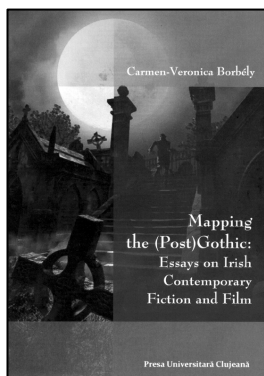




Book Reviews



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Carmen-Veronica Borbély,
Mapping the (Post)Gothic: Essays on Irish Contemporary Fiction and Film,
Cluj-Napoca, Presa Universitară Clujeană, 2014

One of the characters from the novels discussed in this study dreams about writing down his testament using a typewriter which has lost the necessary letter for the articulation of the personal pronoun “I”. In our case, none of the letters is missing, but the present spectrality of all the typewriting possibilities dictates the discourse of the *undecidable*, which continuously witnesses the birth of our text. Only after having done this exercise of spectral self-positioning can we approach the (post)Gothic subject addressed by the volume *Mapping the (Post)Gothic: Essays on Irish Contemporary Fiction and Film*, edited by Presa Universitară Clujeană, in 2014. Carmen-Veronica Borbély analyzes the works of Irish novelists John Banville, Patrick McCabe and some of Neil Jordan's movies (*Butcher Boy*, *Breakfast on Pluto*) by means of a spectral criticism (David Punter) optics, where even the possibilities of identifying, interpreting or knowing are manifested as ghosts.

The Gothic codifies the symptoms of the anxiety generated by social or epistemic changes, being the image of the past-present configurations. Nowadays, when the terrifying force of the specter is dispersed, as the Subject is dematerialized inside the digital *pattern*, the Gothic re-emerges as the possibility of internalizing the ghostly bareness of the *beyond*. This reemergence is made visible by literary works following topics

like mourning, loss, searching, postponement etc. At the level of cinema, the Gothic pulls out a visuality that is conscious of its own nature of *appearance*, in a *hauntological* sense. Inside this (post)Gothic vision, the man becomes the ghost of its own ghost, having acquired the necessary dissolution to fit in between structures and representations. The (post)Gothic *undecidable* blurs the borders between life and death, and the specter finds its place inside the generative center of the self. Existence is no longer only corporeal, but it opens up to the *compositional* and the *indistinct*, as the expression of a ghost that is no longer an extension, but the essence itself.

Following Derrida, the study deals with the main sources of haunting, which are not death or the absence, but history and memory, be it collective or individual. According to Žižek, the ghosts come back because of a “symbolic debt” we have towards them as we have invested them with an incomplete meaning realized by an empty remembrance. Between the past that remains an *incision* and the future which has a messianic structure, we have to reinvent the politics of memory by means of what Derrida calls *the works of mourning*. This way, we can create the system inside which inheritance is not an algorithm, but a consciousness that is always in the process of becoming. The specters have to be kept inside a logic of time construction, which is the result of ghostly accumulations, no matter how strong the impression they are a completed heritage is.

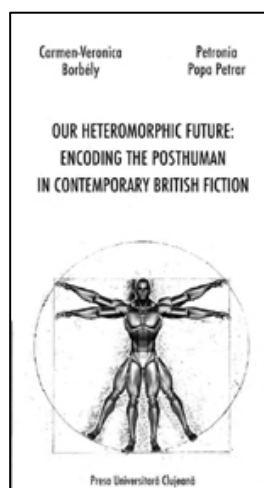
The Irish cultural space is connected to the post(Gothic) theme also due to its geographic insularity, which generates a spatially imploded imaginary that can integrate the Gothic atmospherically. The historical past of Ireland is marked by an “imaginary of loss,” which is another nationally subjectivized dimension of the Gothic. The





research of Carmen-Veronica Borbély deeply explores these directions, aiming to shed a different light upon the present of Ireland and its rhizomatic shadows.

Călina Părau



Carmen-Veronica Borbély,
Petronia Popa Petrar,
Our Heteromorphic Future: Encoding the Posthuman in Contemporary British Fiction, Cluj-Napoca, Presa Universitară Clujeană, 2014

The imaginary is brought closer to a form of haunting which comes from the future, and manifests itself as the threshold of the human capacity for projection. Nonetheless, posthumanism is not the expression of the “impossible gaze” from beyond time that is able to see history as more than a becoming, but it is a way of codifying the sensory, material and ideological information of the present. *Our Heteromorphic Future: Encoding the Posthuman in Contemporary British Fiction*, written by Carmen-Veronica Borbély and Petronia Popa Petrar, deals with posthumanism not merely as metaphor, but as a scientific universe inside its fictional becoming, dictating a new poetics of the human. Defined as “prosthetic creatures” inside posthumanism, we become

conscious of ourselves as assemblage, and this generates another possibility for internalizing utopia/dystopia. The utopian dream of transcending humanity and conditioning makes room for a post-anthropocentric imaginary, which, as the mentioned book proves, presupposes a replacement of *subjectivity* with *personhood*. This extension of the imaginary beyond the human gives birth to an expansion of moral categories to include the posthuman beings.

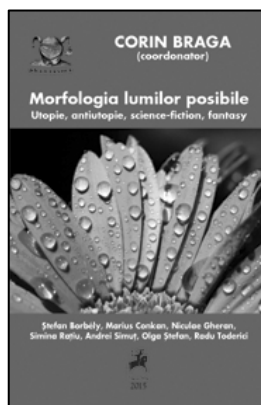
The fundamental gap between the self and the world constitutes the Subject, allowing the sensory interface to mediate the amounts of *human* and *inhuman* that cross from one side to the other. This is the point where the controversy starts, arguing that the posthuman project either instrumentalizes the human, in Habermas’s words, or it actually augments the accessing of the Real by means of trans-individual potentialities. There is a third way, where posthumanism formulates a contradictory collective impulse which acknowledges the reciprocity between utopia and dystopia, life and DNA, exteriority and interiority, etc. Like any other kind of contradictory double impulse, it is best staged inside literary fiction and, thus, the volume turns to authors like Martin Amis, Margaret Atwood, Hari Kunzru, David Mitchell to untwine the “archeology of the future.” *Our Heteromorphic Future* steps into the fictional sphere only after having exhausted the theoretical, philosophical and scientific dimensions of posthumanism. The book wants to trace the avatars of the human as they are built up by “our disassemblage and reassemblage into chimeric or cyborgian graftings.”

The two types of *inhuman*, described by Lyotard: the inhumanity of the civilization’s unfolding and the pre-linguistic inner inhumanity are always in dialog, suspending human life inside the possibility of being told from inside or outside the “fable.” The “outside” perspective is constructed through

mediation, by means of a certain post-humanity that opens up the borders and can talk with the voice of the non-human. Who tells the story after subjectivities have been fabricated, but, most of all, who tells the story after subjectivity has ended? Such an attempt at appropriating the posthuman, like the one undertaken by this book, is, maybe, precisely the eagerness to formulate the story of the impossible witness.

Managing to follow the relation between ethics and the imaginary, not just between ethics and science, *Our Heteromorphic Future* understands posthumanism as a “plateau of interconnectivity,” showing not only the inter-dependency between subjects, but also between modes of thinking. The book is the product of a form of “composite agency” and it discusses and enacts the transcendence of individual limits. It is a fine orchestration of the theoretical and fictional challenges of a future dissected even before its installment, calling forth a heteromorphic gaze that looks back in-between stages.

Călina Părau



Corin Braga
(ed.), *Morfologia
lumilor posibile –
utopie, antiuto-
pie, science-fic-
tion, fantasy* [A
*Morphology of
Possible Worlds
– Utopia, Dysto-
pia, Science-
Fiction, Fan-
tasy*], București,
Tracus Arte,
2015

“But most dreams begin because there are furies inside of us that blow open all the doors,” writes Truman Capote, perfectly underlying the contraries that mobilize the imaginary, playing out some forces that assemble *search* in a spatial form. The delimitation of the imaginary, by means of visually and conceptually territorialized spaces that are marked by borders and relations, inscribes the “movements” of the imagination as “crossings”: crossing from one world to another, from one time to another, etc. Which are the geographies of the collective imaginary that make possible the inscription of these crossings which, actually, underlie social and historical differences and realities? This question is addressed by the collective volume *Morfologia lumilor posibile – utopie, antiutopie, science-fiction, fantasy* (2015) edited by Corin Braga. The book comprises a collection of studies dedicated to the utopian genre and its transformations in relation to their own contemporary historical background. The cognitive zone that generates the imaginary projections is, in itself, a world unveiled and navigated inside this book.

The first study, signed by Corin Braga, “Lumi ficționale – O taxinomie a genului





utopic,” defines the ontological grade of the “possible worlds” according to the way they have been regarded by cosmological theories and modal logic. The study addresses the key moments in cultural history when the relation of the fictional world with the “real” world has changed, making room for the pluralist views which understand fictional acts as world creation principles.

The study of Radu Toderici, “Definirea unui gen la începutul epocii moderne (secolele XVII-XVIII): utopia și problema distopiei / antiutopiei,” treats utopia and its derivatives as political attitudes that negotiate the structures of communality and authority.

In “Utopie, ideologie, antiutopie la granița dintre secolele XIX-XX,” Simina Ratiu addresses the theories of “decline” which have made dystopia spring from inside the feeling of mistrust towards the rules of the universe.

In his study, “Microcomunități utopice în Contracultura americană a anilor 1960,” Ștefan Borbély draws the historical and ideological road which has led to the necessity of formulating the ideal of inter-human commonality outside society, at the border of history and civilization. The study also pays special attention to the choreography of “retreating from the world” as it was proposed in the 1960s.

The study of Nicolae Gheran, “Între individualismul de factură romantică și cel modern. Tema alienării, a ‘ultimului om’ și construcția personajelor principale în utopiile negative” proves that the envisioned dystopian fight of the “last man,” different from all the others, against the system, is a romantic cultural root of the nineteenth century.

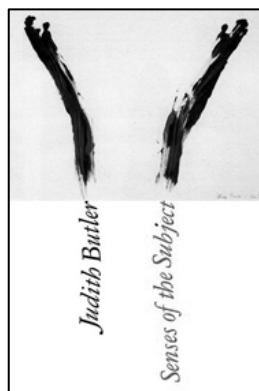
“După Apocalipsă: o (dis)- utopie post-umană?” by Andrei Simuț argues that the post-apocalyptic imaginary opens up a different anti-utopic possibility, where the

impossible gaze that narrates the end of the world marks the liminality inherent in the human imaginary.

In the study of Marius Conkan, “Portal și distopie în literatura fantasy,” the worlds constructed inside fantasy literature are analyzed in relation to the continuities and discontinuities by means of which they draw cultural and imaginary frontiers.

The book is an excellent research that reassembles the fictional worlds according to their inbuilt cultural archeology and their molecular invisible configurations inside and outside the material world.

Călina Părau



Judith Butler,
Senses of the Subject,
New York,
Fordham
University Press,
2015

Some of Judith Butler’s most important books on the subject and forms of subjectivity include *Subjects of Desire* (1987), where the becoming of a subject is a process bound to a historical context, *The Psychic Life of Power. Theories in Subjection* (1997), where the subject is exposed to the exterior forces of the social powers, and *Giving an Account of Oneself* (2003) in which she distances herself from Nietzsche’s and Foucault’s theories to meet Levinas’s theory of the subject as an intersubjective relation of vulnerability between self and other.



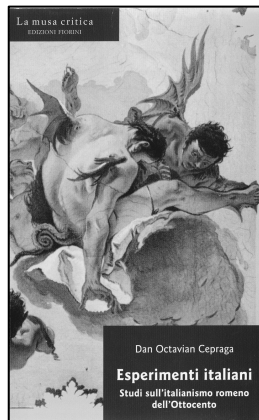
The current volume, *Senses of the Subject*, includes essays published by Judith Butler between 1993-2012 that epitomize critical encounters with the works of Malebranche, Spinoza, Hegel, Kierkegaard, Irigaray and Merleau-Ponty.

In the first essay “How Can I Deny That These Hands and Body Are Mine?”, Butler studies the role of the body in the “linguistic coordinates” imposed by Descartes, whose result configures a theory of the subject that lessens the materiality of the actual body. A dispatch from the immateriality of the body as presented in the first essay can be read in the second section of the book, “Merleau-Ponty and the Touch of Malebranche,” where the subject is grasped and anticipated by ways of “touching”. The precept of touch stands behind the subjectivity of the self, pointing out its capacity to feel (p. 62). The third part of the book, “Desire to Live. Spinoza’s Ethics under Pressure,” deals with the liquidation of the subject by means of suicide, as opposed to the subject’s desire for preservation of life, which from Butler’s point of view is not only an attribute of individualism, but also a willingness to be part of a social environment, what she calls “common life” (p. 66). The fourth essay, “To Sense What Is Living in the Other. Hegel’s Early Love,” might be the most peculiar one, as it dispenses with the spirit of love that holds the subjects open in a relationship of equality, which often loses its stability in a close encounter with Hegel’s philosophy. In the fifth essay, *Kierkegaard’s Speculative Despair*, Butler pins Kierkegaard’s philosophy and Hegel’s discourse at two extremes. The spotlight of the essay *Sexual Difference as a Question of Ethics: Alterities of the Flesh in Irigaray and Merleau-Ponty* is “the ethical relation between the sexes” (p. 152), following Irigaray’s reading of Merleau-Ponty, and her reduction to the “world of flesh,” which is broadened by Butler. Finally, in the last

section of the book, “Violence, Nonviolence: Sartre on Fanon,” the author, by the instrumentality of Fanon and Sartre, criticizes the forms of violence present in the world. Butler is preaching for an ethic of non-violence in the face of the other, seen not as a man, but as *you* (in an invisible connection with *oneself*), and a long-awaited change at the core of humanity.

In the end, Judith Butler’s attempt consists of novel ways of undoing the subject, offering its readers a new subject dynamics based on passion, desire, and touch, three of a multitude of similar stimuli that come either from the inside, or the outside, perceptions or *senses* that are primarily *felt by the subject*.

Lavinia Rogojină



Dan Octavian
Cepraga,
*Esperimenti
italiani. Studi
sull'italianismo
romeno
dell'Ottocento*,
Edizioni Fiorini,
Verona, 2015

L'autore, professore associato presso l'Università degli Studi di Padova, Dipartimento di Studi Linguistici e Letterari, è uno dei più raffinati ricercatori e studiosi dediti ai rapporti culturali italo-romeni. Filologo romanista e romenista, Dan Octavian Cepraga si è occupato di poesia popolare romena e della formazione della lingua poetica romena de l'Ottocento.



Fondato saldamente sulla storia della letteratura romena, il suo nuovo libro, *Esperimenti italiani. Studi sull'italianismo romeno dell'Ottocento*, si riferisce in modo particolare all'opera "pionieristica ed embrionale" di Gheorghe Asachi e Ion Heliade-Rădulescu, i quali ricorrono al modello culturale italiano in un momento in cui la letteratura romena si stava appena afacciando alla modernità, per riferirsi in seguito alla lingua poetica presente nei sonetti di Eminescu, con particolare attenzione agli aspetti stilistici. Nella letteratura romena, l'italianismo è legato alla scoperta dell'Occidente da parte degli intellettuali romeni sia dei Principati sia della Transilvania.

Lo studio di Dan Octavian Cepraga sintetizza efficacemente e con intelligenza la maniera in cui la storia della letteratura romena ha accolto le iniziative e le opere di Heliade-Rădulescu, Asachi ed Eminescu, i quali hanno voluto e saputo cogliere dalla letteratura italiana gli elementi lessicali, stilistici e retorico-formali necessari alla formazione della cultura romena.

Infatti, nell'apertura di ciascun capitolo, D. O. Cepraga elabora un consistente *status quo* in cui vengono riassunte le considerazioni degli storici e dei critici letterari in merito all'opera dello scrittore trattato.

Il primo capitolo del libro è dedicato a Ion Heliade-Rădulescu, una figura controversa ancora oggi per aver implementato una lingua artificiale troppo italianeggiante. Secondo D. O. Cepraga, Heliade-Rădulescu rimane l'erede più fedele e il continuatore più coerente delle grandi idee di rinnovamento elaborate dall'illuminismo transilvano di Petru Maior, Gh. Șincai e Samuil Micu, in quanto propone un rinnovamento linguistico, preoccupandosi specialmente della lingua romena letteraria. In più, l'autore considera che sia Heliade "quello che ha saputo meglio trapiantare la lezione dei transilvani nel nuovo contesto politico e

culturale del Risorgimento romeno, adattandola alle nuove esigenze di modernizzazione e di lotta nazionale della generazione del 1848". D. O. Cepraga, e non è l'unico, vede nell'opera di Heliade l'unico grande tentativo di rinnovamento complessivo della lingua romena letteraria che precede Eminescu.

Il secondo capitolo si riferisce agli esercizi emulativi di Gheorghe Asachi, il quale, innamorato dall'Italia, non cesserà mai di ricordarla nei suoi ulteriori scritti. In questo capitolo, l'autore tratta due aspetti dell'opera asachiana – l'eteroglossia e l'autotraduzione. La prima, considera l'autore, è importante in quanto sviluppa la vocazione poetica di Asachi, invece l'altra è essenziale e possiede un ruolo fondante nel processo di costituzione della lirica in romeno. La novità che porta D. O. Cepraga in questo punto sta proprio nella freschezza dello sguardo sull'opera di Asachi, in cui l'autore riconosce il predecessore della poesia moderna, in quanto Asachi, per primo, introduce il sonetto e l'endecasillabo nella lingua romena.

Nel terzo e ultimo capitolo, D. O. Cepraga condivide alcune riflessioni sulla *lingua della poesia romena*, la quale nasce con il poeta nazionale, Mihai Eminescu. L'autore riconosce l'importanza dei predecessori I. H. Rădulescu e Gh. Asachi nel percorso della formazione della lingua poetica romena e, secondo D. O. Cepraga, Eminescu stesso ha guardato "con un misto di fascinazione e di sconcerto ai progetti di Heliade Rădulescu". La lezione che Eminescu lascia per l'eternità starebbe nel prestigio della forma con cui arricchisce la lingua e la letteratura romena, in quanto, con Eminescu, l'endecasillabo portato da Asachi dalla grande tradizione italiana giunge alla sua piena assimilazione e integrazione all'interno del sistema prosodico romeno.

Il libro costituisce, senza dubbio, un prezioso contributo alle relazioni culturali



italo-romene. Anche se attualmente nel centro dell'attenzione si trovano, forse, gli immigrati romeni, ormai molto attivi, impegnati ed integrati in tutti i settori culturali italiani, D. O. Cepraga srotola la storia di due secolifa, per parlare fruttuosamente dei fondatori della lirica romena e delle loro fatiche per impiantare nello spazio romeno l'autorità ed il prestigio della cultura e della letteratura italiana.

Monica Omilescu



Dictionnaire des étrangers qui ont fait la France, sous la direction de Pascal Ory, avec la collaboration de Marie-Claude Blanc-Chaléard, Paris, Éditions Robert Laffont, coll. « Bouquins », 2013

Aux temps où la question de l'identité nationale est vue comme une faille entre les classes sociales, le *Dictionnaire des étrangers qui ont fait la France*, publié aux Éditions Robert Laffont en 2013, légitime quelques réalités que le statut du pays de Molière a subies tout au long des siècles.

« Un lecteur du Languedoc ne sait pas nécessairement que le fondateur du *Midi libre* était Roumain de naissance, un lecteur de l'*Express* ou du *Nouvel Observateur* ne sais pas que, parmi les têtes pensantes fondatrices de chacun de ces deux titres, figuraient une ancienne ressortissante turque et un ancien Autrichien. » (p. VI), affirme dans la préface du dictionnaire Pascal Ory,

historien et professeur des universités, initiateur de ce merveilleux projet qui se veut scientifique. Sous sa direction, maints noms de référence ont collaboré à ce dictionnaire d'une si grande envergure : c'est le cas de Marie-Claude Blanc-Chaléard, coordinatrice des notices collectives des communautés recensées, Jean Philippe Namont, Pierre Frédéric Charpentier, Chantal Meyer-Plantureux et toute une équipe de professeurs, docteurs en histoire et chercheurs, qui ont contribué à la concrétisation de ce projet lancé quatre ans auparavant. Mais l'idée survoltait l'esprit de Pascal Ory depuis les années 80, lorsqu'il écrivait une note au premier ministre Jack Lang, d'où il ressortait qu'il faudrait s'inspirer de l'exemple d'Ellis Island américaine pour créer un lieu d'identité sur l'histoire de l'immigration française. L'importance d'un tel projet dans le monde culturel français était, donc, incontournable, vu le fait que, depuis des siècles, la France a été le seul pays européen qui a constamment reçu des étrangers. Il y avait, donc, un vide à combler et la parution du *Dictionnaire des étrangers* n'a fait qu'accomplir ce dessein, tout en rendant hommage à ceux qui ont mis une pierre dans le progrès de la France culturelle.

L'innovation de ce dictionnaire est due à la diversité qu'il présente dans la réalisation des notices. Au fil des années, plusieurs ouvrages traitant de l'immigration ont été publiés, mais jamais une œuvre d'une telle ampleur. Les années 1990 et 2000 se distinguent par un essor d'études qui traitaient cette thématique du point de vue sociologique, économique ou historique. Par la suite, sept ans après la publication de la plupart des études qui traitaient l'immigration en France du point de vue historique, démographique, économique, social, juridique, politique et militaire, paraît ce dictionnaire dont le but n'est pas celui de révéler une histoire de l'immigration, mais



de présenter les personnalités remarquables d'origine étrangère, dont le rôle dans le progrès culturel de la France a été incontournable. Cette démarche de déviation de la valeur historique est prouvée justement par le titre, qui annonce un tournant dans la tradition des études sur l'immigration. Cependant, cet ouvrage ne se remarque pas seulement par la nouveauté de l'approche structurelle, mais aussi par sa grande qualité de réunir des univers culturels si divers : littéraire, artistique, technique ou politique. Le but de cet ouvrage serait, donc, de faire connaître une réalité conformément à laquelle la renommée de la France doit beaucoup à des personnalités étrangères telles Marie Curie, Pablo Picasso, Samuel Becket, Charles Aznavour ou Frédéric Chopin ou le grand trio roumain de l'après-guerre, Cioran-Eliade-Ionesco. Toutes ces personnalités, issues d'aires culturelles très diverses, n'ont pas seulement posé les assises d'une France plus brillante, mais elles y ont emmené aussi une richesse culturelle somme toute remarquable. Ainsi, Pascal Ory invite le lecteur à découvrir cette beauté : « [...] métissage des arts et des recettes de cuisine, métissage des idées et, d'abord, des corps. [...] jouissons donc de la contemplation des nations et des cultures, de leurs couleurs, de leurs parfums et de leurs saveurs particulières » (p. XVII).

Et puisque tout œuvre d'art demande des sacrifices, selon Pascal Ory, parmi les grandes difficultés dans la réalisation de ce dictionnaire a été le choix des étrangers à traiter dans l'ouvrage : pour cela, il leur a fallu respecter à la lettre la définition du terme : « étranger ». Qu'est-ce donc qu'un « étranger » ? Et qu'est-ce donc que « faire la France », se sont demandé les initiateurs du projet. Toute personne née étrangère, en territoire français ou non sera considérée comme étrangère. L'expression, « faire la France », par contre, fait référence à la

participation des personnalités nommées au destin de ce pays qui les a accueillies, individuellement ou par communauté, ce que prouve l'existence de 1186 articles, dont 1112 notices individuelles, 22 notices collectives et 52 notices communautaires. Facile à manier par sa structure, le dictionnaire réunit des personnalités étrangères qui sont arrivées en France après la Révolution française de 1789 et jusqu'aujourd'hui, des figures qui ont contribué au prestige de la France dans le monde.

Parmi les communautés étrangères évoquées dans ce dictionnaire (russe, albanaise, bulgare, allemande etc.), les Roumains occupent une place importante, de nombreuses personnalités se faisant remarquer en France pendant les siècles précédents. Écrivains, sculpteurs, musiciens, philosophes, sportifs, hommes de culture roumains sont devenus célèbres en France et par leur activité, ils ont contribué à l'enrichissement du pays dans plusieurs domaines. Si les auteurs du dictionnaire n'ont pas négligé les Roumains, ils ont également offert des informations précises et des descriptions utiles afin de présenter les Roumains « qui ont fait la France ». Du point de vue formel, la présentation commence par un bref aperçu de l'histoire politique, sociale et économique du pays tout en continuant avec les noms des personnalités qui se sont imposées en France à partir du XIX^e siècle jusqu'à nos jours.

L'idée principale que Jean Philippe Namont, l'auteur de la notice sur les Roumains, met en évidence est celle de l'immigration. La France attire les artistes étrangers et devient une terre promise, tout comme de nos jours les États-Unis sont considérés comme le pays de toutes les possibilités. Dans le même sens, la France accueille des jeunes souhaitant se construire un avenir professionnel dans un milieu où l'histoire et le patrimoine culturel leur sont favorables. Du point de vue politique et



historique, pendant la première moitié du XIX^e siècle, la France était le lieu d'exil des étudiants roumains qui luttèrent pour l'autonomie des principautés : la Moldavie et la Valachie. Mihail Kogălniceanu, Nicolae Bălcescu ou Ion Brătianu y sont mentionnés. À part les étudiants, ce sont aussi les aristocrates roumains qui arrivent en France afin de s'intégrer dans les élites artistiques, comme par exemple la famille Bibesco. L'auteur évoque la vie artistique des Roumains comme Hélène Vacaresco, Nicolae Grigorescu, Ștefan Luchian, Georges Enesco qui viennent étudier en France et qui deviennent des noms célèbres. Un aspect positif dans l'exposition de ces aperçus est lié à la présentation chronologique des événements et à la précision des dates. À part la chronologie, on remarque également l'accent mis sur la diversité de la présence roumaine en France à partir de la première Guerre Mondiale. On essaye d'embrasser toute une diversité de domaines dans lesquels les Roumains excellent en France ; on y retrouve ainsi les noms de Constantin Brancuși (sculpteur), Tristan Tzara (poète et essayiste), Victor Brauner (peintre), Benjamin Fondane (poète, dramaturge, philosophe), Panait Istrati (romancier), Elvire Popesco (actrice), etc.

D'autres aspects que Namont présente sont le communisme, la clandestinité et ses conséquences. Évidemment, la politique et surtout les réalités des années 30' ont eu un rôle décisif dans le destin des Roumains étrangers. Après la création de la Grande Roumanie, ce pays avec son passé historique reste toujours mal assuré et incertain regardant vers son avenir. Des intellectuels faisant partie du Mouvement Légionnaire comme Emil Cioran, Mircea Eliade ou Constantin Noica posent la question du destin national et sont à la recherche de leur identité, rendue problématique dans le pays natal à cause du régime politique. Dans le même

sens, l'activité de Monica Lovinescu et l'émission littéraire Radio Free Europe ont été remarquables pendant les annexes 50'.

La dernière partie du volet consacré aux Roumains concerne la période d'après la Révolution jusqu'à présent, l'auteur soulignant que les nouvelles catégories des Roumains qui arrivent en France sont les ouvriers et les Roms : « Dans les années 2000 [...] un nouveau flux concernait des travailleurs [...]. Certains migrants, notamment mais pas exclusivement Roms, ont trouvé d'autres moyens d'existence : mendicité, musique dans la rue ou le métro, vente de journaux dans la rue. » L'auteur offre une description brève de l'activité des Roumains de nos jours et une image réductrice. Si Namont construit une présentation élaborée du destin des Roumains pendant l'entre-deux-guerres, l'extrême-contemporain est redevable aux clichés. Tout de même, l'auteur mentionne aussi les étudiants qui fréquentent les universités françaises, mais il n'insiste pas sur les relations culturelles développées surtout à partir du 1993, quand la Roumanie devient membre à part entière de la francophonie. On ne mentionne que deux Roumains célèbres : Roxana Mărcăneanu et Radu Mihăileanu, tandis que pour les autres périodes il y avait un nombre considérable de personnalités roumaines qui se font remarquer à l'étranger. L'auteur insiste plutôt sur le passé qui a marqué le destin du pays et des Roumains, et beaucoup moins sur les relations intenses qui ont été réalisées pendant ces dernières années.

À part une présentation générale, le dictionnaire nous offre également des informations sur chaque personnalité roumaine devenue fameuse en France. Dans ce sens, les Roumains ne sont plus séparés des autres nationalités. Chaque célébrité y est évoquée selon un ordre alphabétique, peu importe son pays d'origine. Chaque entrée résume la



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vie de la personnalité retenue, son apport culturel en France, la manière dont elle est devenue fameuse à l'étranger ; on y présente également les œuvres les plus connues que cette personnalité a créées.

Connaître la vie artistique des étrangers qui « ont fait la France » est devenue possible grâce à ce dictionnaire complexe, qui réunit les recherches de savants qui ont construit une image générale des étrangers, bien structurée et illustrée. Il s'agit de faire connaître à la fois l'histoire de l'immigration de la France et des pays natals des personnalités inventoriées, de même que le rapport entre ces trois éléments : le pays natal – l'artiste – la France, celle-ci étant l'espace, le nid où la culture artistique et le multiculturalisme se sont développés tout au long des années précédentes jusqu'à nos jours. Les histoires collectives des communautés et celles individuelles représentent un véritable enjeu afin de donner une image globale positive et de l'importance à l'héritage culturel de la France et de chaque pays étranger.

Finalement, tout en envisageant une nouvelle édition, ce dictionnaire, tel que très bien l'affirme Pascal Ory, a une grande qualité : celle d'exister !

**Bianca-Livia Bartoș
& Mădălina-Ioana Tök**



*Ekphrasis:
Images, Cinema,
Theatre, Media,
vol. 11, Urban
Symphonies.
Creating,
Performing and
Writing the
Space in Cinema,
Visual Arts and
Literature, 2014*

At the crossroads of several academic interest areas such as film studies, theatre and literary studies, the interdisciplinary bi-yearly journal *Ekphrasis*, edited by the Faculty of Theatre and Television from Babeș-Bolyai University, Cluj-Napoca, focuses in its first issue from 2014, *Urban Studies*, on a multiple exploration of the city. The latter is seen in both its real, geographical facet as well as the imaginary, virtual one and the volume underlines the importance that living in such a specific closed location might have on the social, emotional and spiritual evolution of the characters that populate it. The coordinators of this issue, Andrei Simuț and Iulia Micu have diligently selected seventeen articles, one interview and five reviews, all tackling different aspects of contemporary visual culture in which the city features as a prime character in itself, leaving the plight of its isolated, lonely and misunderstood inhabitants somewhat in the background.

Of a particular interest are the articles and the book reviews dedicated to the rendering of urban space in cinema, especially those pertaining to the Romanian New Wave Cinema, the much talked-about phenomenon, and the new narrative techniques adopted by the young Romanian directors who are thus drawing a clear separation line



between their movies and the strictly ideologically regimented cinema productions of the communist era. In some instances, like in Doru Pop's article, the city is seen as neutralized of its local, geographical, national flavor under the influence of globalization and Hollywood, a fact which is supposed to help these cinematic productions reach international audiences and make the post-communist Romanian experience accessible to a public with a different horizon of expectations, thus earning for these productions the "transnational cinema label." Another example of the new aesthetics adopted by the young Romanian directors is to be found in Alexandru Matei's article emphasizing the surprising dimensions that minimalism can bring to the rhetoric of the sublime in constructing the figure of Ceaușescu, the former Romanian dictator by a juxtaposition of private footage and public documentaries, in the absence of any actor or script, in a mingling of reality and fiction, an absolute novelty in Romanian cinema.

Another series of articles focuses on the delineation of the city mostly regarded as a dystopic space in cinematic productions from different countries. Jonathan Naveh zooms in on Los Angeles as seen in two movies that contain elements of science fiction but also bring a dash of reality and local flavor by discussing criminality, consumerism, class division, corporate and political secret deals. The same attention given to the authoritarian, oppressive and stifling city as space of enclosing boundaries and crushed freedom of choice, of radical polarization between the center and the periphery, of segregated communities along the racial, ethnic, social lines can also be noticed in Andrei Simuț's article on a few recent American productions impregnated with Sci-Fi elements, which the author considers to be illustrative of the dystopian trend in the movies produced in the aftermath of the recent economic crisis. On the

other hand, in Bilal Ahmad Shah and Anjali Gera Roy's article, the Bollywood visual representations of Kashmir in the productions of the 1960s and 1990s are assumed to have helped the viewers construct their polarized image of the local community as divided along class and religious delineations, while making both Hindu and Muslim audiences perceive the Kashmir valley as a paradisiacal fantasy space where, through romance, even ethnic dissensions could be overcome. This particular piece brings an example of how cinema can intervene in history and the way people perceive and interpret it.

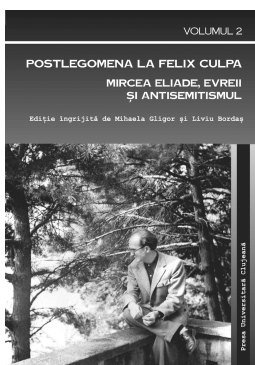
Yet the historical, cultural and social transformations of the urban space do not lend themselves only to cinematographic interpretations, as they obviously can be the object of literary representations or even musical video productions. In a series of superimposed stances, Rosalia Neumann Garcia presents to us the geographical and human change of New York City as perceived through the peregrinations of characters belonging to various writers and, therefore, literary ages: Herman Melville, Henry James, Edith Wharton, Truman Capote, William Maxwell and Jonathan Safran Foer. Ever increasing in size and adopting newcomers, transforming itself in "the" metropolis everyone tries to make their own, the great city often looms large and inaccessible for many who want to climb up the ladder or find acceptance. At the other end of the spectrum, the image of Bucharest as a scarred city presented by Ioana Gruia's article, based on an analysis of a few works by Norman Manea, brings back to mind to Romanian readers the not so easily forgotten communist repressive policies that demolished not only old churches, palaces and houses, but also human lives, the souls of the individuals who lived in them. The fear, misery and hopelessness of the dictatorship



years slowly eroded buildings and citizens too, magnifying the physical darkness of the urban evening hours and the tension and muffled rebellion of the population.

In a kaleidoscopic rotation of images from books to video productions and movies, from the dystopic post-apocalyptic imaginary city to the real urban space immobilized in social, economic and political fringes, the *Urban Symphonies* issue of *Ekphrasis* provides the reader with a map of the often uneasy feelings, divided emotions and half-broken ideals which life in the “concrete jungle” created especially in the last half of century.

Roxana Mihele



Mihaela Gligor & Liviu Bordaș (eds.), *Postlegomena la felix culpa. Mircea Eliade, Jews and anti-Semitism*, Cluj-Napoca, Presa Universitară Clujeană, 2013

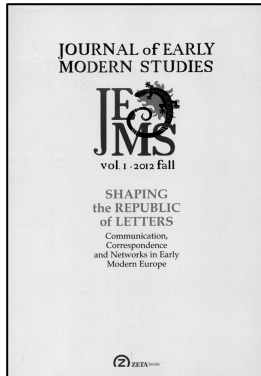
In an attempt to offer a larger perspective on Eliade’s thinking and the kind of ideas he was exchanging with Romanian Jews in the interwar period, Liviu Bordaș selected, for the second edition of his book, *Postlegomena la felix culpa. Mircea Eliade, Jews and anti-Semitism* (eds. Mihaela Gligor and Liviu Bordaș), a variety of letters sent or received by Eliade, which paint, in very broad brush strokes, an otherwise inaccessible picture of the Romanian historian of religion’s reasoning and interests, a large scale portrait that eventually clarifies some dilemmas about his supposed anti-Semitism.

The selection itself might constitute a reason for debate, because some correspondents are not included at all in the book, but the way the author deals with those included, not just by listing them, but by exploring their characters and connections in biographical notes, eliminates at least part of that concern.

If what this book wants to prove, above everything else, is that Eliade was not an anti-Semite, it does that by offering insight into his thinking. In letters exchanged with Ionel Jianu or Edgar Papu, Eliade adopts a friendly or even intimate tone, opening up or showing gratitude. At other times, he writes admiringly about the Jewish culture, as in the example of a fragment from his journal, unpublished before. In his journal, Eliade discusses what he calls the *mystery* of the chosen ones, engaging in a philosophical enquiry about life outside the answer to this personal unknown. His admiration and curiosity reached such a peak that he writes: “Anytime I feel a ‘detachment’ from life, anytime I tell myself that I am ready to leave, if I remember any of my Jewish friends (...) I feel that the longing to live, work and study, takes again a hold on me, in the hope that one day I’ll figure it out.” (p. 544) It is hard to imagine an anti-Semite speaking in such positive words about Jews, about their culture and their heritage; nonetheless, it is even harder to imagine an anti-Semite having such personal and intimate relations with Jewish people, confessing to or praising them.

Overall, this book, a comprehensive collection of Eliade’s letters, his connection with Jewish friends, is, without a doubt an impressive work of research, in the attempt of shedding light on the controversial subject of whether or not the philosopher was indeed an anti-Semite and the book proves to make a good and convincing argument using Eliade’s own words.

Răzvan Cîmpean



Journal of Early Modern Studies, Vol. 1, "Shaping the Republic of Letters", Zeta Books, 2012

The 2012 fall issue of the *Journal of Early Modern Studies* incorporates articles that revolve around the theme of the construction of the Republic of Letters. A short glimpse at the table of contents will reveal the fact that most of the articles address the issue of correspondence throughout the 17th and the 18th centuries. It is both the case of transcontinental correspondence, such as in Noël Golvers' article, which focuses upon the letters sent back and forth between Europe and China and of Descartes' correspondence, as in the articles signed by Roger Ariew and Michael Deckard.

Roger Ariew's "Descartes' Correspondence before Clerselier: Du Roure's *La Philosophie*" is a thorough research upon the dissemination of Descartes' letters prior to their being published by Clerselier in 1657. Moreover, the researcher reveals the manner in which Du Roure internalized the ideas expressed by the French philosopher and used them in the polemics with the scholastics who rejected *cogito* as the first principle of knowledge. Limiting yourself to an author's work and not being acquainted with his correspondence is a major mistake as far as 17th-century philosophy is concerned, Ariew's article suggests.

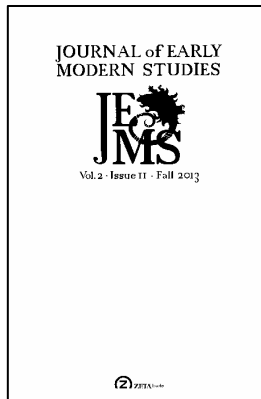
Michael Deckard's fascinating paper entitled "Acts of Admiration: Wondrous Women in Early Modern Philosophy" is written in the same vein. What is most

striking in Deckard's account of Descartes' correspondence with Princess Elizabeth of Bohemia is the emergence of a totally different view upon the Republic of Letters than the common, phallogocentric one. While the syntagms "men of letters" and "Republic of Letters" were commonly used interchangeably, Deckard draws our attention to a less discussed matter, concerning the existence of a solid correspondence between men and women of the same intellectual caliber at the time. However, it is not only this novelty that makes the article interesting, but the fact that the author stresses the advent of the *personal* into philosophy brought about by the development of such a spiritual union. It is a humanization of philosophy, so to say, that comes along with the wish to better oneself when one finds himself resonating to such a degree with another person.

Koen Vermeir's "The Dustbin of the Republic of Letters," referring to Pierre Bayle's *Dictionnaire* is by far the amplest article presented in this edition of the *Journal of Early Modern Studies*. The author mainly concentrates upon the way in which Bayle elaborated his article and his almost postmodern-like manner of revising the issues contained in his lexicographic palimpsest. Furthermore, while writing about key ethical issues like the Aymar debate, the author addresses questions such as how far one can extend the borders of tolerance, a matter which is as important nowadays as it was in Bayle's times.

Cristina Popescu





*Journal of Early
Modern Studies*,
vol. 2, Issue II,
Fall 2013

The *Journal of Early Modern Studies* is a peer-reviewed academic journal that approaches the issue of “exploration between philosophy, science and religion in Early Modern Europe.” The journal is edited by the Research Centre “Foundation of Modern Thought,” University of Bucharest and published by Zeta Books twice a year, one volume in spring and another one in autumn. The editors-in-chief are Vlad Alexandrescu, Dana Jalobeanu and the book review editor is Sorana Corneanu, all of them from the University of Bucharest.

This volume is entitled *General Issue* and it is structured in three ample sections. The first section consists of seven elaborate articles, all of them being written in English by different authors from universities all over the world.

The first article “The Preservation of the Whole and the Teleology of Nature in Late Medieval, Renaissance and Early Modern Debates on the Void” is written by Silvia Manzo from the National University of La Plata, Buenos Aires, Argentina. The author emphasizes the idea that there are several researchers who argue in their studies the existence of vacuum. In other words, Silvia Manzo aims at the idea that “in order to preserve nature as a whole, the

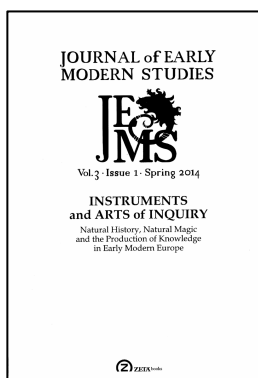
individual tendencies of bodies must be subordinated to the general tendency of nature.” The next two articles “Leibniz and the *Amour Pur* Controversy” written by Markku Roinila from the University of Helsinki, Finland and “Leibniz and the Metaphysics of Motion” written by Edward Slowik from Winona State University, Minnesota, United States have focus on the figure of the German philosopher Gottfried Wilhelm Leibniz (1646-1716), analyzed from different perspectives. The first article refers to “Leibniz’s early views on disinterested love,” while in the second article Edward Slowik “develops an interpretation of Leibniz’ theory of motion.” The study signed by Andrea Sangiacomo from the University of Groningen, Netherlands, bears the title “What are Human Beings? Essences and Aptitudes in Spinoza’s Anthropology.” The author brings to our attention the figure of the Dutch philosopher Baruch Spinoza (1632-1677) and a few concepts that are mentioned and analyzed in this article, as for example: human essence, singular *versus* general essences, metaphysics. Susan Mills is the author of the next article entitled “The Challenging Patient: Descartes and Princess Elisabeth on the Preservation of Health” from MacEwan University, Canada. It is a study in which she “examines Descartes’ goal concerning the preservation of health – his proclaimed ‘principal end’ of his studies – and reasons for it.” Andrea Strazzoni, from the University of Rotterdam, analyzes in the article “A Logic to End Controversies: The Genesis of Clauberg’s *Logica Vetus et Nova*” “Johannes Clauberg’s intentions in writing his *Logica vetus et nova* (1654, 1658).” In the last article entitled “Rethinking Corruption: Natural Knowledge and the New World in Joseph Hall’s *Mundus Alter et Idem*,” its author Sarah Irving from the University of Western Sydney, Australia, brings forward an analysis of Joseph Hall’s satire entitled *Mundus*

Alter et Idem, thus presenting “the corruption of the social and political order of sixteenth-century Europe.”

The next section *Review Article* is dedicated to the study entitled “Renaissance Empiricism and English Universities: Recent Work,” signed by Daniel C. Andersson from Wolfson College, Oxford. In his study he analyzes Marco Sgarbi’s article “The Aristotelian Tradition and the Rise of British Empiricism: Logic and Epistemology in the British Isles (1570-1689)”. The last section on the *Journal of Early Modern Studies* brings up a series of *Book Reviews* namely: *Leviathan* written by the English philosopher Thomas Hobbes (1588-1679) and edited by Noel Malcolm. This book review is written by Adrian Blau from King’s College, London. The following book entitled *William Petty on the Order of Nature: An Unpublished Manuscript Treatise* written by Rhodri Lewis is reviewed by Dana Jalobeanu from the University of Bucharest.

To conclude with, this second volume of the *Journal of Early Modern Studies* is very well-structured and all the articles and the studies published are of very good quality and well-documented, containing a lot of information regarding “intellectual history, the history of philosophy and the history of early modern science.”

Raluca-Daniela Răduț



Journal of Early Modern Studies, Vol. 3, Issue 1, “Instruments and Arts of Inquiry. Natural History, Natural Magic and the Production of Knowledge in Early Modern Europe”, Zeta Books, April 2014

Among the most important philosophical problems raised by the early modern philosophers are the experimental recipes from two emerging fields: natural magic and the tradition of the books of secrets. Dana Jalobeanu and Cesare Pastorino, as editors, dedicate to this topic a special issue of the *Journal of Early Modern Studies* (vol. 3, issue 1, 2014): “Instruments and Arts of Inquiry. Natural History, Natural Magic and the Production of Knowledge in Early Modern Europe.”

The volume opens with an introduction meant to give a general setting for the chapters to follow. The ideological center is based on Giovanni Battista della Porta with his bestselling book *Magia naturalis* (1558). Dana Jalobeanu and Cesare Pastorino shared with us the way this book got to be read during the time: some read it as a treatise on natural “white magic,” a compendium of wonderful “objects” and instruments; other used it as a sourcebook of experiments, recipes and ideas. But these are not the only reasons. This book is also a pleasant way of encountering curiosities and anecdotes, and an exciting way of talking about experiments and experimental activities in general.



The articles continue with some other ideas related to magic experiments.

Bacon himself wrote a similar book, *Sylva Sylvarum* (1626), which, like *Magia naturalis*, is a vast collection of miscellaneous “experiments.” These books are only two examples of what is a much larger field of investigation: a territory lying at the crossroads of many early modern disciplines, such as natural history, natural philosophy and natural magic. The most intriguing part is that all of these investigations are full of relativity and experimentalism is basically quicksand in the variety of study fields. It seems hard to declare a specific and accurate line between natural magic and natural history, but every article writer from this particular anthology has made an admirable attempt to trace down intersections and influences.

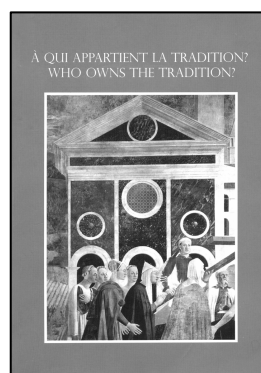
The authors suggest that the “experimental practices here described shared a high degree of methodological toleration and strong pragmatism regarding the choice of instruments, technologies and techniques employed” (p. 11), taking these to be common characteristics of early modern experimentation.

Reading this anthology makes you understand the theoretical way some of the writers found into the magic field of della Porta. A good example is the way in which Porta’s laboratory practice is influenced by a histrionic paradigm: his laboratory constitutes a stage for the transformations of life and death, performed under the magus’s hands. Porta’s taste for the macabre, often remarked upon, is indicative of a fantasy of total control over the body, according to Sergius Koderka (University of Vienna). Another example is the optical-geometrical perspective set forth in the same book, where mirrors and lenses are optical-geometrical instruments whose action on light rays is fully determined by the laws of

reflection (mirrors) and refraction (lenses). (Arianna Borrelli, University of Wuppertal, Germany)

Perhaps the best way to conclude this review is to sincerely recommend readers to explore the potential of this anthology, because all the various pieces collected by the authors’ analysis fall into place, giving shape to a clearer picture over natural magic and its instruments.

Oana Alb



Keszeg Vilmos
(ed.), *À qui appartient la tradition ?*
Who Owns the Tradition?
EME, Cluj-Napoca, 2014

The volume *Who Owns the Tradition?*, edited by Keszeg Vilmos, gathers papers on research whose results were displayed during the Symposium “A qui appartient la tradition? A quoi sert-elle? La tradition entre culture, utilisateur et entrepreneur,” which took place in Cluj Napoca (2014). The research of the participants has been guided by the need to analyze problems such as the relation between tradition and patrimony, the means of deciding which tradition becomes part of the patrimony (and who should take this decision), where does the community that generated and preserved the tradition stand?, the motivations that lie behind the patrimonialization of a tradition. The participants dwelled on various topics that cover theoretical issues (Keszeg Vilmos,

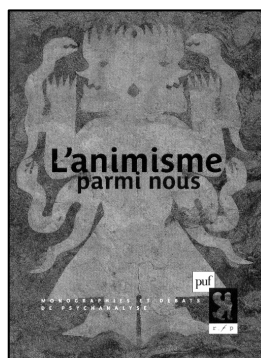
“Tradition, patrimoine, société, mémoire”), but particular subjects as well (Zsombor Tóth, “Ad Martyras... Persecution, Exile and Martyrdom: Early Modern Martyrological Discourses as Invented Traditions”; Fabien Bellat, “Appropriation, invention et réhabilitation de tradition. Le cas de l’architecture en Russie”, etc.), often using such particular topics in order to visualize the tendencies in the current processes.

Such approaches follow up as effects to the mutations the concept of dogma suffered during postmodernism. Tradition, as part of the ordering dynamics of the center, has supposedly lost grip over the surface of mentalities. Accordingly, the distance between the researcher and customs has become possible, and so have analysis and reification. Some of the papers in the volume deal with such cases (Guillaume Etienne, “Construire de l’autochtonie dans l’appropriation d’une célébration locale. La faite de Sainte-Solange devenue tradition franco-portugaise”; Élisabeth Euvrard, “À qui appartiennent les olympiades des jeux traditionnels de la Sardaigne?”), raising questions of the nuances the newly developed instances (owners of tradition, the ones who have been initiated in the customs of a tradition, entrepreneurs, etc.) have accumulated.

One of the most unexpected topics to be found in such a collection of researches is, for instance, Ferenc Poszony’s “Le kürtöskalás sicule”, which does more than just recover the story of recipes, proposing the reconstruction of a culture (in this case the Hungarian national culture) out of the analyses of its material objects, their functionalities and representations. The symbolic significance of its written folklore, gastronomy, dance and attire are only some of the elements such an approach would be interested in. After analyzing the origins of recipes and the process which led to their becoming a symbol of Hungarian identity, the author concludes by announcing the

beginning of a new chapter of their journey, after the European Union managed to impose its vision of cultural diversity.

Alexandra Rusu



*L'animisme
parmi nous.
Monographies et
débats de
psychanalyse,
Paris, Presses
Universitaires de
France, 2009*

L'animisme parmi nous (Animism around us), classified in the section of *Monographies et débats de psychanalyse*, is a study conceived as a result of a colloquy that reunited psychoanalysts and anthropologists in a particular discussion on the theme of animism nowadays, in March 2008 at the Quai Branly Museum, a museum about arts and civilizations of Africa, Asia, Oceania and Americas.

The originality of the meeting inspired a newly proposed methodology: discoveries about the past and present of both anthropologists and psychoanalysts are marked by epistemological discussions that begin precisely with the materials of the practices, remarking and questioning different points of reference of both organic and psychic worlds. The conference invites two disciplines and intends to forge a dialogue between them. The genesis of the project was described as a meeting field of these specialists with the intention to link their discourses in a ludic sense, with interchanges and theoretical confrontations, and



not as a battle field, but a joyful moment as the editor refers to it.

In each of the six chapters of the book, the floor is taken by both scientists and argued with their own specific means, through clinical-analytical studies in the case of psychoanalysts and field studies in that of anthropologists, on subjects such as: estrangement, disruption, objects, rituals, dreams, delirium, psyché, thoughts, animism, temporality, captured and ill bodies, childhood, games, psychodramas, appearance, spirit, shamanism. At the core of the book lies the subject of animism as it is perceived by both disciplines.

S. Freud described in *Totem and Taboo* three major phases in time: animist, religious and scientific, each of them having a specific reference of the almightiness of the human being towards the universe. In the animist phase, he attributes omnipotence to the human being. The religious phase gives it to God or Gods, however they still work in his own favor. In the scientific conception of the world, there is not any almightiness left for the human being who recognizes his littleness. However, the present book invokes the Freudian theory and comes to demonstrate that there still are some traces left of the belief in the almightiness of thought from the animist phase nowadays, in specific territories (Australia, Africa, Siberian woods). The names of Sigmund Freud, Claude Lévi-Strauss, Peter Descola are often referred to in the discourses of the participants. Key words (for example *churinga*, which is a cultural object of an aboriginal tribe in central Australia) that suggest the object of anthropological research fuse with psychoanalytical studies, both composing the presence of animist rituals and objects in such territories. The chapters take the form of a presentation which is continued by the other participants in the conference, completed or

reinterpreted, transformed or inspiring another case. The majority of the chapters are case studies of rituals and characters taken from both disciplines, real examples from the contemporary world that depict a particular way of how they refer to animism and the omnipotence of thought, to the organic world and to spirit, most of them completed with pictures for an accurate visual perception. One of the most fascinating chapters would be the last one, which concludes a study about the context of shamans in the Siberian woods nowadays.

Alina Gaga



María Noel
Lapoujade,
*Diálogo con
Gastón
Bachelard
acerca de la
poética*,
Universidad
Nacional Al
Ponoma de
México, 2011

Gaston Bachelard, one of the remarkable French philosophers of the 20th century, undertook his research of the imaginary with the aim of restoring its full value, placing it on an equal footing with rational thinking, in a social, historical and cultural context that devalued the imaginary completely.

With a forward by Jean-Jacques Wunenburger, the book of María Noel Lapoujade provides for the reader a diachronic journey through Bachelard's work involving the imagination (an *opera aperta*, as Lapoujade sees it), and serves as a useful guide in understanding today's massive



export of Bachelard's thinking in the most diverse cultural areas. Noel Lapoujade proves to be profoundly intuitive as she rediscovers Gaston Bachelard at the crossroads of common beliefs and conventional philosophies. Her volume is closely following a methodical survey of the way Bachelard envisions the poetical imagination in his *The Psychoanalysis of Fire, Water and Dreams, Air and Dreams, Earth and the Reveries of Repose, Lautréamont, The Poetics of Space* and *The Poetics of Reverie*.

María Noel Lapoujade, a philosophy professor at the Faculty of Philosophy and Letters of the National University of Mexico, has developed a method of researching the history of philosophy which she calls "the ontology of the imaginary." Side by side with Gaston Bachelard, the author stands by the belief that humans admire the world before they know it (by means of reason) and in assuming their condition of *homo imaginans*, they reassert themselves as creators and rediscover their own cosmic magnitude.

Gaston Bachelard deserves extensive recognition for both his method of exploring reverie, day-dreaming, and his plea for counter-balancing the worshipping of objective truth. This approach joins together subjectivity and cosmos and brings literary and visual images into the world. In his research on poetic Oneirism, he brings together acknowledged paradigms of modernity such as Freud's and Jung's psychoanalysis, phenomenology, hermeneutics, mythology, symbolic anthropology, and his large contribution follows the four cosmic elements that nourish the imaginary.

The author dwells on Bachelard's efforts to reconnect science – as an effort to conceptualize the real – and the poetics of the image – as a bridge toward the surreal. Her research focuses on two categories of books – Bachelard's works on psychology and the epistemology of science, and his

works on the oneiric and poetic imagination. This need for studying both reason and the imagination/ the imaginary comes from rediscovering the human being as a whole, a task which seems to have today a parallel in neuroscience's research of both hemispheres of the brain and how they work both separately and together.

The universal representations that reunite the cosmic images of water, fire, earth, and air, which took him ten years to collect, and the dreams of the human psyche, where poetry blossoms, are delivered to the reader by Gaston Bachelard in a selection of texts translated into Spanish that take up the second part of the book. The need for a direct access to the texts, without notes, interpretations and comments is emphasized by Noel Lapoujade as a necessary step towards an in-depth understanding of the French philosopher's thinking.

Bachelard is tracing an esthetic-ethical journey of initiation that lasts a decade. Myths come together as a condensed expression of imagination, merging into the four substances seen as hormones" of the imagination itself. Bachelard envisions mythology as a sort of primitive meteorology and he amplifies Freud's own understanding of psychoanalytic complexes, by turning to myth and literature again and again. The subversion of realism takes place in the eye of the beholder, through imagination, acting as a catalyzing force for all the other psychic processes, and Noel Lapoujade follows Bachelard in this respect. Moving through the "poetics of cruelty" (developed in Bachelard's study on *Lautréamont*) and the *Poetics of Space* and time, the reader encounters the trans-subjective image through the phenomenological lens.

María Noel Lapoujade recovers and amplifies disparate notions that Bachelard uses in his argument (such as "resonance" and "repercussion"), and by the end of the



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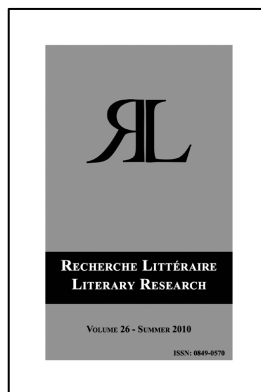
book she manages to outline a personal philosophical anthropology, side by side with that of the French author. In the middle of it she puts forward the concept of *homo imaginans*, her own radical concept, which she developed while writing on Vermeer's esthetic imagination.

By moving forward to the last volume *The Poetics of Reverie. Childhood, Language and the Cosmos* (1961), Noel Lapoujade follows the epistemological gap between reality seen as a continuum in Bergson's theory, dwelling on evolution and the progression of knowledge, and Bachelard's reality, perceived as discontinuous and intimate, allowing for poetic images to emerge.

The author follows closely how the rationalist *cogito* turns into a dreamer's *cogito*. The question Noel Lapoujade is asking is whether the Cartesian doubt becomes, in Bachelard's own thinking, the cathartic moment of voluntary lapse of everything that was known before.

Following Bachelard in seeing the imaginary as a "function of the surreal" that provides a complete, healthy, balanced inner life, María Noel Lepoujade develops her own philosophy of imagination revolving around two terms – "the lived imagination" and "the imagination of *as if*." Her philosophical journey takes us from reverie to imagination, from imagination to *homo imaginans*, from *homo imaginans* to cosmic man. And following Jacques Lacan's statement that man only becomes human by entering the symbolic realm, she continues by stating that the human species only becomes truly human when it enters the imagining relation.

Andreea Jiga



*Recherche
Littéraire /
Literary
Research*, vol.
26, n° 51-52,
summer 2010,
revue publiée par
L'association
Internationale de
Littérature
Comparée

Publié en hommage à Dorothy Figueira, le numéro double 51-52 de la revue bilingue *Recherche Littéraire / Literary Research* accueille une suite de comptes rendus précédés de deux forums: « L'Oralité renaissante » et « Traduction et traducteur ». Dans le premier, Anxo Abuin examine les conditions de l'apparition d'une nouvelle forme d'oralité, ce qu'il appelle « l'oralité tertiaire », une « modalité mixte [...] basée sur l'existence simultanée des traditions orale et graphique, enrichie par leurs grandes possibilités de rencontres et d'influences » (p. 5). Les nouvelles technologies et surtout l'apparition de la littérature électronique (*electracy*, selon Gregory Ulmer), auxquelles s'ajoutent la métamorphose de la lecture en *performance* et du lecteur en *hyperlecteur*, l'apparition des voix fantomatiques, sans origine (*acousmatiques*, selon Schaeffer), nous obligent à envisager l'oralité comme une nouvelle dimension de la littérature actuelle, non pas en opposition avec l'écrit ou l'imprimé, mais comme l'effet de leur synthèse.

Dans le deuxième forum, Sandra Bermann discute dans « Comparative Literature and Translation: Some Observations » le rôle et l'importance de la traduction dans l'histoire littéraire and culturelle. Plus qu'un simple moyen de prolonger la vie d'un texte, la traduction est envisagée du point de



vue d'une pratique à la fois locale et globale et du point de vue d'une discipline à part entière. En tant que telle, la traduction devient une matière d'enseignement dans le cadre des universités américaines et a droit aussi à des sections lors des conférences sur la littérature comparée. Bermann passe en revue bon nombre d'œuvres qui abordent la perspective de la traduction en tant qu'élargissement des limites et du domaine de la littérature comparée. Parmi celles-ci, les écrits de Michael Cronin (*Translation and Globalisation*, *Translation and Identity*) semblent répondre à des questionnements très actuels liés à la traduction : la capacité du traducteur de « négocier » le sens, la transposition d'une signification d'une culture à l'autre, la capacité de comprendre le global au niveau local, etc.

L'approche de Bermann est prolongée par celle de Burton Pike qui, dans « *Travails of a Translator* » envisage le processus de traduction depuis la perspective d'une rencontre, toujours inouïe avec le langage. En tant que traducteur de quelques textes de Proust, de Robert Musil, de Goethe et de Kafka en anglais, Pike examine les particularités du langage littéraire de ces auteurs et déplore l'apparition, depuis quelques décennies, d'un style d'écriture plus homogène, preuve que les écrivains, au moment même de la rédaction de leur texte envisagent déjà un lecteur « international ». Même si cela facilite la tâche du traducteur, la littérature s'en trouve appauvrie, moins ancrée dans les réalités d'un certain espace et d'un certains temps.

La troisième contribution du deuxième Forum de la revue appartient à Gene H. Bell-Villada. Son compte rendu du livre *If This be Treason : Translation and Its Discontents*, intitulé « *The Translator as Human, too* », focalise sur la personnalité de Gregory Rabassa, professeur à Columbia University et traducteur de Cortázar, de Gabriel Garcia Marquez et de nombreux

auteurs et poètes latino-américains. Confession autobiographique et essai sur l'art du traducteur, *If This be Treason* comporte également des pages de critique littéraire et des chapitres monographiques comme celui dédié à Vincius de Moraes, chanteur et dramaturge. Villada ne manque pas de remarquer le jeu savant de l'auteur avec les références théoriques et littéraires, visible dans le choix des titres et des sous-titres et de mettre en lumière l'importance de Rabassa par la diffusion et même pour le « boom » des romans latino-américain pendant les dernières décades.

Dans « *Comparative Postcolonial Literatures and the Continental European Empires* », Jonathan Hart analyse le volume *A Historical Companion to Postcolonial Literatures – Continental Europe and its Empires*, publié sous la direction de Prem Poddar, Rajeev Patke et Lars Jensen (Edinburgh University Press, 2008) afin de faire ressortir l'importance des méthodes comparatistes pour l'étude nuancée et désengagée des littératures, depuis une perspective postcoloniale. Qu'il s'agisse de grands empires ou des forces coloniales plus récentes, comme la Belgique ou le Danemark, la littérature reste le vecteur des tensions et des enjeux politiques propres à la colonisation et à la décolonisation. Tout en soulignant l'importance du volume et de la collection dont il fait partie, Hart est convaincu du fait que la lecture du volume permettra à ceux qui s'intéressent à la littérature comparée de se faire une idée plus précise sur le rapport entre littérature et empire à partir d'une série d'études de cas réalisées par les experts de la discipline.

Toujours dans la même section – « *Essais* » –, Chantal Zabus consacre une analyse à l'ouvrage dirigé par Gaurav Desai, *Teaching the African Novel* (New York, The Modern Language Association of America, 2009). La chercheuse insiste sur le fait que



la plupart des spécialistes de la littérature africaine placent Chinua Achebe en position de d'« inventeur » de la culture africaine, toujours en rapport avec la montée en puissance du consumérisme et de la bourgeoisie européenne. Elle identifie dans le livre qui fait l'objet de son article plusieurs phases du roman africain : l'étape nationaliste (les années 50-60), la phase « désillusionniste » (70-80), l'omniprésence des sujets queer pendant les années 80 et 90 et la conscience de l'exil après 1990. Si le volume a le mérite d'avoir investigué le côté allégorique et politique des récits appartenant à des écrivains africains, il reste toutefois en deçà des discours sur la race et les politiques identitaires, inséparables du contexte culturel et historique américain.

John McGowan discute dans « Literature in a Materialist Age » le livre de Virgil Nemoianu, *Postmodernism and Cultural Identities : Conflicts and Coexistence* (Washington, Catholic University of America, 2010, 978 p.) Impitoyable par rapport au volume de l'exégète d'origine roumaine, McGowan lui reproche autant le manque de rigueur des arguments que la propension fâcheuse pour la généralisation bien qu'il lui reconnaisse le mérite d'avoir envisagé une projet de telle ampleur sur le phénomène du postmodernisme.

Les deux dernières contributions de la section « Essai » abordent le problème de la frontière et celui de la critique littéraire féministe. Dans « Mapping Literature on and across the Border », Marcel Cornis-Pope met ensemble deux études sur les divisions national/transnational et local/global. Claudia Sadowski-Smith et Rachel Adams jettent ainsi de nouvelles lumières sur les littérature émergentes aux frontières des Etats-Unis et sur le « transnational turn » à l'œuvre dans les écritures et les études contemporaines, ce qui aboutit à la mise en place d'un nouveau type de « continentalisme », créateur de

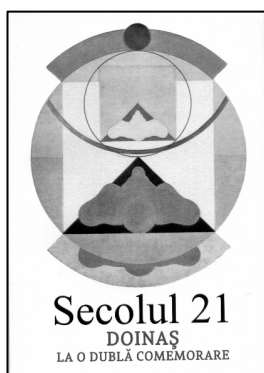
nouvelles tensions et de nouveaux circuits à l'intérieur du champ culturel américain.

Dans le dernier article, Margaret H. Higonnet – « Feminist Literary Criticism from a Comparative Perspective » – se penche sur les stéréotypes et les représentations des voix critiques féminines pendant le dernier siècle. Elle observe, à partir du livre édité par Gill Plain et Susan Sellers, *A History of Feminist Literary Criticism* (Cambridge University Press, 2009, 325 p.) que malgré les ambitions d'une telle entreprise, une histoire de la littérature et de l'écriture féminines serait toujours à écrire avant qu'un livre comme celui édité par Plain et Sellers ne soit envisagé.

Les sections suivantes du présent numéro de la revue contiennent une série de comptes rendus des ouvrages collectifs parmi lesquels on mentionne *Modernités occidentales et extra-occidentales*, travail édité par Xavier Garnier et Anne Tomiche et *Identitate de frontieră în Europa lărgită*, l'excellent volume paru sous la direction de Romanița Constantinescu. Les ouvrages individuels sont aussi à l'honneur dans cette livraison, qu'il s'agisse de la correspondance de Freud, éditée par Stéphane Michaud, du *Roman africain contemporain : fictions sur la fiction de la modernité et du réalisme*, de Justin K. Bisanswa ou d'une relecture de *Moby Dick* par Alain Suberichot.

Comme dans tous les numéros, *Recherche Littéraire/ Literary Research* livre aussi un aperçu des revues, congrès et projets des comparatistes du monde entier, s'érigeant, sans doute, en plateforme élégante et érudite de l'actualité de la littérature comparée.

Andrei Lazăr



Secolul 21,
no.1-6,
“Doinaș la o
dublă
comemorare”
[Doinaș at a
Twofold
Commemoration],
2013

Issue number 1-6 from 2013 of the Romanian monthly literary magazine *Secolul 21* [*The 21st Century*] is entitled “Doinaș la o dublă comemorare” [Doinaș at a Twofold Commemoration] and represents a reiteration of both the personality and the literary work of the well-known Romanian poet, translator and essayist, Ștefan Augustin Doinaș (1922-2002). *Secolul 21*, “a periodical publication of synthesis: world literature, human sciences, the dialogue between cultures” is edited by the Writers’ Union of Romania and the *Secolul 21* Cultural Foundation, created in 1994 by Ștefan Augustin Doinaș. This issue is edited by Alina Ledeanu, who is also the general editor of this literary magazine.

The present issue is a collection of different texts that bring homage to Ștefan Augustin Doinaș. Thus, the first part of this issue consists of two important sections containing different articles, studies and other literary texts that shape the literary figure of the above-mentioned poet. The introductory section is entitled *Poezie și cunoaștere* [*Poetry and Knowledge*] and contains five different articles written by different Romanian literary critics, such as Eugen Simion, Ion Pop, Carmen Mușat, Aurel Pantea and Alina Ledeanu. Through their studies, articles and text analyses, which include different analyzed poems,

they manage to outline the literary work of Ștefan Augustin Doinaș. The second section and the most varied is entitled *Contexte* [*Contexts*] and presents the literary figure of Ștefan Augustin Doinaș in different literary contexts. The first such event, entitled “Opera lui Ștefan Augustin Doinaș în secolul XXI” [“The Literary Works of Ștefan Augustin Doinaș in the 21st Century”], took place at the Romanian Academy’s Round Table on 12 October 2012, where the convenor was the Romanian literary critic Virgil Petre Nemoianu (b. 1940). The next *context* of this section, entitled “Geta Brătescu: Portretele Medeei” [“Geta Brătescu: Portraits of Medeea”], brings forth a few ideas and interpretations written by Ștefan Augustin Doinaș himself and published in a 1981 article on 10 lithographs made by the Romanian visual artist Geta Brătescu (b. 1926). Ștefan Augustin Doinaș was impressed with and even influenced in his writings by this series of lithographs, thus associating Medeea with a “modern fable.” The third context presents the audio book entitled *Trandafirul Negru* [*The Black Rose*], a collection of 55 selected poems, written between 1970 and 2002, read by Ștefan Augustin Doinaș and recorded for the radio. The book was edited by the young writer Marius Chivu (b. 1978) and illustrated by the artist Tudor Banuș, thus being the first audio book dedicated to Ștefan Augustin Doinaș, published in 2013 By Casa Radio. The final context presents Ștefan Augustin Doinaș as an active member of the Sibiu Literary Circle. The section, entitled “Euphorion – Manifestul Cercului Literar de la Sibiu la 70 de ani 1943-2013” [“Euphorion – the Sibiu Literary Circle’s Manifesto”] commemorates 70 years, 1943-2013, since *the manifesto* was published on 13 May 1943, under the title *Ardealul estetic. O scrisoare către d. Eugen Lovinescu a Cercului Literar de la Sibiu*





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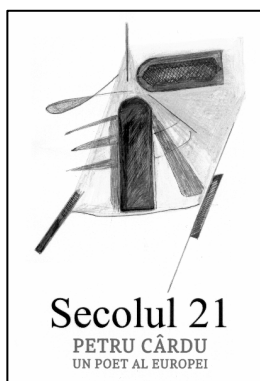
[*Aesthetic Transylvania. The Sibiu Literary Circle's Letter to Eugen Lovinescu*].

In what follows, there are presented different other sections, such as: "Virgil Nemoianu – Seria de autor la Spandugino" ["Virgil Nemoianu – The Author Series at Spandugino"]. This section brings forward the Spandugino editorial event that took place during Bookfest in Bucharest in June 2013. According to Solomon Marcus, the author of this section, the main idea is that Spandugino Press decided to publish Virgil Nemoianu's literary work. The next section is reserved to a few articles whose main subject is the presence of the bilingual issue, *Spécial Bucarest-Paris*, of the literary magazine *Secolul 21* at the Paris Literary Salon held in March 2013. The articles and the studies that follow are part of the last section of this issue, entitled "Rubrici permanente" ["Permanent Rubrics"] which includes three other sections. The first one is entitled "Mișcare liberă" ["Free Movement"] and it contains a single article entitled "Actualitatea artei" ["The Present State of Art"], written by the French philosopher Jean-Luc Nancy (b. 1940) and translated into Romanian by Geta Brătescu. The next nine articles that are part of the second section entitled *Noi și orașul* [*We and the City*] edited by Mariana Celac, are written by both architects and PhD students. These articles were part of a colloquium about the architecture from the communist period that was organized as part of the European Project ATRIUM. This section makes the reader aware of the relation between totalitarian ideology and the architecture of that period of time.

The last section, entitled "Universul Anticarilor" ["The Second-Hand Booksellers' Universe"] is a presentation written by Florin Colonaș for the second-hand bookshop "Unu," which is also presented through a couple of suggestive images.

Taking all these things into consideration, it is obvious that this issue of the literary magazine *Secolul 21* is very varied, its different sections focusing on the literary figure of the Romanian poet Ștefan Augustin Doinaș, but also approaching other cultural subjects, such as conferences, literary salons and architectural studies about the communist period.

Raluca-Daniela Răduț



Secolul 21,
no. 7-12,
"Petru Cârdu: un
poet al Europei",
[Petru Cârdu: A
Poet of Europe],
2013

The next issue, 7-21 from 2013 of the literary magazine *Secolul 21*, "Petru Cârdu: un poet al Europei" (*The 21st Century – Petru Cârdu - A Poet of Europe*) is edited by Carmen Diaconescu and is a homage to Petru Cârdu (1952-2011), the Serbian poet born in Sâmbianaș-Barițe, a village near the Serbian town Vârșeț, by the Romanian frontier. In 1977 he was the president of "The Literary Commune Vârșeț (KOV)," "an original organization of art creators and lovers," founded by the poet Vasko Popa in 1972. Besides his passion for writing poems, Petru Cârdu was a very talented translator, publishing a lot of translations of Serbian and Romanian poets in different literary magazines from Romania and Serbia. The editorial of this number is written by the Romanian poet Ana Blandiana (b. 1942),



who, on a deep and personal tone, presents an episode of her life when she met Petru Cârdu, pointing out, towards the end of her editorial, that *The European Prize for Poetry* will henceforth be called *The Petru Cârdu European Prize for Poetry*, in homage to the Serbian poet and everything he did for *poetry*. The first section of this issue is entitled “Omul și opera” [“The Man and His Literary Work”] and begins with Petru Cârdu’s biographical notes written by his wife Ana Cârdu, followed by four articles that outline the literary figure of the Serbian poet. The first article, written by Daniel Weissbort and entitled “Poezia lui Petru Cârdu” [“Petru Cârdu’s Poetry”], is published both in Romanian and in English and outlines the idea that his poetry is “capable of engaging us on many levels, because it is itself so multifariously engaged.” Nichita Stănescu is the following poet who wrote a few thoughts as homage to Petru Cârdu, followed by Ion Negoîtescu’s article, which begins by saying that “Petru Cârdu is a bilingual poet.” Moreover, Negoîtescu also analyzed some of Cârdu’s poems, publishing also two letters that he wrote to Petru Cârdu, emphasizing their real friendship. The last article of this section was written by Ștefan Augustin Doinaș and is entitled “Un poet de prim rang și un mare patriot” [“A First Rank Poet and a Big Patriot”].

The second section includes Petru Cârdu’s own poems, some written in Romanian and others translated from Serbian into Romanian by Gabriel Băbuș and Anamaria Sorescu Marinkovic. There are also poems published in a bilingual version, translated into English or French, most of them by the poet himself and by Brenda Walker. Moreover, under the pen name of Vladimir Zorić, Petru Cârdu translated several Romanian poets such as Nichita Stănescu, Ana Bladi-ana, Ștefan Augustin Doinaș and others into Serbian. The third section, entitled “Între două culturi” [“Between Two Cultures”]

presents three short parts taken from three different interviews with Petru Cârdu, written by Doru Branea in 1995, Marius Morariu in 1994 and Romulus Diaconescu in 2000. Furthermore, there is an editorial written by Petru Cârdu himself, “Despre literatură, poezie și condiția poetului” [“On Literature, Poetry and the Poet’s Condition”], which points out the poet’s philosophical thoughts about the art of translating poetry and about the power of language that is described as “the poet’s homeland.” According to Petru Cârdu, “poetry is the final aim of the word.” This editorial article is followed by three other articles. The first one is written in Romanian by Ileana Pintilie, the second one is a letter written by the Spanish writer Fernando Arrabal to Petru Cârdu and translated into Romanian by Sarmiza Leahu and the last article is written in French by Léonore Chastagner, presenting Fernando Arrabal’s poems. The next section entitled *Interviurile lui Petru Cârdu* [Petru Cârdu’s Interviews] consists of ten different interviews with Romanian and Serbian writers, poets and philosophers, such as: Mircea Eliade (1907-1986), Emil Cioran (1911-1995), Paul Goma (b. 1935), Dušan Matić (1898-1980), Sașa Pană (1902-1981), Geo Bogza (1908-1993), Nichita Stănescu (1933-1983), Miodrag Pavlović (1928-2014) and D.R. Popescu (1988-1989). These interviews are very vivid and full of consistence, the reader being able to find out different things related either to the cultural or to the social context. Moreover, they outline the literary figures and the personalities of those who were interviewed, sometimes presenting facts or information related to their literary works that the readers might have not known before. Furthermore, in the interview with Paul Goma, discussion touches upon the cruel reality of the atrocious acts committed by the Communist regime in Romania, especially against



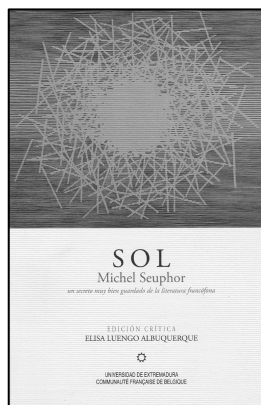
intellectuals. *Ostinato* (1971), *Gherla* (1976), *Patimile după Pitești* (1981) are just a few volumes published by Paul Goma that present both historical facts and personal thoughts and feelings related to this dark period.

There is another section that brings forward Petru Cârdu's friendships with the members of *The Sibiu Literary Circle*. There is also a comparative study that presents and analyzes a few poems by two important literary figures: Petru Cârdu and Ștefan Augustin Doinaș. The last part of this section is reserved to a rubric called "Correspondență Virgil Nemoianu – Petru Cârdu" ["Correspondence Virgil Nemoianu – Petru Cârdu"], which consists of a letter exchange between Virgil Nemoianu and Petru Cârdu. At the end of this issue there is a section entitled "Rubrici permanente" ["Permanent Rubrics"], consisting of two other subsections. The first one, entitled "Extremul contemporan" ["The Contemporary Extreme"], is edited by the French poet Michel Deguy and consists of a dialogue about poetry between him and Petru Cârdu, translated into Romanian by Ana Cârdu. The second section, "Mișcare liberă" ["Free Movement"], edited by Geta Brătescu, approaches the theme *Omul - artist* [*The Man as an Artist*]. Towards the end of this rubric there is another important thing mentioned, namely the formation of the *Durău Group* in around the year 1992, a literary movement formed by Romanian poets who published the anthology *Turnurile Ocolășului Mare* at Timpul Press in 2012.

All in all, it is necessary to mention that both the previous and the current issue of the literary magazine *Secolul 21* approach cultural and social themes, focusing on two important poets, Ștefan Augustin Doinaș and Petru Cârdu, and thus emphasizing the rich cultural background and

the varied cultural activities that took place in our country's literary life.

Raluca-Daniela Răduț



SOL, Michel Seuphor, Edición crítica, selección y traducción por Elisa Luengo Albuquerque, Universidad de Extremadura, Communauté Française de Belgique, Cáceres, 2012

SOL, Michel Seuphor es el libro que ofrece diversas facetas del mismo artista, en una combinación original. Mientras que el dibujo *L'un*, el cual pertenece a Michel Seuphor, ilustra la portada y revela al artista plástico, la presentación crítica del autor y los poemas seleccionados y traducidos por Elisa Luengo Albuquerque dan a conocer al poeta.

La obra, *SOL, Michel Seuphor*, consta de dos partes colocadas en posición invertida una con respecto a la otra, es decir *en tête-bêche*, lo que atrae al lector desde el primer contacto con ella. El texto del lomo parece unir las dos partes del libro, la edición crítica, de *Sol, Michel Seuphor, un secreto muy bien guardado de la literatura francófona*, y la antología poética bilingüe de obras escritas por Michel Seuphor, cuya selección y traducción pertenecen a Elisa Luengo Albuquerque.

Una de las solapas del libro contiene informaciones sobre la actividad profesional de Elisa Luengo Albuquerque, como profesora, filóloga, editora y traductora, mientras



que la otra presenta a Michel Seuphor, como escritor y artista plástico.

Por tratarse de un poeta menos conocido y dejado en el olvido, la introducción a la vida y obra de Michel Seuphor, bajo el título *Michel Seuphor, un secreto muy bien guardado de la literatura francófona*, dedicada a la memoria de Maurice Toussaint (cuyo parecer, según el cual “la poesía es un arte plástico”, coincide con el de Michel Seuphor), resulta muy oportuna para la comprensión de su creación artística. Con el mismo propósito, se proporciona una bibliografía muy útil para los que quieran conocer más detalladamente al poeta y al artista plástico. Siguen citas, listas con publicaciones y obras del autor, con títulos en francés y en español también, teniendo en cuenta que se dirige a un público de habla hispana, una bibliografía comentada que ofrece al lector una información documentada, con datos de varias fuentes.

En la “nota a la edición”, Elisa Luengo Albuquerque justifica la elección del título, *Sol*, por ser definitorio para la vida y la obra de Michel Seuphor. Bajo el signo del sol se encuentra la primera parte del florilegio, puesto que el poeta siempre buscó la espiritualidad, la luz, mientras que la segunda parte la dedica a Orfeo, al cual el poeta le agradece la voz que logra expresar su felicidad, su alegría. Tal como lo afirma, Elisa Luengo Albuquerque elige un corpus heterogéneo de creaciones literarias para abarcar los cambios de “rumbo”, de ideas del poeta, las cuales no se pueden clasificar según una lógica o cronología. La traductora no interviene con comentarios propios para dejar la poesía hablar de sí.

En lo que sigue, Elisa Luengo Albuquerque no se olvida de agradecer a todos los que contribuyeron para que este libro viera la luz para dar a conocer al poeta y no dejarle caer en el olvido.

El *apéndice* viene a apoyar lo expuesto anteriormente por su contenido: una

entrevista a Agnès Caers, una documentación y correspondencia personal de Michel Seuphor (correcciones de Seuphor para la fe de erratas de la monografía Mercator), notas de Suzanne Seuphor (para denunciar el uso de documentos de su marido por Herbert Henkels, sin pedir permiso y sin mencionar al autor) y la carta de agradecimiento del propio autor por el interés concedido por Elisa Luengo Albuquerque a su obra, donde da también consejos para que el lector no busque su vida en sus versos, sino que los mire según su propia visión.

Apreciamos la elección de los poemas y escritos de Michel Seuphor, traducidos por Elisa Luengo Albuquerque, que confirman ellos también lo presentado previamente, al igual que la picto-poesía dispuesta en posición normal y, al lado, en posición invertida, que aparece después de la presentación de la procedencia de los poemas y que cierra el libro.

En cuanto a la traducción, por difícil que resulte traducir poemas, Elisa Luengo Albuquerque logra devolver el sentido del texto de origen, las mismas ideas, la realidad a la cual hace referencia el texto original, el mundo que construye el poeta, la emoción visual, teniendo muy presentes el estilo muy personal del poeta, la sencillez de su creación poética, la sensibilidad, el lirismo que rebosan en la poesía de Michel Seuphor.

La traducción respeta altamente el significado del texto de origen, el tipo de texto, su finalidad y su contenido, utilizando procedimientos específicos para la transferencia intralingüística, es decir equivalencia, adaptación, perífrasis, amplificación, simplificación, incluso la transcripción en el caso de versos escritos por el autor mismo en cursiva, con tal de respetar lo transmitido por el poema original. Intervienen también modulaciones: voz activa por voz pasiva,

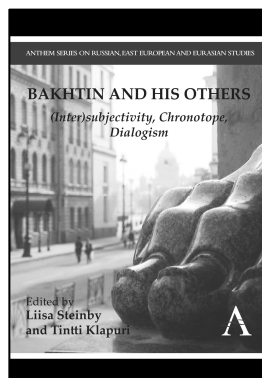


forma afirmativa por forma negativa, cambios de categoría gramatical, etc. En ocasiones, a fin de subrayar el significado, la traductora introduce palabras suplementarias u omite palabras para mantener el ritmo del poema original. Asimismo, la traductora explota los recursos de la lengua meta para devolver el significado. Los juegos de palabras, los efectos semánticos, estilísticos o retóricos, intraducibles, se resuelven de modo muy adecuado. Es apreciable que, pese a las restricciones o limitaciones de opciones lingüísticas que obligan a la traductora a repetir algún término, lo que el poeta logró evitar, o a establecer equivalencias según el contexto, no se pierde la idea, el significado, ni el ritmo o el tono del poema.

La traducción se hace con naturalidad, sin esfuerzo visible, lo que garantiza su calidad, puesto que se utiliza la palabra apropiada para destacar los matices de significado, las particularidades de los poemas, el mundo poético, la sensibilidad propia de los poetas, el tono general.

En conclusión, la traducción despierta el mismo fulgor que el texto original, además cada parte del libro encaja perfectamente en la idea de formar un todo, una unidad, el *Uno* que es el artista Michel Seuphor.

Alina-Lucia Nemeş



Liisa Steinby,
Tintti Klapuri
(eds.), *Bakhtin
and His Others:
(Inter)subjectivity
, Chronotope,
Dialogism*,
Anthem Press,
2013

At the beginning of the twenty-first century, Bakhtin's concepts formulated in the twentieth century seem to be more contemporary than ever. Thus, the editors of the book published by Anthem Press focus on the "ethic turn" Bakhtin might have triggered, in addition to the obvious "linguistic turn" he was responsible for.

The book is organized into eight chapters: four of them focus on the literary theory of the novel, two on poetry and the way Bakhtin's theories can be discussed in relation to Ezra Pound and Peter Reading's poetry, one essay discusses the works of the playwright Thomas Kyd, while the last essay examines the ideas of chronotope and modernity as applied to Chekov's short stories.

In the first chapter, "Bakhtin and Lukács: Subjectivity, Signifying Form and Temporality in the Novel," Steinby explains the two different methods Bakhtin and Lukács use in their theories of the novel, focusing on Dostoevsky as a pivotal point to separate their works; Bakhtin is the one who theorized the chronotope by analyzing the novels of Dostoevsky. The second chapter, "Bakhtin, Watt and the Early Eighteenth-Century Novel," studies the relation between Bakhtin and Watt, and their influential theories of the novel, most notably, the role of the Bildungsroman, the sentimental

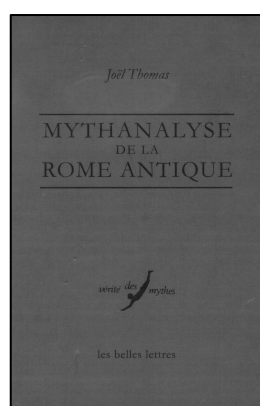


novel, and the biographical novel in eighteenth-century and nineteenth-century literature. Chapter three, "Concepts of Novelistic Polyphony: Person-Related and Compositional-Thematic," is an original examination of Bakhtin's novelistic polyphony, a structure embedded in the works of Dostoevsky, and Schlegel's influence on German Romanticism. Chapter four, "Familiar Otherness: Peculiarities of Dialogue in Ezra Pound's Poetics of Inclusion," examines the early Cantos of Pound, focusing on the representation of the Other and the dialogism of his poetry. In the following chapter, "Author and Other in Dialogue: Bakhtinian Polyphony in the Poetry of Peter Reading," the concept of polyphony is tested and scrutinized in the poetry of Peter Reading, a controversial contemporary British poet. Chapter six investigates the concept of dialogue in Thomas Kyd's English Renaissance Drama (*The Spanish Tragedy*), mirroring the ancient drama in a dialogical response. Chapter seven, "Bakhtin's Concept of the Chronotope: The Viewpoint of an Acting Subject," is one the most compelling essays in the book, a cross-examination of the chronotope, from its parturition that might have been influenced by Einstein's theory of relativity and Kant's *a priori* conditions, along with the concept's evolution and extensions towards language itself and images. Another important aspect of the essay reviews the role of the subject that is autonomous, yet bound to the other, who is perceived as co-subject. The last chapter, "The Provincial Chronotope and Modernity in Chekhov's Short Fiction," is a case study of the Chekhovian modern plays, read through the lens of Bakhtin's concept of the chronotope.

In the end, Steiby, Klapuri and the other contributors target the meaning Bakhtin's theories have nowadays, acknowledging the revolution they have propelled and discussing problems of ethics that are of

main concern in today's society. The preeminent topics coagulate around Bakhtin's legacy in cultural and literary studies, pushing Bakhtin's political views or biography towards the margins.

Lavinia Rogojină



Joël Thomas,
Mythanalyse de la Rome antique,
Paris, Les Belles
Lettres, 2015

S'arrêter sur l'analyse de l'imaginaire semble un exercice désuet dans le monde dynamique du XXI^e siècle ; toutefois, l'étude complexe et riche de Thomas Joël, *Mythanalyse de la Rome antique*, nous parle de l'importance de bien comprendre les mythes fondateurs de notre société ; selon lui, la construction de l'Europe émergente est intimement liée à la représentation de la Rome. La situation s'explique par les dimensions qui participent à la mise en scène d'une nation : d'une part il y a la réalité, la structure concrète de la société, et d'autre part, il y a l'imaginaire, les rêves et les idéals. Afin de mettre en relief les structures des mythes et leur rôle dans la vie sociopolitique d'un peuple, Thomas Joël se propose dans cet ouvrage de bien expliquer la distinction entre la mythanalyse (« une méthode d'analyse scientifique des mythes qui en tire non seulement le sens psychologique, mais aussi le sens sociologique. », p. 25) et la



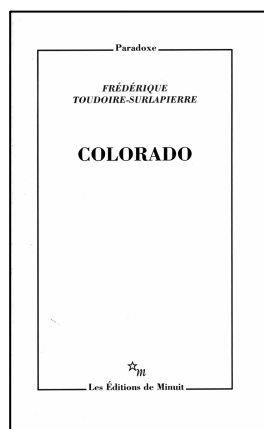
mythocritique (« se situe dans une forme littéraire précise, une œuvre (poétique, épique, tragique) qui raconte le mythe et le met en forme », p. 25).

Le livre est structuré en deux parties ; la première partie, « Mythocritique de la Roma antique : Virgile et Ovide revisités » s'intéresse surtout à la manière dont le mythe de l'exilé fondateur se transmet et s'exprime à travers le prisme des auteurs qui l'ont traité dans leurs œuvres tandis que la deuxième partie « De la mythocritique à la mythanalyse : l'imaginaire gréco-romain » aborde une approche plus théorique de la problématique des mythes. La première partie examine les éléments qui composent la figure du héros fondateur car il est, selon le chercheur, en même temps « un exilé, un guerrier et un passeur » (p. 30) ; si Ovide favorise un regard mythique sur l'exil – « [...] Ovide exilé ne voit pas le monde tel qu'il est, mais il lui substitue la vision mythique et imaginaire de cette Scythie glaciale : le froid qui glace son cœur, le froid de l'exil, est projeté dans le décor. » (p. 51) – Virgile universalise son expérience de déterritorialisation et lui offre un sens positif ; malgré leur orientation affective différente, les deux histoires témoignent de la « difficulté d'être homme » (p. 59). La guerre offre la scène pour mettre en valeur le corps, un corps ambigu car vivant ; le passage, le retour au point de départ, permet la mise en évidence des leçons apprises par le héros ; de plus, le passage est lié à la forme que leurs histoires prennent dans la mémoire culturelle : parfois la mémoire personnelle se transforme en mémoire absolue. La persistance de ces mythes est évidente dans le deuxième chapitre de la première partie qui questionne du point de vue comparatiste les œuvres de différents auteurs : Rimbaud et Catulle – « Rimbaud, lecteur de Catulle ? Le *Phaselus*, une source possible du *Bateau ivre* » –, Virgile et Magda Szabo – « Une

relecture de l'*Énéide* : La *Créüsida* de Magda Szabo » –, Ovide et Daniel Malouf – « Ovide chez les Scythes, revisité par David Malouf ». L'approche théorique traite de la pertinence des outils modernes dans l'étude des mythes ; l'outil psychanalytique s'avère être adéquat « dans la mesure où il rencontre, met en évidence, une caractéristique de l'imaginaire grec : l'œil n'est pas seulement un organe matériel qui mesure les distances. C'est aussi un organe lié à l'imaginaire [...] » (p. 199). La psychanalyse apporterait, par conséquent, une valeur supplémentaire : elle ajoutera l'invisible au visible ; elle participera au regard complexe nécessaire au déchiffrement des transformations des images fonctionnelles à l'origine en images symboliques.

La mythanalyse nous apprend à voir le monde comme un tout ; elle nous enseigne la relation complexe de l'univers. Pour éviter la guerre, due à l'incompréhension d'autrui, Thomas Joël nous offre une lecture problématisante de nos origines et nous invite à choisir notre avenir, ou au moins, de l'imaginer.

Anamaria Lupan



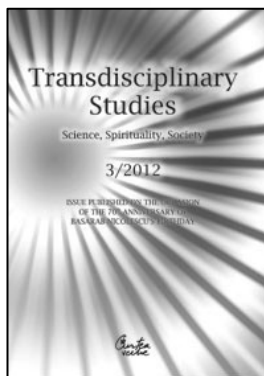
Frédérique
Toudoire-
Surlapierre,
Colorado,
Les Éditions de
Minuit,
Paris, 2015

Il y a sans doute une conscience émotionnelle, symbolique de la couleur, et sa transposition dans les différents arts crée des horizons multiples en ce qui concerne la réception. Dans cette perspective, ce que le livre « Colorado » de Frédérique Toudoire-Surlapierre nous propose ce n'est ni plus ni moins qu'un voyage à travers ce qu'on peut appeler une courte « histoire » de la couleur, avec beaucoup d'exemples puisés dans la peinture, la littérature et le film. En utilisant comme prémisse classique le fait que la couleur justifie un permanent conflit entre la forme et le fond, mais aussi le fait qu'elle renvoie toujours à un contenu symbolique, l'auteur crée pour le lecteur un véritable contexte dans lequel il problématise notre perspective sur la couleur. Liée organiquement au sens visuel et à sa reconfiguration permanente, la couleur est l'objet parfois secondaire de fortes spéculations, des symbolologies toujours modifiées, pour être enfin encadrée dans l'équation de la (dé)mystification. En commençant par nous questionner sur ce qu'est la couleur, en l'acceptant comme expression d'un horizon visuel subjectif par excellence, pour arriver à l'aborder comme outil ou comme signifié en soi, on arrive à conclure que la couleur s'avère un espace aussi fragile qu'influent. La pureté ou la perversité de la couleur sont

(re)définies par rapport à la rhétorique de chaque art, donc le Carré blanc, le Carré noir et le Carré rouge de Malevitch, Blanche-neige et Moby Dick, le dessin animé américain et les couleurs des voyelles de Baudelaire ou celles de la dynamite de Pierrot le Fou, le film noir et blanc et celui en couleur sont une illustration et une démonstration diachroniques d'une chaîne de mutations symboliques et idéologiques. Donc, le point final du livre fait la transition vers une perspective vraiment sociologique, anthropologique et politique en ce qui concerne la manière dont la couleur a été perçue au fil du temps, en expliquant en même temps le vrai sens du titre du livre. Sans être une référence totale à l'espace américain, celui-ci est configuré comme le témoin d'une histoire de la couleur expliquée par les relations humaines. Les œuvres littéraires analysées par l'auteur (comme « Absalon, Absalon! » ou « Autant en emporte le vent ») utilisent la clé socio-politique et raciale pour interpréter la dialectique blanc-rouge-noir qui représente, ainsi, l'une des idées centrales de l'analyse. En effet, ce que le livre se propose de clarifier c'est la manière dont l'art et, lato sensu, l'humanité, ont gardé, au fil du temps, non seulement un spectre de couleurs (symboliquement parlant), mais aussi une certaine signification de ces couleurs (métaphorique ou non), qu'on ne peut pas quitter. Enfin, une poétique et une dialectique de la couleur comme celle proposée par Frédérique Toudoire-Surlapierre dans son volume est capable d'expliquer au lecteur les sens les plus profonds de la déterritorialisation, du renoncement à la couleur, mais aussi de notre impossibilité de représenter le monde en l'absence de la couleur.

Gianina Druță





Transdisciplinary Studies: Science, Spirituality, Society, no. 3, Bucharest, Curtea Veche, 2012

After the political and humanitarian crises that have marked the face of contemporaneous history (to name some of them: the Gaza conflict, the Syrian Civil War, the Iraqi Insurgency, the pro-Russian unrest in Ukraine, the violence in Nigeria, the Charlie Hebdo attack), the operational relation between knowledge and reality has to be re-thought in order to make sense of unspeakable actualities. Knowledge differentiates itself from information, because it is not just *content*, but also the unifying and transgressive function of the human mind. That is why rethinking transdisciplinarity in relation to the culture of peace, in accordance to trans-national identity and in correspondence with trans-religious spirituality becomes the world's quest for the new discursive possibilities of a certain voice of silent universality. This universality is not transcendently constituted, but, on the contrary, it is the effect of the materiality of a shared world in-between particularized realities. Following Badiou, who says that universal truth that does not make the event, the event creating the truth instead, we could argue that there is a material inscription of the event that generates a reconfigured perceptive world. This is the place where transdisciplinarity, understood in Basarab

Nicolescu's definition, as the unity of knowledge, meets up with the *New Materialisms* which aim to foreground a certain unity of embodiment. This is the framework that sets the integrative view upon *levels of reality* (Nicolescu, 2007) and, it is inside this logic of the "beyond" that we might start grasping fragile and vital concepts such as peace, human rights, post-ideology, radicalism, the Other, inhumanity, survival, pain, etc. These terms are all leveled out by projecting another reality level beyond their bare happening.

All the necessities and coordinates mentioned above welcome the publication of the third issue of *Transdisciplinary Studies: Science, Spirituality, Society*, on the occasion of the 70th anniversary of Basarab Nicolescu's birthday. Published by Curtea Veche Press in 2012, the journal bears a relevant and significant title for contemporary existence: *Dialog Between Science, Religion, Spirituality and Society as the Background of Stable Peace in the Contemporary World*. The essays gathered here speak the language of diversity and they manage to raise awareness by tackling the sociopolitical issues of a world that has reached the impossibility of self-reflection. Topics ranging from war, peace, post-totalitarian societies to religion and sites of memory make it clear that the present order of things is the product of a relational dynamics that has yet to be implanted in a transdisciplinary context. The quantum jump between energy levels draws the model for the need of a constant re-positioning inside realities that are being generated every moment.

Călina Părau