermeneutical approach relies on the works of the reader-oriented literary theorists Wolfgang Iser and Umberto Eco and can be assigned to the first section of articles mentioned above. Based on the patterns suggested by Naomi Segal in *The Unintended Reader* and Retina J. Weems in *Battered Love: Marriage, Sex, and Violence in the Hebrew Prophets*, Eugene Park performs an interpretation of the text in Matthew's Gospel, being aware of his status as an "unintended reader" and deconstructing the meaning of the text, searching for ideas and marks that influence the comprehension of the words, although they were not intended by the author. Parks' conclusion that the Greatest Commandment – loving the other – supposes a soteriology that surpasses religious boundaries is partially predictable because of the statement in the beginning of the article in which Parks claims that he, as a reader, is focused on an ecumenical and interreligious interpretation.

Karl-Wilhelm Niebuhr's article, "Welchen Jesus predigen wir? Überlegungen im Anschluss an Martin Kähler", follows the same direction, processing the Jesus-types of the New Testament through the concepts of Martin Kähler – „Übergeschichte", „historical Jesus", and „biblical Jesus", giving some practical advice for priests and pastors on what figure of Jesus they should preach in their churches.

On the other hand, the second section of articles represents a thematic or an immanent text interpretation, some of the studies being almost samples of close reading – Heike Braun, "Stephanus, Ein Mann Erfüllt von Glaube und Heiligem Geist' (Apg 6,5). Grundzüge Eines Nachfolgers Jesu in der Stephanusepisode Apg 6,1-8,3" and Hans Klein, "Der Paraklet als Subjekt prophetischer Rede im Johannesevangelium". A thematic approach characterizes the article of Imre Peres ("Der eschatologische Horizont der Jünger Jesu. Einige Aspekte") who is interested in discovering whether there is a special eschatological moment in the lives of the twelve apostles and what information emerges on this topic from the four Gospels.

Walter Dietrich ("Der Königsmord als Motiv in den Samuel- und Königsbüchern") chooses a thematic study too, comparing the way in which different sources of the Books of Samuel and Kings deal with the motif of regicide. He concludes that there are three manners in which the ancient authors of the Old Testament refer to the murder of a king: firstly, there are unbiased reports, secondly – attitudes that blame those who committed regicide and thirdly – attitudes that legitimate some violent acts. Furthermore, Walter Dietrich argues that these three narrative approaches bring out a gradual change of view that occurred in the ancient sources of the Books of Samuel and Kings. Lehel Lészai makes use of the same comparative

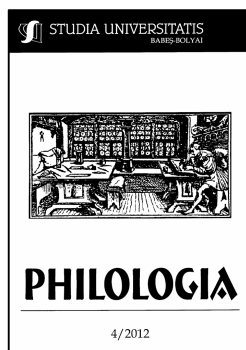
method in “The Mission of the Disciples”, discussing about The Great Commission as it is revealed in the Gospels of Mark, Matthew and Luke. Passing through a thematic study about the subject of suffering, József Nagy (“Unità tra maestro e discepolo: essere uniti nella sofferenza. Il messaggio di Mc 10,35-56”) reaches a historical-critical analysis of Mark 10 verses 35-36 as well as Calb Nechifor does on the subject of water baptism and the baptism of the Holy Spirit (“Differences Between the Water Baptism and the Moment of Receiving the Holy Spirit”).

A genuine approach is that suggested by the article “Der Ewige spricht in die Zeit – Gotteswort und Menschenwort in der Offenbarung des Johannes” written by Tobias Nicklas. Its particularity consists of an analytical intercession with an apologetic tinge which pleads for a reconciliation of God’s Word with the human word/ an eternal-panoramic view with a temporal-chronological view within the Bible. But in his short essay “From Roman Politics to Christian Theology: The Transformation of Contemporary Political Terminology into a New Theological Terminology in St. Paul’s First Letter to the Thessalonians”, Ioannis Karavidopoulos also verges upon the *First Letter to the Thessalonians* in a distinct manner, his path of interpretation being a linguistic one. He analyses some terms used by St. Paul in his *Letter* and offers to the contemporary readers an account on the socio-political context of the Roman Empire in which these words could be equated with a rebellion of the Christians against the social norms of those times.

Dealing with various themes, subjects, motifs in different manners, the authors of *Sacra Scripta* address not only to theologically well-equipped readers, but also to a large audience interested in literary subjects, biblical exegesis, historical perspectives about ancient writings, linguistic analysis

and last, but not least, to the average Christians.

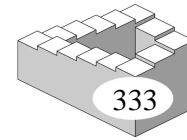
Sorina-Cătălina Comşa



*Studia
Universitatis
Babeş-Bolyai,
Seria Philologia,
No. 4, Corin
Braga (ed.)
Utopias and
dystopias,
classical and
modern,
Cluj-Napoca,
2013*

As the title of the fourth issue of the *Studia Universitatis Babeş-Bolyai Seria Philologia no. 4* (2012) suggests, this collection of essays focuses on “Utopias and dystopias, classical and modern”, offering relevant case studies on two genres which illustrate two characteristics of human society: its constant evolution and the frailty of its structure. The essays offer a fresh perspective on these two genres, aiming to show how the current multicultural and ultra-technological world functions towards enlarging the circle of factors which can determine a society to become dystopian rather than utopian. The issue brings together several relevant essays, indicating the long-developed and careful study of the contributors as well as the current natural interest in the above mentioned genres as a consequence of the fascination which these alternative social constructions have always exerted on the individual.

The volume follows the changes of mentality, style and perspectives which have characterized these genres along their evolution. As their central themes are

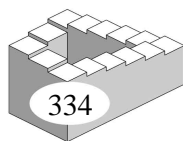


related to and dependent upon the problems faced by society at a given time, dystopias and utopias become adequate instruments in tracking not only the changes in the more general – intellectual, economic, technological and political – macro levels of society, but also the individual perception on these paradigmatic and ideological changes. The editor's choice to organize the works according to a chronological principle organizes the reader's experience so that he may trace the history of these two genres, from Plato's utopian *The Republic* – which tries to establish the patterns for the construction of an ideal city – to modern dystopian representations which, through their theme, become indicative of the multilayered aspects of these genres. They also illustrate the condensation of multiple factors which the writer has no control over, but which render major *topoi* of human existence, relative. Corin Braga, a well-known scholar and professor in Comparative Literature with an impressive contribution to this literary field supervised the work as editor, the former also benefiting from the experience as an editor of Professor Ioana Both. Despite the numerous contributors and plurality of themes chosen to discuss by the authors, this collective work remains fluid and well-structured, allowing the reader to identify the changes in these two genres from some of their oldest to some of their most recent representations.

The work is organized in two sections, the first consisting in a series of essays signed by well-known experts and scholars in literature but also by students, offering several well-documented opinions on the two genres. The diversity of the themes approached by these essays helps indicate the multiple forms and representations that utopia and dystopia have acquired over time, and in this respect, an overview of the authors and the main ideas of their essays proves to be useful in tracking these changes. It is

on this note that the first essay of the book aims at tracking down the representation of death in literature as not only an aesthetic but also as a socio-cultural construct. Adriana Teodorescu thus emphasizes its relative nature as a comingling of mimesis and semiosis. Plato's utopian representation of the city represents according to Vlad Moldovan an extension of the "Idea", which is the first and most elusive element of Plato's triadic conceptualization of the world. Radu Todereci identifies a moment of rupture in the development of the utopian genre in 17th century France. According to him, although Thomas More's capital work *Utopia* had contributed decisively to the establishment of the genre as a self-sufficient literary phenomenon, after a period of imitation a counter-reaction towards the genre followed, associated with a similar crisis of the macro-political level which was affecting the institution of the monarchy.

Professor Corin Braga shows how, due to some paradigmatic shifts, the universe is no longer perceived as a coalescence of untouchable celestial bodies, but rather, as worlds inhabited by civilizations which, through their specific constructs represent either utopian or anti-utopian societies. From the Classical Age, the next essay takes us to the period of the Enlightenment, when – Professor Stefan Borbely affirms – unlike the mainstream tendencies of the time, Samuel Johnson's dystopia *Rasselas* brings arguments for a retractile tendency towards Paradise, which limits the individual's possibility for an authentic existence. The next essay attempts to define the terms *utopia*, *ideology* and *anti-utopia* and the relationship between them while trying to identify propagandistic elements which link them and, at the same time, differentiating elements. The next essay analyzes the dystopian works of Aldous Huxley and George Orwell as evincing protagonists, who,



through their specific behavioral choices aim to destabilize the nightmarish universe and monstrous geography they belong to.

Alina Felea's "À la recherche de l'humanité perdue – *Fahrenheit 451*" aims at proving that there is a very fine line between a utopian and a dystopian society when individual happiness is concerned. The essay criticizes the manner in which the excessive capitalist and consumerist society loses its humanity in its attempt to indiscriminately pursue happiness and which represents the overarching theme of Ray Bradbury's famous dystopian work. In the next essay, Olga Ștefan identifies as dystopian not only a world which is inherently bad, but also one which loses its ability to transmit the idea of safety to its inhabitants. This can be not only a physical space, but also an element of the oneiric as Laurențiu Malomfălean indicates in his analysis of dream diaries which, through their specific construction acquire the characteristics of a dystopian topography. Elena Butușină analyzes the Russian literary experimentalist with reference to dystopia emerging from the imposition of the technological to such a degree that it leads to a voiding of existence and a dehumanization of life. Sanda Cordoș synthesizes the way in which Ion Vinea perceived over time the idea of social revolution as both a political and an artistic phenomenon, while Gheorghe Perian analyzes what Mircea Vulcănescu defined as "a generation of writers" and the multiple interconnecting elements which co-mingle to define them as such. Marius Conkan identifies the dystopian undertones of *The Chronicles of Narnia* as necessary for the characters to be able to negotiate their identities in the newly discovered fantastic world, Ruxandra Bularca defines the "participatory deluge culture" as a factor which will contribute decisively not only to the death of traditional criticism but also to the

creation of a dystopian universe because of the alternative manner in which it presents and makes use of information. Last but not least, Simona Ardelean illustrates how reality is de- and re-constructed by means of memory, be it selective, non-existent or erased, illustrating thus how participation to and experiencing life defines not only individual, but also the community's identity, and how an attempt to artificially alter that experience devalues existence by robbing it of its authenticity.

The work indicates the high intellectual involvement of Romanian scholars in the literary fields of dystopia and utopia. The variety of themes indicates a dialogic tendency towards the genres while the choice of authors brings to light texts which have sometimes been ignored by mainstream criticism in favor of other works, considered perhaps more clear-cut representations of the genres. The choice of works chosen for analysis helps even the novice reader perceive the main characteristics of the genres. The bibliographies indicated by the articles also provide valuable clues and patterns for further study for the scholar interested in pursuing this field of study.

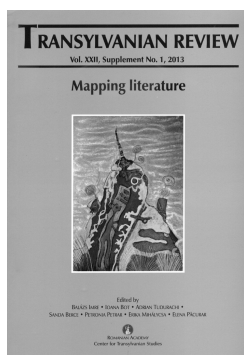
The second section of the volume offers the reader an idea of the vastness which characterizes the field of interests of Romanian scholars, providing an incentive to those who, infatuated with the works of foreign authors, forget about the literary and intellectual accomplishments at home. I see this as a very much needed and admirable effort to draw the readership's attention towards the high-quality research which is headed by Romanian scholars.

A thing which may represent an obstacle in the reception of this collective volume is the degree in which it is addressed to a philologist. The fact that the essays are written in Romanian, English and French is indicative for the importance to a philologist to have a good background in these

languages and in many others in order to be able to undergo a thorough research. However, the average reader may find his curiosity stimulated by the translated abstract, only to discover that the linguistic barrier is preventing him from indulging in the text.

The book therefore reunites multiple perspectives and discourses on dystopia and utopia, organized according to a chronological principle which allows the reader to engage in a comparative study of the history of these two genres. The utopias and dystopias chosen for analysis are not perceived as isolated literary phenomena, but they are integrated within a larger literary framework, which, through its specific thematic, is organically linked to various aspects of human society. The book is a highly-recommendable reading for scholars and students interested in utopia and dystopia, representing a well-put together study of the genres, illustrating their development over time and their inextricable link with the social element.

Oana-Meda Paloşanu

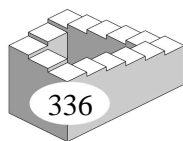


Transylvanian Review,
Vol. XXII,
Supplement No.1,
Mapping Literature,
Cluj-Napoca,
Romania, 2013

Edited by Balázs Imre, Ioana Bot, Adrian Tudurachi, Sanda Berce, Petronia Petrar, Erika Mihálycsa and Elena Păcurar, this thematic issue focusing on literature was published by the Romanian Academy

and the Center for Transylvanian Studies as a supplement of the academic periodical *Transylvanian Review*. Published quarterly, *Transylvanian Review* is indexed and abstracted in the Thomson Reuters Social Sciences Citation Index and in the Arts & Humanities Citation Index, EBSCO and ELSEVIER. Written in English and French, the current supplement is structured into two main thematic sections, each one preceded by a foreword explaining the choice of topics, as well as the reasons and aims of the respective collection of articles.

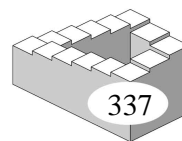
The first section – extended on approximately two thirds of the volume – is bilingual, as its title – *Frontières intérieures/ Inner Borders* – also indicates and is at its turn structured into three subsections, suggesting the more explicit directions developed under the main, general title. Thus, the first subsection – *Hétérotopies: dislocation de la nation* – approaches, from different perspectives, issues and concepts such as *nation*, *national identity*, *nationalism*, *border* or *province* in relation to literature and mainly to Romanian literature (such as Adrian Tudurachi's or Doris Mironescu's texts) although some authors also approach in their studies topics related to other areas, such as Hungarian and Turkish literature (T. Szabó Levente and Ayşe Saraçgil). This choice is explained by the editors under the aim to approach particularly the "modern literatures of 'small nations'". Among the articles in this section, one of the most interesting papers belongs to Patrick Suter, which discusses different aspects associated to the concept of *border* – with its real, imagined or constructed facets – and more precisely to the *inner border*. The latter is approached in relation to the issue of identity and the sense of belonging to a space (the so-called "native land"), issues which are more problematic and ambiguous when applied to the former colonial spaces, as



distinct perspectives arise when the topic is tackled by either the colonised or the coloniser. The case study illustrating these preoccupations focuses on the 1947 book length poem by Aimé Césaire, *Cahier d'un retour au pays natal* [*Notebook of a Return to the Native Land*], and the construction of a particular inner relation with and representation of the border. The papers in the second subsection – *La guerre et le territoire: dislocation de vie, dislocation de poétique* – discuss literature in relation to the two World Wars, analysing the effects – particularly on the Romanian area – of the changes involved by these large scale events. Discussing the socio-political aspects associated to the social and artistic attitude of the Romanian avant-garde writers, an interesting and well documented text worth mentioning is that signed by Ana-Maria Stan, “Biographies sociopolitiques et littéraires des avant-gardistes roumains pendant la Deuxième Guerre Mondiale. Face à face France-Roumanie”. Characterising the cultural movement mentioned in the title as a “highly political” one, the author concludes that despite being complex and sometimes contradictory, the evolution of the attitude of the avant-garde writers – resulting in a “guerre des écrivains” – represents a genuine case when discussing the implications of politics and historical events in Romanian literature, and thus requiring an approach at the junction between history and literary studies. The third subsection – *Le clandestine: dislocation de la politique* – focuses mainly on postwar Romanian literature as well as on particular experiences related to totalitarianism. The latter type of approach is illustrated mainly by Ioana Bot’s study on 1950s political convict Lena Constante’s prison memoirs (entitled “L’*évasion silencieuse...*”), discussing both the literary and political implications of such a perspective and its fitting into a specific

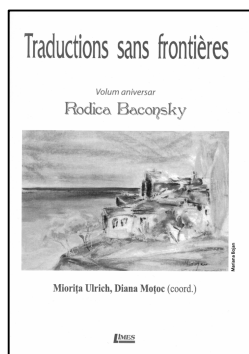
genre, itself at the border of literature and characterised by a genuine type of – confessional – rhetoric. Similarly, Corina Boldeanu’s study also deals with experiences associated to totalitarianism, focusing on the topic of irony as a manner of trespassing and democratising the limit, as well as a strategy to resist and surpass the hostile context.

The academic studies gathered in the second part of the volume – entitled *Canon, Modernity and the Institution of Literature* – move away from the Eastern European (and mainly Romanian) literature, placing emphasis on the debates associated to the issue of the literary canon as applied to the British/ Irish contemporary novel and literature in general. Departing from an Exploratory Workshop organised in 2008 by the Centre for the Research of the Contemporary British Novel, the collection of studies explicitly focuses on the most suitable “theoretical matrices” – as Sanda Berce puts it – in approaching the canon formation and the identity configuration related to the British/ Irish turn of the 21st century novel. Gathered around the unifying element represented by the core debate on the (“Western”) canon, the nine studies in the collection approach different areas in the English speaking world, focusing either on recent theoretical and cultural debates (Rareş Moldovan, Adrian Radu, Carmen Borbély, Roxana Mihele) or on case studies, represented by major (“canonical”) writers such as James Joyce, D.H. Lawrence or Salman Rushdie (Sanda Berce, Petronia Petrar, Erika Mihálycsa and Elena Păcurar). Combining perspectives, the study signed by Sanda Berce – “Canonicity: A Hypothesis. Anticipating the Global. D.H. Lawrence in the Hue of the Century” – approaches the classic author through a critical inquiry into the current debates on the literary canon and its problematic roles and status within the contemporary cultural “global” context, thus



“mapping literature” – as the volume aims to do at a larger scale – and some of its internal and external, literary and extra-literary frontiers.

Andrada Fătu-Tutoveanu



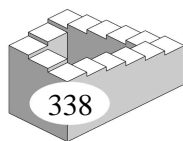
Miorița Ulrich,
Diana Moțoc
(éds.),
*Traductions sans
frontières*
(Mélanges
offerts à Rodica
Baconsky),
Cluj-Napoca,
Editura Limes,
2012

Le volume *Traductions sans frontières*, coordonné par Miorița Ulrich et Diana Moțoc, publié à la Maison d'Édition Limes en 2012 est dédié à Rodica Baconsky, professeur à la Faculté des Lettres de l'Université Babeș-Bolyai de Cluj-Napoca et personnalité culturelle complexe. Le but du volume est de signaler deux événements étroitement interconnectés : l'anniversaire de Rodica Baconsky, qui, en 2011, célèbre 70 années de vie et les vingt années qui se sont écoulées depuis la fondation du département de Langues Modernes Appliquées (LMA). Le département a été coordonné, dès le début, tout comme il a été conçu par la même Rodica Baconsky qui, soulignent les coordonnatrices de cet ouvrage, n'a épargné, au fil du temps, aucun effort pour faire connaître et développer le domaine de la traductologie en Roumanie.

Le titre du volume, *Traductions sans frontières* est loin d'être quasi-aléatoire ou peu assumé, étant expliqué par Miorița Ulrich et Diana Moțoc comme ayant trois niveaux de signification. Le premier niveau

se réfère à l'engagement de Madame Baconsky en ce qui concerne la lutte pour la propension académique d'un domaine inédit comme celui de la traductologie. Le second niveau est le niveau de la transgression des frontières géographiques : la création du département de LMA a été possible grâce aux contacts de Rodica Baconsky avec l'espace français (Rennes, Bruxelles, l'Union Européenne), spécialement avec l'Université de Nantes. Le dernier niveau, mais non pas le plus dépourvu d'importance, renvoie au sens profond de la traduction et, par extension, des *Langues Modernes Appliquées*, en tant que processus éminemment culturel – la traduction suppose la proximité de la trahison (traduire/ trahir), donc le dépassement du sens unique et figé – et en tant que processus appliqué au social – la traduction comprend en effet plusieurs utilisations : l'interprétariat de conférence, la linguistique appliquée, les études culturelles etc.

Dans l'esprit de la transgression des frontières, de l'interdisciplinarité, les études de ce volume ne sont pas soumises aux contraintes du thème unique, tout au contraire, la liberté méthodologique est pleinement permise, sinon faite nécessaire. Les anciens étudiants de Madame Baconsky, certains d'eux à leur tour cadres universitaires ou chercheurs, sont les auteurs qui témoignent directement au sujet de son caractère généreux, de sa capacité de s'offrir aux autres, de faire valoir ses compétences professionnelles, au début de quelques articles, et indirectement, à travers leur habileté d'enquêter les problèmes de la traduction et de la traductologie. Un fait important, indicateur de l'harmonie de la conception de cet ouvrage, de sa logique interne est que la langue du volume n'est pas imposée, restant au bon gré des auteurs. C'est pourquoi les textes sont écrits en roumain, français, allemand, norvégien ou anglais.



Il y a quatre sections dans le livre consacré à Rodica Baconsky. La première section s'intitule *Traduction : La perte belle* et comprend les contributions de Diana Moțoc, Olivia N. Petrescu, Alina Pelea, Adriana Neagu Gheorghe Lascu, Anca Greere, Iulia Bobăilă, Adina Cornea, Cristina Varga et Miorița Ulrich. Plus courte, la deuxième section consiste en deux études, celui de Renata Georgescu, qui examine la question du stress en interprétation de conférence et celui de Maria Iaroslavschi (*L'évaluation en interprétation simultanée*). La troisième section, *Littérature : On revient toujours* est,

comme le titre le suggère, plus orientée vers différents problèmes de théorie et critique littéraire. Parmi les auteurs on découvre Ioana Both, Gabriel Marian ou Anamaria Colceriu (avec une étude sur les similarités et les différences qui résident entre l'image filmique et l'image verbale). La dernière section s'appelle *Le XX^e siècle sera interdisciplinaire ou... ne sera pas !* et elle est située, en grande partie, sous le signe des études culturelles, les approches visant surtout certains aspects sociolinguistiques de la communication mass médiatique (Liana Muthu, Sanda Tomescu Baciu, Nora Mărcăean).

Adriana Teodorescu