

1975.

The Year's Work in Modern Language Studies

ROMANIAN STUDIES

LITERATURE

YWMLS, vol. 37, Year 1975 (1976), pages 453 to 463.

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I. GENERAL

I. Vlad, *Povestirea — destinul unei structuri epice*, Minerva, 1972, is an ambitious attempt to further a Rumanian approach to the gen. theory of fiction (as promoted by Propp, Greimas, Todorov) by taking Rumanian fictional data as a starting point. The question of point of view in fiction is, for instance, discussed on the basis of Sadoveanu's novel *La Hanu Ancuței*; by its very premises the book advances a definite rejection of a historical approach to the study of fiction, but this in no way diminishes its generalization potentials. E. Barbu, *Poezia română contemporană*, Ed. Eminescu, 476 pp., is the first vol. in the series *O istorie polemică și antologică a literaturii române de la origini și până în prezent*. Al. Piru, *Poezia românească contemporană, 1950-1975*, Ed. Eminescu, 2 vols, 396 and 414 pp., is divided into three major parts by generations, and is in fact a follow-up to *Panorama deceniului literar 1940-1950* (1968); the work will be continued by another work devoted to the Rumanian theatre and lit. criticism, 1950-75. *Documentele Văcăreștilor*, Muzeul județean de istorie Dîmbovița, Ed. Literară, 350 pp., contains 115 so far unpubl. docs relating to the Văcărescu family in Wallachia, famous for its outstanding lit. contributions. S. Cioculescu, *Amintiri*, Ed. Eminescu, 356 pp. M. Martin, *Critică și profunzime*, Universul, 168 pp. M. Mincu, *Poezie și generație*, Ed. Eminescu, 204 pp. P. Anghel, *Nouă arhivă sentimentală*, Ed. Eminescu, 346 pp. I. D. Bălan, *Artă și ideal*, Ed. Eminescu, 326 pp., correlates past, present and future in Rumanian lit. history. E. Herovanu, *Orașul amintirilor*, ed., with an introd. by I. Ardeleanu, Minerva, evokes lit. figures of yore — Ibrăileanu, Caragiale, Coșbuc, Zarifopol, etc. V. Nicolescu, *Starea lirică*, Ed. Eminescu, 326 pp., contains essays on, among others, L. Blaga and V. Voiculescu. Al. Oprea, *Incidente critice*, Ed. Eminescu, 284 pp. V. Râpeanu, *Interpretări și înțelesuri*, Iași, Junimea, 200 pp. H. Zalis, *Tensiuni lirice contemporane*, Cluj-Napoca, Dacia, 326 pp. *Sinteze de literatură română*, ed. Al. Piru and C. Crișan, Ed. Didactică și pedagogică. *Articole*

vorbite, ed. V. Grăciun, *Cartea Românească*, contains a series of radio talks on lit. topics by I. Agărbiceanu, T. Arghezi, L. Blaga, D. Botta, G. Călinescu, G. Galaction, O. Goga, M. Sadoveanu, V. Voiculescu, etc. G. Antonescu, *Aron Densușianu*, Cluj-Napoca, Dacia, 1974, is a monograph on the life and work of an almost forgotten lit. historian and folklore expert; the merit of the book is that it succeeds in reinstating him as a significant personality of Rumanian culture. M. Protase, *Petru Maior: un cititor de conștiințe*, Minerva, 1973, is another monograph devoted to one single personality; it gives a convincing overall picture of the man and his work, emphasizing the great lit. merits of his writings. L. Jucu-Atanasiu, 'Personalitatea lui Gh. Lazăr', *AUT*, XI, 1973:125-46, on a similar personality, adopts similar methods but is on a much smaller scale. O. Papadima, *Ipostaze ale iluminismului românesc*, Minerva, Seria Momente și sinteze, 396 pp. T. T. Burada, *Istoria teatrului în Moldova*, ed. with an introd. by I. C. Chițimia, Minerva, 808 pp.

2. BIBLIOGRAPHIES

H. Zalis, *Conștiința de sine a criticii literare românești*, vol. 1, Biblioteca Centrală Universitară, 1974, 391 pp., is perhaps the most valuable bibl. contribution assessing Rumanian lit. criticism and attitudes to national lit. from the very early years to the present day. The book gives exact bibl. refs for about 320 entries with 300- to 500-word summaries for each entry. It is divided into eleven sections according to historical periods. Most interesting is the correlation established between the Forerunners (Section One) and the Founders (Section Two, mainly T. Maiorescu). The distribution of the lit. critics in the other sections seems somewhat arbitrary, though not devoid of interest. The book is the first vol. in a series — a most promising beginning in synthesizing crit. information. *Indicele bibliografic al revistei 'Familia' a lui Iosif Vulcan*, ed. T. Bugnariu, publ. Biblioteca Centrală din Cluj-Napoca. *Convorbiri Literare. Bibliografie*, comp. C. Pompilian and H. Zalis, Ed. Științifică și Enciclopedică, 540 pp.

3. FOLKLORE

N. Roșianu, *Stereotipia basmului*, Universul, 1973, 245 pp., an

outstanding Propp-based monograph devoted to the structural theory and description of the fairy tale, is a major contribution to what may be called 'the general theory of oral prose folklore'; though aiming at valid generalizations for all folklore in all East European countries, it makes consistent ref. to Alecsandri and Creangă. The book takes up and substantiates some of the tentative hypotheses put forth years ago by G. Călinescu. I. Talos, *Mesterul Manole. Contribuție la studiul unei teme de folklor european*, Minerva, 1973, falls into three parts — the history of the motif, the underlying significance of the motif (the woman built into the wall), the evolution of the ballad. The author aims at obtaining a gen. outline of the ultimate meaning of the Balkan ballad of the 'walled-up woman'; as such, the book is an important contribution not only to Rumanian folklore but also to Balkan folklore as a whole. A. Fochi, *Recherches comparées de folklore sud-est européen*, Association internationale d'études du sud-est européen, 1972, 340 pp., places Rumanian folklore studies against both sociological and anthropo-psychological backgrounds and attempts an assessment of a long series of Rumanian folklore experts from the early figures of Al. Odobescu and B. P. Hasdeu to the present day. Th. Vasilescu and S. Tita, *Folclor coregrafic românesc*, Centrul de îndrumare a creației populare și a mișcării artistice de masă, 1972, 413 pp., presents a new notational system in folklore studies which, though very interesting, may evince more disadvantages (i.e. excessive formalization) than actual advantages. I. Șeulescu, 'Un cântec de nuntă ritual', *SUBBP*, 39–44, discusses the motifs, the compositional structure and the stylistic modalities of ritual folk poems, correlating them with their graphical distribution. N. Densușianu, *Vechi cântece și tradiții populare românești, texte poetice din răspunsurile la 'Chestionarul istoric' (1893–1897)*, ed. with introd. and notes by I. Oprișan, Minerva, 370 pp., is a comprehensive and most reliable coll. of folk poems put together by an outstanding but little known historian during his field research just before the turn of the century about the Dacian settlements on Rumanian territory. The 'historical questionnaire' which he circulated at the time, and from which these hundreds of poetic texts are taken (and publ. for the first time) led to the writing and posthumous publ. of the book *Dacia preistorică*, so long boycotted by Rumanian historians,

but rapidly gaining wider acceptance in recent years. The coll. of field data under review here is impeccably done from the viewpoint of research requirements. This and Al. I. Amzulescu's *Cîntece bătrînești*, Minerva, 1974, 592 pp., represent ideal sources of field data for the lit. and linguistic investigation of Rumania's oral traditions. Gh. Vrabie, *Structura poetică a basmului*, Ed. Academiei, discusses fictional structures of the fairy tale. M. M. Ștefănescu, *Cîntecul revoluționar și patriotic românesc*, Ed. Muzicală a Uniunii Compozitorilor, is lit. history of oral folk-traditions rather than musicology. *Antologie de lirică aromână*, ed. H. Cândroveanu, Universul, is the first book of its kind since T. Papahagi's anthol. of 1922; the book is organized chronologically and on a comparative basis. *Cartea înțelepciunii populare, Proverbe*, ed. with introd. and notes by I. D. Bălan, Minerva, 1974, 122 pp., contains 2,915 Rumanian proverbs classified by domains, with valuable bibl. information for the specific purposes of paremiological research; the publication of the book is symptomatic of suddenly increased interest in Rumanian proverbs in recent years.

Revista de etnografie și folclor, 19, 1974, carries the following relevant arts. C. Eretescu, '“Fața albă și-a spălat” — contribuții la studiul relației dintre gest ritual și mesaj poetic', 3-15, makes the important generalization that the line of poetry quoted in the title is identifiable in one form or another in all Rumanian ceremonial lit.; it contains the description of a ritual practice with profound poetical implications, but it is in the incantations that the superposition of the ritual and the poetic becomes most evident. S. Ispas, 'Avram Iancu și tradiția populară orală', 55-60, gives a minute analysis of a wide range of folk poems evoking the figure of Avram Iancu. Al. I. Amzulescu, 'Structura baladei familiale românești', 87-94, gives an original diagrammatic analysis of Rumanian folk epics within a Propp-based approach. S. Ispas and D. Truță, 'Propuneri pentru catalogul liricii orale românești', 113-52, is a comprehensive discussion of Rumanian folk poetry within a frame of ref. ultimately derived from Roman Jakobson's theory of poetic diction. On the basis of a definite set of fundamental principles, the art. carries a considerable amount of field data. C. Petrescu, 'Un caz singular de creator popular: Ambrose Moga', 153-69, is a fascinating presentation of a

Canada-based compiler of genuinely Rumanian folk poetry. S. Fotino, 'Motive epice în poezia folclorică a zonei Marghita, județul Bihor', 207–22, is a rigorous structural analysis of field data coll. in one specific region of the country; the major significance of the art. lies in the consistent attempt to correlate mnemonic devices with textual structures; it is thus of interest not only to folklorists but also to psycholinguists. I. Rădoi, 'Studiu matematic comparativ al unor variante românești ale baladei *Meșterul Manole*', 223–38, makes use of graph theory and the principles of closed geometries in the analysis of one of the most important Rumanian folk ballads; it is an important contribution to mathematics-oriented folklore studies. S. Pirîu, 'Structura basmului din perspectiva lui Charles Fillmore', 245–50, applies the latest linguistic theory to the delineation of formal structures in Rumanian fairy tales; the conclusions are too tentative and superficial to be at all convincing. Al. I. Amzulescu, 'Observații despre evoluția contemporană a cîntecului epic în Oltenia', 271–90, places concrete folklore studies against the theoretical background of modern synchronic and diachronic structuralism; valuable correlations are established between surface structures and paradigmatic systems via folklore-specific transformations. The various arts publ. in this vol. carry an indelible structuralist and semiotic imprint, thanks to the editorial policies of M. Pop.

4. STYLE AND STYLISTICS

D. David, 'Problemele limbii literare în cultura Transilvaniei (1880–1918)', *AUT*, XI, 1973:51–66, is an important and well-documented contribution to the study of the language of written lit. in one of Transylvania's most crucial and difficult historical periods, summarizing both language attitudes and stylistic data. S. Rogobete, 'Elemente populare în sintaxa propoziției la N. Bălcescu', *ib.*, 229–32, discusses idiomaticity in verb-adverb combinations, as occurring in the writings of N. Bălcescu. F. Giurgiu, '"Selenarul" în poezia lui I. Pillat — perspectivă stilistică', *ib.*, 67–78, is a minute textual analysis of poetry within the frame of a semantic-field approach; the art. points to the poet's intricate structuring modalities around lexical items derived from restricted semantic paradigms. *SLLF*, 2, 1972, carries the following relevant arts of a gen. character: L. Sfirlea, 'Contribuții la delimitarea stilurilor literare românești', 145–206; G. I. Tohăneanu, 'Prestigiul stilistic al rimei', 207–42; Vol. 3, 1973, carries the following arts: Gh. Chivu, 'Epitetul în opera scriitorilor romantici români', 9–46; L. Sfirlea, 'Formele metaforice în folclorul românesc. Încercare de descriere tipologică', 141–84.

For stylistic studies of specific writers, see under EARLY LITERATURE and INDIVIDUAL AUTHORS.

5. LITERARY PERIODICALS

I. Neață, 'Aspecte din literatura universală în revista *Luceafărul* (1902-1914)', *AUT*, XI, 1973:161-74, gives an adequate synthesis of a difficult Rumanian periodical; it emphasizes the infl. exerted by European writers on Rumanian writers via the extensive transls from German, English, French and the Scandinavian languages publ. by *Luceafărul*. The transls were preceded by synthetical studies, bibl. lists and detailed biog. information about the authors. By consistently promoting such transls, the journal *Luceafărul* contributed greatly, the art. claims, to widening the horizons of Rumanian lit. C. Trifu, *Presa umoristică de altădată*, vol. 1, Minerva, 1974, 300 pp., gives a minute account of the lit. and cultural merits of the wealth of Rumanian satirical magazines publ. between 1859 and 1892, listing no less than 100 periodicals within this relatively short span. In a sense, the book is unique of its kind — both in its minute survey of a neglected field and in its attempt, above everything else, to establish permanent lit. merits, even though only of historical significance, of what is by definition ephemeral writing. This is the first of a series which is to cover the period up to 1945.

6. EARLY LITERATURE

I. Şiadbei, *Istoria literaturii române vechi*, Albatros. M. Anghelescu, *Literatura română și orientul (Secolul XVII-XIX)*, Minerva, Seria Confluente. I Gheție, 'Biblia de la București și procesul de unificare a limbii române literare', *SLLF*, 2, 1972:53-66. M. Teodorescu, 'Elemente regionale în *Lexiconul* lui Mardarie Cozianul', *ib.*, 77-94; C. Frâncu, 'Limba *Cazaniei* lui Varlaam în comparație cu limba celorlalte cazanii din secolele al XVII-lea și al XVIII-lea', *ib.*, 3, 1974:47-80; I. Gheție, 'Rolul textelor coresiene în procesul de unificare a limbii române literare', *ib.*, 105-40; M. Teodorescu, 'Normă și grai în scrierile Mitropolitului Varlaam', *ib.*, 185-208; L. Onu, 'Contribuții la elucidarea unei lacune din versiunile cunoscute ale cronicii lui Gr. Ureche', *ib.*, 283-301.

7. MODERN LITERATURE

INDIVIDUAL AUTHORS

ALECSANDRI, VASILE. M. Platon, *Alecsandri et le Félibrige*, Montpellier, 1972, is a lucid and instructive monograph correlating Rumanian and Provençal cultures; a whole chap. is devoted to Mistral and the book is ultimately a systematic comparison between the two writers. G. C. Nicolescu, *Viața lui V.A.*, Ed. Eminescu, 600 pp.

BARBU, ION. G. Barbilian, *I.B.* — *Amintiri*, Universul.

BLAGA, LUCIAN. *Ce aude unicornul*, Minerva, 216 pp., anthol. and introd. by E. Simion. *In marea trecere*, ed. and introd. by I. D. Bălan, Ed. Eminescu, 197 pp., is a bilingual ed. — Rumanian and English — of poems by L.B., with English transl. by R. MacGregor-Hastie. T. Bărbulesco, 'L.B., poète d'aujourd'hui', *RER*, 15:7-52. M. Borcilă, 'Despre lexicul poeziei lui L.B.', *SLLF*, 2, 1972:95-124.

BOLINTINEANU, DIMITRIE. M. Georgescu, 'Aspecte ale procesului de unificare lingvistică în operele lui D.B.', *SLLF*, 3, 1974:81-104.

BUDAL-DELEANU, ION. *Opere*, ed. by F. Fugariu, with a very comprehensive introd. by Al. Piru, Minerva, 412 pp.

CANTEMIR, DIMITRIE. N. M. Djuvara, 'D.C. philosophe de l'histoire', *RER*, 13-14, 1974:65-90. E. Lozovan, 'D.C. et l'expansion russe au Caucase', *ib.*, 91-106. G. Cioranescu, 'La carte de la Moldavie par D.C. Sa genèse et son destin', *ib.*, 107-20. E. Lozovan, '“La lettre sur la conscience” de D.C.', *ib.*, 15:67-84.

CARAGIALE, ION LUCA. I. Roman, ed., *Studii despre opera lui I.L.C.*, Albatros, Col. Lyceum, 328 pp.

DELAVRANCEA, BARBU. *D.*, ed. Al. Săndulescu, Ed. Eminescu, Col. Biblioteca critică, 228 pp., contains crit. arts classified

under the headings 'D. în receptia criticii', 'Profesiuni de credință', 'Văzut de contemporani', 'În conștiința posterității critice'.

ELIADE, MIRCEA. C. G. Sandulescu, 'M.E. — un mag al graiului universal', *Candela*, Stockholm, no. 4(12):17-24, gives a gen. outline of the five major periods of activity in E.'s life and tries to pinpoint the one really representative work for each and every one of these periods; the art. is accompanied by two chronological lists — one covering E.'s lit. activity, the other listing his scientific works. The overall conclusion is that E. is by far the most outstanding lit. figure of genuinely Rumanian lit. of the present day.

EMINESCU, MIHAL. *Poezii/Poésies*, transl. and introd. by V. Drăgănescu-Vericeanu, pref. by Z. Dumitrescu-Bușulenga, Ed. Minerva, 1974, 315 pp., is unique in that the 48 poems are transl. into French by the same hand; the parallel versions are suitable for 'explication de texte', though the quality of some of the French versions may leave much to be desired. *Caietele M.E.*, vols 2 and 3, ed. with introd. and notes by M. Bucur, Ed. Eminescu, contain crit. studies by E. Papu, S. Marcus, S. Cioculescu, Perpessicius. D. Caracostea, *Studii eminesciene*, ed. I. Dumitrescu, pref. by G. Munteanu, Minerva, 472 pp., comprises the texts of the E. lectures that the author gave in the Univ. of Bucharest in the late twenties and throughout the thirties; the book is made up of 'Creativitatea eminesciană' (108 pp.), which is a comprehensive structural analysis of the poem *Luceafărul*, 'Personalitatea lui E.', 'Simbolurile lui E.', and finally 'Arta cuvântului la E. (ca 180 pp.)', which is in itself a comprehensive E. monograph. C. Noica, *E. sau gânduri despre omul deplin al culturii românești*, Ed. Eminescu, 170 pp., is a philosopher's plea to have E.'s so far unpubl. notebooks publ. as soon as possible (a plea supported by V. Ierunca in an editorial, 'Eminescu nu e acasă', *Limite*, Paris, no. 18, March). In the wake of his books about *Rostirea românească*, Noica manages to create a new kind of lit. criticism in Rumania, which may be termed hermeneutic, with a clear touch of Dilthey and Heidegger. This hermeneutic attitude to the lit. text is just another point in common between two great Rumanians, M. Eliade and C. Noica, both furthering Rumanian culture along similar lines — the former from outside

outside the country, the latter from the inside. Noica's point is simple but overwhelming: one must *experience* the *whole* of M.E. in order to be able to fully understand any single part of his work; and his notebooks, it is advanced, are far more relevant than Valéry's. M.E., *Lecturi kantiene, traduceri din 'Critica rațiunii pure'*, ed. with a 50-p. introd. by C. Noica and Al. Surdu, Universul, 163 pp., represents the publication for the first time ever of the philosophical preoccupations of Rumania's greatest poet. In the introd., Noica in particular makes the first genuine attempt to present E. the philosopher to the Rumanian public; and it is his merit that E. is reinstated as a philosophical thinker. The resistance of most lit. critics, headed by T. Maiorescu, to the publication of E.'s personal notes is thus definitively defeated. The publ. of this book most certainly opens new and unforeseen vistas for E. research and for a correct understanding of the underlying philosophical implications of many of his poems. V. Voia, 'E. și Richard Wagner în spiritul doctrinei lui Schopenhauer', *SUBBP*, 1:17-28. I. Cheie-Pantea, 'Condiția geniului în opera lui E. și Leopardi', *AUT*, 11, 1973:147-60, is a comparative study, part of a more extensive investigation, across national boundaries and time; it emphasizes E.'s debt to both Hegel and Schopenhauer, and correlates it with Leopardi's poetic attitudes. T. Bărbulesco, 'Temps extérieur et temps intérieur chez M.E.', *RER*, 13-14, 1974:135-62, discusses E.'s lyricism against the background of time dichotomies, closely correlated to versificatory procedures. Some primitive attempts at analysing vocalic correspondences are made in examining the famous *Doina*. The fundamental question which the art. tries to answer is the role played by word resonance in achieving the specific overall complexity of E.'s poetic discourse. Gh. Bulgăr, *De la cuvânt la metaforă în variantele liricii eminesciene*, Iași, Junimea, 262 pp. S. Munteanu, 'Poezia lui E. în lumina criticii filologice', *Limbă și literatură*, no. 2. *RITL*, no. 2, is mainly devoted to E.: Z. Dumitrescu-Buşulenga, 'E. și câteva aspecte ale visului'; M. Bucur, 'Poezie și limbaj științific la E.'; G. Munteanu, 'Modul și etapele autoinstruirii la E.'; A. Bhoșe, 'Sakuntala, o sursă posibilă de inspirație pentru "Venere și Madonă"'. M. Lovinescu, in *Limite*, Paris, no. 19 (August), gives an account of the *Eminescu after Eminescu* Symposium in Paris, analysing its shortcomings.

GOGA, OCTAVIAN. *O.G. în corespondență*, Minerva, contains bio-bibl. information and a chronological list as well as letters addressed to T. Maiorescu, V. Eftimiu, N. Iorga, E. Lovinescu, etc.

HOLBAN, ANTON. Al. Călinescu, *A.H. — complexul lucidității*, Albatros, 1972, 180 pp., is a comprehensive monograph devoted to a little known author, who contributed substantially to the development of what is conventionally but somewhat misleadingly called the 'personal novel', along lines set by Rousseau, Stendhal, Amiel, Gide, etc. The original contribution of the book, particularly in dispelling the myth of the 'personal novel', lies in the philosophical differentiation of the theoretical construct of the ego.

IORGA, NICOLAE. *Privești din țară*, ed. V. Nedel, introd. by Z. Dumitrescu-Bușulenga, Ed. pentru turism, Col. Cântarea României. *Oameni care au fost*, ed. with introd. and notes by V. and S. Râpeanu, Ed. Militară, Seria Columna, contains arts by the great historian about Eminescu, Odobescu, Caragiale, Coșbuc.

KOGĂLNICEANU, MIHAIL. *K. literatul*, ed. with introd. by D. Simionescu, Ed. Academiei, contains the lit. productions and lit. criticism of a Rumanian who is far better known for his political activity and social work.

MACEDONSKI, ALEXANDRU. *A.M. interpretat de . . .*, ed. F. Băileșteanu, Ed. Eminescu, Col. 'Biblioteca critică', contains crit. assessments by G. Călinescu, I. Chendi, E. Lovinescu, T. Vianu, etc.

MAIORESCU, TITU. *Jurnal*, vol. 1 (Jurnal și Epistolar), Minerva, 814 pp., ed. G. Rădulescu-Dulgheru and D. Filimon, with a comprehensive 64-p. introd. by L. Rusu.

PETRESCU, CAMIL. *Note zilnice (1927-1940)*, Cartea Românească, 208 pp., ed. with introd. and notes by M. Zăciu, reproduces part of the diary existing in MS. in the Academy Library.

POPA, VICTOR ION. V. Mîndra, *V.I.P. — studiu monografic*, Albatros, 146 pp.

SLAVICI, IOAN. S. Iercoșan, 'I.S., "Moara cu noroc"'. Singurătatea eroului', *SUBBP*, 3-9.

VOICULESCU, VASILE. I. Apetroaie, *V.V. — studiu monografic*, Minerva, 285 pp.

VĂCĂRESCU, ELENA. *Scrieri alese*, ed. with introd. and notes by I. Stăvăruș, Minerva, 384 pp., is the first really comprehensive selection from the writings of the Rumanian-French poet.

ZAMFIRESCU, DUILIU. *Cele mai frumoase scrisori*, Minerva, 1974, contains a selection of letters by D.Z. ed. by Al. Săndulescu; most of these letters deal with D.Z.'s own assessments of Rumanian lit., and art in general. S. Stolojan, 'La société roumaine vue par D.Z.: arrivisme ou continuité', *RER*, 15: 53-66, gives a personal insight of D.Z.'s life closely related to his fiction. As one of D.Z.'s near relatives, the author is more qualified than anybody else to throw light on this complicated issue. The art. ends with a series of question marks which, in addition to being rhetorical, are meant to stimulate further research.

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