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1. GENERAL

It is noteworthy that a people and a country so deprived of the bare essentials of physical survival in the period under scrutiny here should still be able to produce humanistic research of an unexpectedly high quality.

THEORY. P. Cornea, *Introducere în teoria lecturii*, Minerva, is a typical instance of the equally typical Romanian propensity — very unlike the Anglo-Saxon tradition — to theorize at a fairly high level of abstraction in the most unexpected areas of literature and the humanities. Starting from a quotation by Emerson to the effect that nobody ever reads thoroughly and properly, the author distinguishes three fundamental types of reading behaviour — the factual, the fictional, and the self-referential. Coming from a first-class specialist in Romanian literature, this almost over-theoretical angle of approach is quite symptomatic. E. Negrici, *Sistematica poeziei*, Cartea Românească, is a book written by a theorist of the Liviu Rusu type: in trying to describe literary genres, he only succeeds in giving a typology of the creators themselves; the initial premise of this study is that any poem is a formalization of the ontological. At this level of abstraction there would only be three standard lenses available for the transposition process. In support of his theorizing, the author draws mainly on texts by T. Arghezi and I. Barbu. P. P. Negulescu, *Geneza formelor culturii*, Ed. Eminescu, 1985, deals with a reassessment of positivist philosophy in Romanian culture in the period between the two world wars. The essence of the people's national character and its specific features are discussed in great detail. D. Berindei, *Cultura națională română modernă. Studii și eseuri*, Ed. Eminescu, 1986, 502 pp. N. Manolescu, *Despre poezie*, Cartea Românească, 1987, 248 pp., is a theoretical and historical introduction to modern poetry with special emphasis on Romanian illustrations. The author contends, with arguments, that poetry is by no means a question of language, style, and form. On the contrary, poetry is the very cause which determines this particular language use. The second part of the book deals with the typology of poetry — classicism, mannerism, baroque, romanticism, modernism, post-modernism, etc. The author points to the fact that a change of approach necessarily entails a substantial change in the valuation process. V. Cristea, *Fereastra*

criticului, Cartea Românească, 1987, is N. Steinhardt-oriented, with a hint in its very title, and discusses almost exclusively the question of point of view in the critical context: seeing more, and seeing better, are the author's main critical concerns. The illustrations from L. Rebreanu and H. Papadat-Bengescu are there in abundance. A. D. Rachieru, *Vocația sintezei: eseuri asupra spiritualității românești*, Timișoara, Facla, 1985, 256 pp. M. Anghelescu, *Lectura operei*, Cartea Românească, 1986, 326 pp. G. Smeu, *Interdependența valorilor în literatură. Eseuri*, Ed. Academiei, 1987, 136 pp.: this cognitive-hermeneutic approach postulates the shifts in value structures which are directly caused by the emergence of new literary phenomena; the author further discusses the heterogeneous nature of some valuations, and the homogeneous nature of others. M. Braga, *Recursul la tradiție. O propunere hermeneutică*, Cluj, Dacia, 1987, is a highly theoretical study, handling with ease the central concepts of modern linguistics, semiotics, hermeneutics, and phenomenology, and applying them — with equal facility — to the works of Romanian poets (G. Coșbuc), musicians (C. Porumbescu) and painters (I. Țuculescu). N. Ciobanu, *Între imaginar și fantastic în proza românească*, Cartea Românească, 376 pp. C. Leonardescu, *Principii de filosofie a literaturii și artei. Incercare de estetică literară și artistică*. Ed. Șt. și Encic., 356 pp. I. Ianoși, *Literatură și filosofie. Interacțiuni în cultura românească. Eseuri*, Minerva, 1986, 312 pp., is ultimately a history of Romanian philosophy in close correlation with *belles-lettres*. Obviously, T. Maiorescu is in the focus of attention, but there is also a lot about N. Ionescu, L. Blaga, and Camil Petrescu. I. Ianoși, *Sublimul în spiritualitatea românească*, Meridiane, 1987, is a comprehensive study in the philosophy of culture, quite in the tradition of T. Maiorescu, A. D. Xenopol, N. Iorga, L. Blaga, E. Lovinescu, and T. Vianu. S. I. Nenițescu, *Istoria artei ca filosofie a istoriei. Teoria criticii*. Ed. Șt. și Encic., 1985, is a 3-vol. treatise, initially issued in 1925; but then, both book and author were banned by the post-war regime; this fresh publication was largely due to P. Comarnescu. I. Vultur, *Narațiune și imaginar. Preliminarii la o teorie a fantasticului*, Minerva, 1987, 204 pp., discusses the complex relationship between the real and the unreal in its various degrees of remoteness; maximal remoteness is analysed in a story by V. Voiculescu and even in Eminescu's 'Sărmanul Dionis'. The correlation with realism is constantly emphasized.

2. HISTORIES OF ROMANIAN LITERATURE

Ș. Cioculescu, V. Streinu, T. Vianu, *Istoria literaturii române moderne*, Ed. Eminescu, 1985, 348 pp., was written towards the end of the war, and published by Casa Școalelor in 1944; the remarkable and perhaps

enigmatic thing about it is that the republication of this important work was stopped for close to half a century. S. Pușcariu, *Istoria literaturii române. Epoca veche*, Ed. Eminescu, 1987, 270 pp., is edited by M. Vulpe, with a conclusion by D. C. Mihăescu. V. Râpeanu, *Scriitori dintre cele două războaie. Studii și eseuri*, Cartea Românească, 1986, 290 pp. N. Manolescu, 'Istoria critică a literaturii române, Partea I: Literatura medievală. Capitolul 1: Poczia', *RITL*, 36, nos 1-2: 234-49, is the first instalment of a literary history which pledges to focus on the text, and leave aside biographies, etc.; it also intends to take into account value judgments already passed by previous literary histories and integrate such statements harmoniously into one single whole. This long text is a striking example of 'Work in Progress' by one of Romania's most penetrating, perceptive, and prolific critical minds. V. Mîndra, *Istoria literaturii dramatice românești*, Minerva, 1985, is subtitled 'De la începuturi și pînă la 1890'. The study proposes a typology, which also includes folk productions, and as a rule provides valuable analyses of the earliest plays; the chapter about I. L. Caragiale is the most comprehensive and best documented of all. M. Scarlat, *Istoria poeziei românești*, vol. III, Minerva, 1986, 310 pp. (Vol. I, 1982, had dealt with the period before M. Eminescu, whereas Vol. II, 1984, 362 pp., dealt with pre-Symbolist poetry.) This third vol. discusses in detail the post-Symbolist period in Romanian poetry. The author contends that this poetry follows two distinct directions: one in the Baudelaire tradition, with emphasis on aestheticism, the other in the Whitman tradition, with emphasis on vitalism. Continuing his taxonomies, the author goes on to distinguish three kinds of modernism: 'programatic', 'moderat' (T. Arghezi, I. Barbu, I. Blaga), and 'ingenuu' (G. Bacovia, H. Papadat-Bengescu, M. Caragiale); the first variety is the lowest form, and the last variety is the highest form of modernism. This third volume is qualitatively superior to the previous two. There are two more volumes to appear in order to complete the series. The whole cycle carries neither biographies of poets nor descriptions of works; instead, it focuses exclusively on the expression of lucid, well-balanced, and amply-argued value judgments of major Romanian poets.

3. GENERAL CRITICISM

F. Aderca, *Contribuții critice*, Vol. II, *Articole, Cronici, Eseuri, 1927-1947*, Minerva, 722 pp., is edited, with notes, by M. Feraru. Younger than P. Zarifopol and E. Lovinescu by fifteen years, and older by as many years than Ș. Cioculescu, V. Streinu and G. Călinescu, this outstanding critic was, particularly in the inter-war period, the first reviewer of masterpieces. And he signalled them as such: T. Arghezi and G.

Bacovia owe a lot to him, and so do, on Romanian soil, European writers like J. Joyce and M. Proust. S. Angelescu, *Portretul literar*, Univers, 1985, 262 pp.; awarded the G. Călinescu Prize, this book is based on a structural-semiotic approach, relying heavily on T. Vianu and M. Eliade texts in order to anchor the subject in a genuinely Romanian reality. I. D. Bălan, *Pietre pentru templul lor. Evocări, studii literare, articole*, Cartea Românească, 1985, 400 pp. I. D. Bălan, *Repere critice. Studii de critică și istorie literară*, Ed. Eminescu, 1987, 304 pp., is divided into three parts, and deals to an equal extent with poetry, fiction, and essay writing; hence, the emphasis, in addition to I. Minulescu, on A. Rosetti and E. Papu. V. Băncilă, 'Portrete și semnificații', is published as a separate monograph in *RITL*, 366 pp.; it is edited and annotated by I. Băncilă, with a preface by Z. Dumitrescu-Bușulenga. S. Bărbulescu, *Profiluri literare contemporane*, Cartea Românească, 1987, is divided into three sections — poetry, prose, and criticism; its main aim is to correlate aesthetic values with the actual personality of the author. A. Călinescu, *Biblioteci deschise*, Cartea Românească, 1986, is devoted to prose, or more precisely to the theory of fiction ('naratologie'). It deals with a novel by M. Kogălniceanu and with the works of N. Filimon; the three essays entitled 'Biblioteci' are by far the best: the author has the original idea of reconstructing the reading-lists of certain fictional characters. A. Cosma, *Geneza romanului românesc*, Ed. Eminescu, 1985, is the story of the birth of the Romanian novel, a story which seems to be quite different from that of other countries: first, it was indeed an expression of the transition from the traditional to the modern; then, the public did not play any great role, as novels had for quite a long time a fairly limited readership in Romania. Ultimately and in the last analysis, the novel is a complex distortion of the traditional way of story-telling; in this light, the very first Romanian novel is I. Creangă's *Amintiri din copilărie*, and not N. Filimon's *Ciocotii vechi și noi*. G. Dimisianu, *Subiecte. Eseuri și studii critice*, Ed. Eminescu, 1987, 296 pp., starts from the idea that a critical text can move, through its specific texture, in much the same way that the actual literary text does; the point is essential for a critic specializing narrowly in the assessment of the present day. Another useful tool often resorted to is the idea of critical distance. V. Donose, *Sinteze estetice. Studii și eseuri*, Ed. Muzicală, 1987, 188 pp. M. Drăgan, *Clasici și moderni. Studii și eseuri*, Cartea Românească, 1987, 295 pp. Z. Dumitrescu-Bușulenga, I. Sava, *Muzica și literatura. Scriitori români*, Cartea Românească, vol. I, 1986, 348 pp., vol. II, 1987, 324 pp. The first volume examines the works of D. Cantemir, N. Filimon, G. Asachi, A. Odobescu, I. L. Caragiale, D. Zamfirescu, Camil Petrescu, N. Iorga, T. Vianu, and G. Călinescu. The second volume deals with N. Milescu, Dosoftei, V. Alecsandri, T. Maiorescu, B.

Delavranca, A. Vlahuță, O. Goga, I. Teodoreanu, G. Galaction, T. Arghezi. The study traces and discusses all references to music in the works of most major Romanian writers, such as N. Milescu-Spătarul, describing the kind of Chinese music he was exposed to when he was received by the emperor of China in the 18th c. M. Gramatopol, *Portretul roman în România*, Meridiane, 1985, 294 pp. M. D. Gheorghiu, *Scena literaturii. Elemente pentru o sociologie a culturii românești*, Minerva, 1987, owes a great deal to the French sociologist P. Bourdieu as well as to C. Lévy-Strauss. O. Ghidirmic, *Proza românească și vocația originalității. Studii și eseuri despre filonul fantastic al literaturii române*, Craiova, Scrisul Românesc, 244 pp. deals with 'literatura fantastică', related to, but distinct from, Science Fiction: it is to be found in V. Voiculescu, M. Eliade, and indeed M. Eminescu. The author also proposes a typology of the fantastic, incorporating three distinct species: the mythologic, the philosophic, and the absurd-enigmatic. A. Indrieș, *Polifonia persoanei*, Timișoara, Facla, 1986, 244 pp., is a collection of studies considering the Romanian literary phenomenon from a fresh angle. M. Iorgulescu, *Prezent*, Cartea Românească, 1985, 333 pp., is divided into six parts, each dealing with a group of prose-writers, who, in the author's opinion, have something in common. The author sticks closely to the definition in the title, and deals with about two dozen strictly contemporary writers, trying hard to determine directions of development. One of the merits — or demerits? — of the book is that it brings into discussion a handful of completely unknown names, such as I. Lăcustă, who made his debut in 1985, and B. Horsangian, who had made his debut the year before. G. Ivașcu, *Confruntări literare*, vol. III, Ed. Eminescu, 476 pp., is the last book published before the critic's death, at 77. It falls into four sections: the first two parts are follow-ups of the first two volumes, published in 1966 and 1986 respectively. The third part deals with T. Arghezi, Z. Stancu, M. Preda, and A. E. Baconski — all representing elevated formats of the author's university lectures. The last part is made up of travel notes to the United States and Geneva, occasioned by high government assignments; which is as much circumstantial evidence of the author having been one of the major literary ideologists of his time; for he was one of the few who made both staff and students toe the party line in the fifties, sixties, and even seventies . . . N. Manolescu, *Desenul din covor*, Cartea Românească, 256 pp.: in addition to four or five pieces fringing fiction, the portrait, or even science fiction, the book contains a large amount of solid literary criticism; the pages devoted to E. M. Cioran are brilliant, all the more so when one remembers that Cioran is a French writer — in the French language — whose books and even name had totally been banned from Romanian territory for about half a century. It is

therefore an act of both courage and competence to indulge in Cioran criticism. Later on, the critic makes the interesting distinction between the French-type and the German-type essay — with P. Zarifopol and M. Ralea belonging to the former category. P. Marcea, *Atitudini critice*, Cartea Românească, 1985, 272 pp., is published posthumously. It discusses a wide range of classical writers, including O. Goga, but of special note is the essay entitled 'Literatura română în universitate'. For a hard party-liner the book is remarkably original. D. Mănucă, *Lectură și interpretare*, Minerva, 1988: this important book, with a somewhat misleading title, specifically investigates the beginnings of the Romanian novel, more specifically the period 1850–1860. It deals with the novel as a 'literary modality' that was at first looked upon with suspicion: at a time when censorship was reigning supreme — during the previous century, of course! —, the novel was viewed as a corrupting factor. D. Micu, *Limbaje lirice contemporane*, Minerva, 340 pp. Ș. Mioc, *Anamorfoză și poetică*, Timișoara, Facla, 238 pp., contains 'analize, eseuri și studii' about I. Minulescu, G. Bacovia, T. Arghezi, L. Blaga, I. Agârbiceanu, L. Rebreanu, M. Eliade, V. Voiculescu, V. Pârvan, P. Istrati, C. Moraru, *Ceremonia textului. Poeți români din secolul XX* (G. Bacovia, B. Fundoianu, E. Botta, N. Stănescu), Ed. Eminescu, 1985, 228 pp.: several poets — among whom Botta and Bacovia — are looked upon from a consistently semiotic viewpoint. The technical terminology used is overpowering; here is a sample in Romanian: 'motiveme', 'entropie textuală', 'intersemnificare', 'nivel frastic', 'orizont de așteptare', 'cronotop', 'lexeme', etc. The best study in the volume is the one about Fundoianu. R. Munteanu, *Jurnal de cărți*, vol. IV, Ed. Eminescu, 336 pp. E. Negrici, *Introducere în poezia contemporană*, Cartea Românească, 1985, 176 pp., makes use of linguistics-oriented ordering procedures, though the author tries to tone it down by resorting to semiotic jargon; all this is meant ultimately to point to the centrality of semantics in the poetic process . . . and the overwhelming power of a universal grammar! Z. Ornea, *Interpretări; studii critice*, Ed. Eminescu, 1988, 348 pp.: half of the book is devoted to two studies of P. P. Negulescu and R. Rosetti respectively; the rest is made up of shorter pieces, previously published in the weekly *România literară* on various topics. Z. Ornea, *Actualitatea clasicilor. Studii*, Ed. Eminescu, 1987, 268 pp., is a survey of the principles underlying republication policies in Romania; the author deplores the lack of professionally trained editors, who should handle major texts. In the last analysis, the book deals with the parameters of cultural ideology. A. I. Philippide, *În dialog cu contemporanii*, vol. II, Minerva, 1986, 220 pp., is edited, with a preface, by I. Oprișan. A. Piru, *Discursul critic*, Ed. Eminescu, 1987, 240 pp., is a collection of articles mainly

about his former teacher G. Călinescu, but also about A. Vlahuță, E. Lovinescu, and L. Russu. S. Radian, *Portrete feminine în romanul românesc interbelic*, Minerva, 1986, 328 pp. O. Radu, *Pagini de critică*, Cluj, Dacia, 220 pp., is edited, with a preface and notes, by M. Papahagi. L. Raicu, *Fragmente de timp*, Cartea Românească 1985, 509 pp., is divided into four parts: I, 'Intrebări, mirări, exclamări', II, 'Fragmente de timp', III, 'Portrete contemporane', IV, 'Pasiunea ca meserie'. A. Rosetti, *Diverse II*, Cartea Românească, carries the subtitle 'Cîteva precizări asupra literaturii franceze'; it is a pretext for establishing a few interesting correlations between classical French writers, ranging from F. Rabelais to A. Camus, and the corresponding Romanian writers, ranging from I. Eliade Rădulescu and T. Arghezi, through Camil Petrescu, to I. Barbu. V. Silvestru, *Umorul în literatură și artă*, Meridiane, 352 pp., is subtitled 'Glose istorice și teoretice', and is a general survey of the subject from the theoretical, historical, philosophical, and even anthropological angles of approach. However, in spite of its high level of abstraction, the book manages to treat humour humorously. C. Stănescu, *Jurnal de lectură*, Ed. Eminescu, 204 pp. V. Tașcu, *Poezia poeziei de azi*, Iași, Junimea, 1986, 320 pp., contains studies of contemporary Romanian poets. C. Tuchilă, *Privirea și cadrul*, Cartea Românească, 302 pp. C. Ungureanu, *Proza românească de azi*, vol. 1, *Cucerirea tradiției*, Cartea Românească, 1986, 728 pp.: after a virulent attack on M. Sadoveanu, and an unconditional support of V. Voiculescu, the book may seem to be deviously directed against the Romanian literary establishment of today. But is it really? Taking Central-Committee man D. R. Popescu for a ride may seem to be substantive evidence thereof; and former Central-Committee man Z. Stancu is not spared either . . . Further evidence: the book was vehemently attacked by Romanian reviewers, who already dismissed the possibility of having a sequel published . . . T. Vărgolici, *Aspecte ale romanului românesc din secolul al XIX-lea. Studii de istorie literară*, Ed. Eminescu, 1985, 236 pp.: this is part of the general trend — quite fashionable nowadays in Romania — of re-assessing and researching afresh older periods of Romanian literature. The present evolution of the genre often triggers new, original reflections about the forerunners' initial achievements. T. Vărgolici, *Idei și idealuri literare. Studii asupra literaturii române*, Ed. Eminescu, 1987, 224 pp., deals with certain major writers — such as M. Eminescu, I. L. Caragiale, T. Arghezi — as well as with some lesser ones — A. I. Bassarabescu, E. Gârleanu, M. Caragiale —, particularly in the light of their ideological commitments to the ideas of national independence, national unity, a national literature etc. L. Valmarin, *Studii de literatură română modernă și comparată*, Ed. Eminescu, 1987, 220 pp.

4. ANTHOLOGIES

P. Comarnescu, *Kalokagathon*, an anthology compiled by D. Grigorescu and F. Toma, Ed. Eminescu, 1985, contains the critic's writings on art and literature in the inter-war period, at a time when he was closely interacting with writers like M. Eliade, C. Noica, E. M. Cioran. I. Coteanu (ed.), *Analize de texte poetice. Antologie*, Ed. Academiei, 1986, 296 pp., contains, in addition to a 30-page preface by the editor, about 35 'analyses littéraires', one of which — that of Ș. A. Doinaș — is done by the author himself. The book also contains a glossary of about 120 technical terms, esp. from the areas of semiotics, theoretical linguistics, and pragmatics. The authors discussed are T. Argezi, G. Bacovia, I. Barbu, L. Blaga, M. Eminescu, A. Macedonski, N. Stănescu. Quite innovative is the fact that there are also parallel analyses, i.e. simultaneous discussion of two poems either by the same or by different authors. I. Dianu (ed.), *Pagini de satiră și umor din scriitori olteni*, Craiova, Scrisul Românesc, 1986, 308 pp. A. George (ed.), *Proză umoristică românească*, Minerva, 1985, 458 pp., contains about forty texts by as many authors from M. Eminescu and I. Creangă to the present day, including also T. Mușatescu and N. Rădulescu. The indefinite noun in the title strongly suggests the tentative nature of the undertaking; the introduction attempts to provide a fairly theoretical definition of both laughter and humour. A. Rosetti, *Cîteva precizări asupra literaturii române*, Ed. Eminescu, 1985, is, in the last analysis, an anthology of the compiler's favourite literary texts, preceded by laconic justifications, full of the usual impact. A. Sasu, M. Vartic (eds), *Romanul românesc în interviuri*, vol. I (A-F), vol. II (G-O), vol. III (P-Z), Minerva, 1985, 1986, and 1988 respectively; this anthology of about 3,000 pages in all puts together the interviews given over time by major Romanian novelists about their craft, and scattered in various periodicals. (The project will be completed with a fourth volume.) It is emphasized throughout that the interview, though it is a hybrid genre, represents a recent literary discovery. M. Scarlat (ed.), *Climat poetic simbolist*, Minerva, 1987, contains extracts from the works of about twenty symbolist poets, including Tristan Tzara! R. Sorescu (ed.), *Permanența umanismului românesc. Idei și atitudini*, Ed. Eminescu, 1985, 314 pp., is a collection of texts by different authors on the subject; the starting point is a theoretical construct evolved by T. Vianu in his essay 'Receptarea antichității în literatura română'. The book also points out that, on Romanian soil, the Renaissance arrives two centuries later, and hence all cultural trends are structured accordingly. This compilation is valuable for the synthesis it achieves. A. Stănculescu-Bîrda, *Coloana infinită. Din gândirea română modernă*, Albatros, 1987, 734 pp., is a comprehensive collection of aphorisms, probably the most substantial one in the history of Romanian letters. L. Ulici (ed.), *Nobel contra Nobel*, Cartea Românească, 2 vols, xvi + 566 pp. and x + 566 pp., is an anthology of 20th-c. world literature, containing commented extracts from the works of the various Nobel Prize winners for literature; but it also explicitly contains 'proposals' for the Nobel Prize up to the year 2000. It thus covers the interestingly marked period 1901–2000. The most extraordinary thing about this book, however, is that its editor proposes the following hypothetical Nobel Prizes — past and future — from the geographical area of Romanian literature: I. L. Caragiale (1910), L. Rebreanu (1940), T. Argezi (1950), L. Blaga (1960), N. Stănescu (1980), and M. Sorescu (1990). (It is worth emphasizing in this respect that Romania has so far never received the Nobel Prize.)

5. BIBLIOGRAPHIES AND DICTIONARIES

I. Hangiu, *Dicționar al presei literare românești (1790-1982)*, Ed. Șt. și Encic., 1986, 512 pp., includes a study on the subject written by I. D. Bălan. H. Zalis, *Expresionismul în literatura română*, Biblioteca Centrală Universitară, 1985, 435 pp., is divided into the following three parts: 1. Expresionismul european (general, școli, etc.); 2. Expresionismul românesc (containing about fifteen names of writers); 3. Expresionismul în relație cu alte curente literar-artistice. This thorough bibliography, compiled by an authority on the subject, also carries summaries and afterwords in both French and German.

6. LITERARY TRENDS

N. Bocșan, *Contribuții la istoria iluminismului românesc*, 'Timișoara, Facla, 1986, 428 pp., contains 'Studii și escuri'. O. Ghidirmic, *Poeți neoromantici*, Craiova, Scrisul Românesc, 1985, 183 pp., is made up of just over a dozen articles and studies published over time in various periodicals on a clearly converging topic. A. Iliescu, *Poezia simbolistă românească. Studiu monografic al curentului*, Minerva, 1985, 346 pp., is an important monograph, divided into about ten chapters, the most relevant being 3, 'Parfumuri. Culori. Sunete. Corespunderi și sinestezii', and 10, 'Spațiu și timp în poezia simbolistă'. The author amply proves that, particularly for the literary critic on Romanian soil, research into modernism is, and should be, as important as, say, Eminescu research, which lies right in the centre of the mainstream of literary preoccupations. R. Lupan, *Moderni și postmoderni. Eseuri despre literatura universală*, Cartea Românească, 222 pp. D. Micu, *Modernismul românesc*, vol. II: *De la Arghezi la suprarealism*, Minerva, 1985, 308 pp. The first chapter is entitled 'Național, modern, universal' and takes up some of the major ideas of the first volume and develops them. One of the author's contentions is that Romanian modernism had never been radical. The author propounds the fairly controversial idea that one of the fundamental features of modernism is that of timelessness ('acronicitate'). Is modernism reducible to Style?, the author asks. D. Micu, *Limbaje lirice contemporane*, Minerva, is a follow-up to *Limbaje moderne în poezia românească de azi*, Minerva, 1986. Together with *Modernismul românesc*, in two vols (1984 and 1985 respectively), the author manages to give a comprehensive panorama of present-day literary modalities. The outstanding merit of the cycle lies in the attempt to establish a close correlation between aesthetic values and the corresponding language vehicles materializing them. D. Pacurariu, *Scritori și direcții literare*, Albatros, 1985, 166 pp., contains about fifteen semi-independent chapters, most of them focused on literary trends, such as: 'O direcție literară controversată — barocul', or 'Există un rococo literar?', or even 'Iluminism și clasicism la Dinicu Golescu', 'Pașoptism și junimism: B. P. Hașdeu'. The book ends with a comprehensive coda entitled 'Însemnări despre tipologia curentelor literare'. E. Tacciu, *Romantismul românesc*, Minerva, vol. I, 1982, vol. II, *Topophilia — forme simbolice ale spațiului*, 1985, 272 pp., vol. III, *Un studiu al arhetipurilor*, 1987, 436 pp. The author distinguishes, among others, three waves of romanticism: (a) 'cel pașoptist' (1830-1870); (b) 'cel eminescian' (1870-1883); and (c) 'cel anamorfotic', as embodied in a fairly wide range of writers up to the present (L. Blaga, E. Botta, N. Labiș, N. Stănescu).

7. THEATRE

I. Berlogea, *Teatrul și societatea contemporană. Experiințe dramatice și scenice ale anilor 1960–1980*, Meridiane, 1985, 340 pp. M. V. Căpușan, *Pragmatica teatrului. Eseuri*, Ed. Eminescu, 1987, 212 pp. P. Cornea et al. (eds), *Teatru românesc inedit din secolul al XIX-lea*, Minerva, 1986, 436 pp. H. Deleanu, *Arta regiei teatrale*, Ed. Litera, is entirely devoted to the stage director, as this important theatrical position has evolved in the Romanian setting since the end of the previous century; the book thus tackles the practical, historical, and theoretical aspects of the job. The relationship Director/Text is the supreme essence of the theatre. H. Deleanu, *Elogiu scenei*, Meridiane, is a follow-up not only to *Elogiu actorului* (1982) but also to *Elogiu regisorului* (1988), discussed above; this latest work provides an analysis of the concrete structural features characterizing the inside workings of Romanian theatres today. In consequence, the sharp criticism of deficiencies etc. is there on the printed page in abundance. C. Măciucă, *Motive și structuri dramatice*, Ed. Eminescu, 1986, 280 pp. I. Mărgineanu, *Teatrul și artele poetice*, Univers, 1986, 328 pp. V. E. Mașek, *Arta de a fi spectator*, Meridiane, 1986, is a book which strikes the right balance in the process of focusing on the various elements, or ingredients, which make up the phenomenon of the theatre — the stage, the actor, the director etc. —, for it places the consumer in the centre of attention. The study in fact focuses on the receiver's complex set of assumptions the moment he is faced with a work of art. Ș. Oprea, *Din fotoliul 13*, Iași, Junimea, 1986, 224 pp., is a collection of chronicles about theatrical performances, accompanied by a few more theoretical studies. H. B. Opreșan, *Teatrul popular românesc*, Meridiane, 1987, 288 pp. M. Popescu, *Teatrul ca literatură*, Ed. Eminescu, 1987, 232 pp., is made up of a series of essays on the possible relationship between literature as such and the stage; further, it is entirely devoted to strictly contemporary playwrights, notably M. Sorescu. M. Rădulescu, *Stilistica spectacolului. Elemente de stilistică antropologică în teatru*, Iași, Junimea, 1985, 192 pp. A. Sever, *Iraclide*, Ed. Eminescu, 244 pp., is subtitled 'Eseuri despre teatru și dramaturgie'.

8. FOLKLORE

M. Anton, I. Mărgineanu (eds), *Cîntece și tradiții populare despre Horea și Avram Iancu*, Minerva, 1985, 224 pp. T. Bănățeanu, *Prolegomene la o teorie a esteticii artei populare*, Minerva, 1985, 336 pp., with probably its most important chapter being the one entitled 'Specific etnic, național și universal'. E. Bernea, *Cadre ale gândirii populare românești*, Cartea Românească, 1985, 320 pp., contains studies devoted to Space, Time, and Cause in the theory of folklore. N. Boboc, *Motivul premioritic în lumea colindelor. Studii și interpretări*, Timișoara, Facla, 1985, 248 pp. V. Carabiș, *Poezii populare românești*, Minerva, 1986, xviii + 316 pp.; prefaced by I. C. Chițimia, the book contains folklore items — 'balade, colinde, bocete, descîntece, cîntece haiducești și strigături' — collected and selected from Oltenia, Muntenia, Dobrogea and Transylvania. P. Caraman, *Studii de folclor*, Minerva vol. I, 1987, 416 pp., vol. II, 396 pp., is edited by V. Săvulescu, with an introduction and a chronological chart by I. Datcu. M. Coman, *Mitologie populară românească*, Minerva, vol. I, 1986, entitled *Viețuitoarele pământului și ale apei*, vol. II, 196 pp., entitled *Viețuitoarele văzduhului*. One section is devoted to 'Animale sălbatice' and another to 'Animale domestice'; in addition, another group of animals falls into the category 'Între casă și natură' (*ariciul, broasca, șarpele casei, șopîrla, șoarecele*). Then, there are quite a few 'animale fantastice' (*inorogul, vasiliscul, pasărea calandrinon, turca, brezaia, dulful*). A knowledge of what they ultimately stand for is essential for a thorough

understanding of, say, Romanian fairy-tales. Indeed, Romanian mythology does require a two-stage cosmogony: the imperfect world, once created, needs the mythological personage, here the animal, in order to set it right, e.g. the myth of the hedgehog, who — at God's own request — created the mountains and the rivers. N. Constantinescu, *Lectura textului folcloric*, Minerva, 1986, 236 pp., operates at a fairly high theoretical level, giving a Lotman/Piatigorski/Kristeva-oriented definition of text, and considering folklore in the light of an insider/outsider hypothesis; Romanian folklore and its specialists are amply referred to throughout the discussion. V. T. Crețu, *Existența ca întemeiere. Eseuri asupra obiceiurilor populare*, Timișoara, Facla 1988, 160 pp. I. Evseev, 'Floarea — simbol și mit poetic în folclorul românesc', *CSem*, 4, 1985: 27-40, contains excellent illustrations of an otherwise straightforward topic. A. Fochi, *Valori ale culturii populare românești*, II, Minerva, 524 pp., is edited by R. Fochi, with an introduction and chronological chart by I. Datcu. I. Ghinoiu, *Vîrstele timpului*, Meridiane, 310 pp., is subtitled 'Studiu asupra culturii populare tradiționale'. A. Grovei, *Literatura populară*, vol. II, Minerva, 1985, 384 pp., is edited, with introduction, notes, comments, and bibliography by I. Datcu. S. Ilin (ed.), *Poezia obiceiurilor de iarnă*, Minerva, 1985, 270 pp. C. Rădulescu-Codin, *Literatura populară*, vol. I, Minerva, 1986, 668 pp., is edited by I. Șerb and F. Șerb, with an introduction by D. Simionescu. D. Șandru, *Folclor românesc*, Minerva, 1987, 414 pp., is edited by T. Olteanu, with an introduction by O. Bîrlea. I. Șeuleanu, *Poezia populară de nuntă*, Minerva, 1985, 224 pp. S.-C. Stroescu (ed.), *Snoava populară românească*, Minerva, 1987, 840 pp. C. Tabarcea, 'Un topos al limbajului poetic popular', *AUBLLR*, 34, 1985: 57-64; the subtitle of this paper is 'Asocierea verde/galben: descriere funcțională și ipoteză diacronică'; the article is interesting, though it is far too packed with structuralist terminology and an unnecessarily high level of abstraction. G. Vrabie, *Proza populară românească. Studiu stilistic*, Albatros, 1986, 312 pp.

9. STYLE, STYLISTICS AND VERSIFICATION

I. Coteanu, *Stilistica funcțională a limbii române*, Vol. II, *Limbajul poeziei culte*, Ed. Academiei, 1985, 176 pp., deals with the language of Romanian non-folklore poetry; the author maintains that the poetic code is correlated in a complex way ('constituenții expresiei poetice') to the general language. The author goes on to discuss 'tropologia' (i.e. the analysis and description of figures of speech), particularly in its more theoretical aspects. The book is constructed to a large extent on the theories of I. Lotman and R. Jakobson; the conclusion enumerates and describes 'the main features of poetic language'. M.

Dinu, *Ritm și rimă în poezia românească*, Cartea Românească, 1986: the author is a mathematician, trained as a linguist; he is thus capable to develop a sophisticated theory of poetic rhythm, and to demonstrate the lesser significance of rhyme. O. Galațanu, *Interprétants sémantiques et interaction verbale*, Univ. of Bucharest, Fac. of Philology, 1987, 212 pp. I. Oancea, *Istoria stilisticii românești*, Ed. Șt. și Encic.: the great merit of this book is that of finding the inherent links integrating widely different approaches to style — L. Blaga and T. Vianu, A. Rosetti and M. Pop, S. Pușcariu and O. Densușianu, L. Rusu and G. Călinescu. The author manages to convince that sustained research interest in style is by no means a marginal concern in Romanian literature. It is indeed true that the book deals only with the modern period, but then early Romanian rhetoric still remains a subdiscipline to be created. E. Papu, *Despre stiluri*, Ed. Eminescu, 1986, 546 pp. I. Pogorilovschi, *Arhetipul expresiei lirice românești*, Cartea Românească, 1987, is an interdisciplinary study, basically style-and-form-oriented, of the material expression — or linguistic substance — of lyrical poetry. Dealing essentially with folk poetry, it analyses the structure of the stanza; it then proceeds to establish, in part two, that the lyrical archetype is identifiable in certain minimal units of verse. The conclusions of the book are quite in line with Jakobsonian approaches to the theory of language description in conjunction with the nature of poetry — be it even folk poetry. The book relies extensively on C. Noica as a major philosopher of Romanian poetic discourse. M. G. Voiculescu, *Scrisul medical ca tehnică și artă*, Ed. Academiei, 1987, 144 pp., attempts to give a systematic description of Romanian-specific written medical discourse (as a distinct form of Language for Special Purposes, which has by now become an established subdiscipline of Applied Linguistics). The author distinguishes three clear stages in the production of written medical discourse: (a) the underlying medical competence; (b) a thorough knowledge of the language (read: familiarity with discipline-specific discourse conventions); and (c) the ethic aspects of publishing (copy drafting, editing, subediting, etc.). Given its high level of abstraction, the book is indeed an essay on the philosophy of specialized style. M. Zamfir, *Cealaltă față a prozei*, Ed. Eminescu, ultimately provides a comparison of diachronic with synchronic stylistics, with the emphasis — however paradoxical it may seem — upon the former. There are about a dozen short studies devoted to almost as many authors, from L. Rebreanu to M. Caragiale.

10. EARLY LITERATURE

I. Chindriș, 'Originile Școlii Ardeleni', *RITL*, 34, 1986, no. 4: 20–25, and 35, 1987, nos 1–2: 14–18, emphasizes the paramount importance

of precursors in the literary assertion of the Romanian language in Transylvania in the important period between 1730 and 1800. I. C. Chişimăia, 'Un monument literar: Biblia de la Bucureşti', *ib.*, 36, nos 1-2: 45-49, commemorates 300 years since the publication of the Şerban Cantacuzino Bible, but more importantly, is an opportunity to bring to light new data in the process of the establishment of written Romanian discourse in its literary variety. Dionisie Eclesiarhul, *Hronograful*, Ed. Academiei, 1987. The book was first published by A. Papiu-Ilarian in 1863, and then reissued under the title *Cronograful Ţerei Româneşti* by C. S. Nicolăescu-Plopşor in 1934. This present third ed., by D. Bălaşa, has the outstanding merit of going back to the original, and as such it is substantially different from the previous ones; N. Stoicescu is the author of an extensive introduction as well as of comprehensive notes, comments, and a glossary of Greek and Turkish administrative terms. A. Hanţă, *Idei şi forme literare pînă la Titu Maiorescu. Studii şi eseuri*, Minerva, 1985, 416 pp., makes use of the method propounded by M. Foucault in *Les Mots et les choses*, and applies it to the beginnings of Romanian literature, focusing on D. Cantemir, and even before him. The earliest forms of the novel are also analysed. Pseudo-Enache Kogălniceanu, I. Canta, *Cronici moldoveneşti*, Minerva, 1987, is published in the series 'Restitutio', and edited by A. Ilieş and I. Zmeu, with an introduction by A. Ilieş; the book was awarded the Perpessicius Prize for being the best critical edition of 1987. L. Onu, 'Şi totuşi Spătarul Nicolae Milescu' subtitled 'O problemă controversată de paternitate literară', in four parts, in *RITL*, 33, 1985, no. 4, and 34, 1986, nos 1, 2, 3 and 4, is perhaps the most extensive coverage ever given to a literary controversy by the journal, and, taken all in all, makes in itself a well-documented little book on the subject. N. Oţălea, *Alese fabule*, Cluj, Dacia, 1985, 296 pp., was published for the first time in Vienna more than two centuries ago; this is its first republication since then. M. Scarlat (ed.), *Poezie veche românească*, Minerva, 1985, 238 pp. T. Vedeniş, *Coresi, Monografie*, Albatros, 1985, 188 pp., in addition to giving a fairly detailed description of what Coresi himself did issue in print in his time also assesses his overall cultural significance: out of his own personal initiative this Romanian Gutenberg printed in Braşov 27 books in 27 years (1556-1583), of which ten were in Romanian and seventeen in Slavonic; in addition, he wrote the 'Introductions' and the 'Afterwords' himself. D. Velciu, *Cronicarul Radu Popescu*, Minerva, 1987: this monograph of an early historian gives, in addition to a valuable biographical outline, extensive information about his work, and about the possibility of considering him the author of the so-called *Letopiseţ al Bălenilor*. N. Vornicescu, *Primele scrieri patristice în literatura noastră: Secolul IV—Secolul XVI*, Craiova, Scrisul Românesc, 1985, 638 pp. V. Niţu, T. Vedinaş, *Timotei Cipariu. Arhetipuri ale civilizaţiei româneşti*, Cluj, Dacia, 1987, 256 pp. R. Vulcănescu, *Mitologie română*, Ed. Academiei, 1985, 712 pp., takes its starting point from M. Eliade's *De Zalmoxis à Gengis-Khan*, and draws its information from many disciplines, such as ethnography, heraldry, and archaeology.

II. INDIVIDUAL AUTHORS

ARGHEZI, TUDOR. *CREL*, 1988, No. 2, is almost entirely devoted to T. Arghezi. Thus, P. Cornea deals with 'T.A.: le défi de la règle du jeu', whereas D. C. Milhăilescu in 'Prometheus in the Leviathan world' points out that the world is for Arghezi what Moby Dick is for Ahab. These are followed by I. B. Lefter, 'Arghezi and Romanian modernism', and V. Deac, 'Arghezi's poetic symbolism'. V. Alexandrescu, 'Strategii pronominale in poezia lui T.A.', *AUBLLR*, 34, 1985: 29-42, is a structuralist and semiotic analysis along the lines of Ch. Morris, E. Benveniste, and R. Jakobson of the way Arghezi makes use of the whole range of complex capabilities of the Romanian pronoun system. A. Angheliescu, *Barocul in proza lui Arghezi. Focul și apa sau basmul neîntreruptelor metamorfoze*, Minerva, 341 pp. Ș. Cioculescu, *Argheziana*, Ed. Eminescu, 1985, 480 pp., is a comprehensive collection of studies published by the author between 1926 and 1982; it is a far better organized volume than its counterpart devoted to M. Eminescu (q.v.).

BACOVIA, GEORGE. M. Scarlat, *George Bacovia. Nuanțări*, Cartea Românească, 1987, 110 pp. S. Mioc, 'Semnificațiile speculare ale prozei lui Bacovia', *CSem*, 4, 1985: 105-15, deals with the 'deep mirroring' significations of the text, i.e. the complex correlation between the lived emotions of the individual and the aesthetic achievements of the poet.

BARBU, ION. A comprehensive anthology of texts has been put together by M. Dascăl under the title *Poezii, Proză, Publicistică*, Minerva, 1987, 352 pp.

BLAGA, LUCIAN. *Opere*, vol. XI, Minerva, 516 pp., is edited by the poet's daughter Dorli Blaga, and contains *Trilogia cosmologică*, which is the very last part of Blaga's philosophical system; the introduction entitled 'Cosmologie, antropogeneză, istoricitate' is written by A. Tănase. I. Bălu, *Lucian Blaga: dimensiunile interioare ale personalității; poetul, dramaturgul, prozatorul, filosoful*, Albatros, 1986, 206 pp., is a most reliable short monograph about Blaga, giving the essentials of his life, and relevant discussions of his work as poet, playwright, prose-writer, and philosopher. S. Mioc, 'Cosmos și Eros în poezia lui Blaga', *AUTȘF*, 25, 1987: 61-69, attempts to outline the parameters of a tentative poetical system. P. Nicolau, 'Note la un poem gnomic: "Ulise" de Lucian Blaga', *AUBLLR*, 34, 1985: 91-94, discusses in great detail the rather commonplace statement that the motive force for mythic Ulysses was not at all the thirst for adventure, but rather the nostalgia of the return; this is illustrated with details from Blaga's poem. L. Rugescu, *Cu Lucian Blaga*, Cluj, Dacia, 1985, 211 pp., represents the detailed memoirs of one of Blaga's childhood friends. The book is not at all structured except on the time dimension, but its most outstanding feature is that it portrays quite vividly not only his parents but also his sister and several brothers. The grandparents too come very much into the picture, together with his notable relatives — a university professor and a bishop. A most valuable and comprehensive genealogical tree is appended to the book. E. Todoran, *Lucian Blaga: mitul dramatic*, Timișoara, Facla, 1985, 343 pp., is the third volume in a sequence of four, written by the same author; the first two volumes were published between 1981 and 1985, and the last one will come out in the not too distant future. The study is divided into four parts, of which most notable is the second one, entitled 'Miturile fundamentale' (Arca lui Noe, Zalmoxe, Meșterul Manole, Cruciada copiilor, Tulburarea apelor, Avram Iancu, Anton Pann). The last two parts — 'Transcendența tragicului' and 'Imanența tragicului' — are more philosophical in character. The plays are not analysed as plays, but rather as poetic texts with a strong philosophical overload. It is quite an impressive study of an equally remarkable poet-philosopher; the essential method of approach is that of going direct to Blaga's texts, and grappling with the more difficult chunks of them.

CĂLINESCU, GEORGE. *Aproape de Elada; reșere pentru o posibilă axiologie*, Coll. 'Capricorn', Annual Supplement to *RITL*, no. 2, 1985, 258 pp., contains eight extracts under the heading 'Prolegomene' (100 pages), sixteen extracts under the heading 'Din Carnete' (120 pages), and two extracts under the heading 'Notes', all of them selected and introduced by G. Șerban. G. Ivașcu, *Confruntări literare*, vol. II, Ed. Eminescu, 1986, 648 pp., contains articles published between 1935 and 1985 as well as 72 personal letters addressed to G. Călinescu in the period December 1938 to January 1965.

CARAGIALE, ION LUCA. M. Bucur (ed.), *Ion Luca Caragiale; restituiri*, Cluj, Dacia, 1986, 352 pp., is a collection of texts, many of them difficult to identify, published by Caragiale in a host of obscure dailies and periodicals of his time, classified as 'mofturi', 'note', 'însemnări', etc. It is an extremely well-documented book bringing to light many totally unknown minor items by the great playwright. C. Ciocârlie, 'Dialogul caragialian din perspectiva teoriei actelor de limbaj', *AUBLLR*, 34, 1985:43-56, considers both theatrical and fictional dialogue in the light of John Austin's theory of speech acts, carrying over into literary analysis the important notion of 'failure', with all the systems of presuppositions that accompany it; the illustrations from Caragiale's texts are very much to the point. M. Iorgulescu, *Eseu despre lumea lui Caragiale*, Cartea Românească, 146 pp.; this author's interpretation is different from the previous ones, say, those of M. Ralea and G. Călinescu: for him, in this vanity fair which is the world of Caragiale, the essential is not at all the sublime and the mythic, but rather the opposite, defined as monstrosity, as well as a kind of empty talk which borders on the vacuum. The critic may be right about the mainstream of Caragiale's work, but not about 'Năpasta' and 'O făclie de Paști', where other parameters prevail. R. Sorescu, 'I. L. Caragiale — o paradigmă și o parodie a condiției umane', *RITL*, 33, 1985, no. 2: 34-39 and no. 3: 31-34, deals almost exclusively with the short text called 'Inspecțiune' (1900), which is closely compared with contemporary experimental drama, esp. S. Beckett's *Waiting for Godot*.

CARAGIALE, MATEIU. J. Brumme, 'Die Erneuerung der rumänischen phantastischen Prosa und Schaffung einer neuen Romanform am Beispiel der Werke *Remember* und *Craii de Curtea-Veche* von M. Caragiale', *BRP*, 24, 1985:65-73, is divided into four parts: after a brief discussion of the reception in the inter-war period of M. Caragiale's work, particularly as revealed by T. Vianu and Perpessicius, and a digression on Caragiale's life, the study focuses on the innovative nature of his fiction, leading to the setting up of a completely new way of writing novels in Romania. A. George (ed.), *Mateiu Caragiale interpretat de . . .*, Ed. Eminescu, 1985, 264 pp., is a comprehensive anthology, accompanied by relevant critical comments. M. Odangiu, 'Mateiu I. Caragiale — Utopiile romanescului', *CSem*, 4, 1985:117-22, suggests that *Craii de Curtea Veche* could be considered a meta-textual novel, being a novel about a novel and, as such, quite comparable to A. Gide's *Les Faux-Monnayeurs*.

CIORAN, EMIL. *Eseuri*, Cartea Românească, 328 pp., is ultimately an anthology, translated and introduced by the late Modest Morariu, and represents the first publication ever in book-form on Romanian territory and under the Communist rule of this outstanding 'French' prose writer; it is the unique case of somebody who, not at all unlike S. Beckett, has managed the remarkable feat of outshining the French at their own language.

ELLADE, MIRCEA. *Autobiography*, Vol. Two, 1937-1960: *Exile's Odyssey*, Chicago U.P., 224 pp., deals first with the underlying motives

leading to his exile, and then with his exile in the West from which he was never to return. *Youth without Youth, and Other Novellas*, Ohio State U.P., Columbus, 288 pp., makes available in English three novellas he initially wrote in Romanian in the 1970s. *Contribuții la filosofia renașterii*, *Jurnal Italian*, Ed. Academiei, 1985, 176 pp., carries so far unpublished material written by Eliade; it is edited by C. Popescu-Coden, and introduced by Z. Dumitrescu-Bușulenga. *Despre Eminescu și Hașdeu*, Iași, Junimea, 1986, 112 pp., is edited and introduced by M. Handoca. It is an anthology, the first of its kind in Romania, of critical texts written in his lifetime by M. Eliade. *Istoria credințelor și ideilor religioase*, vol. II, Ed. Șt. și Encic., 1986, 528 pp., covers the period from Gautama Buddha to the advent of Christianity. *Romanul adolescentului miop*, Supplement to the periodical *Manuscriptum*, 1987, ed. A. Bota, with an afterword by M. Handoca, is one of Eliade's lesser known novels, very highly autobiographical in character, and hence of greater documentary value. *RITL*, 34, 1986, nos 2-3, devotes more than 150 pages (100-253) to M. Eliade, including about 16 different items written by about as many different contributors. Eliade's death, and subsequent silence, can be the only possible reason for this astonishing outburst of interest in print in his home country.

EMINESCU, MIHAI. M. Bucur (ed.), *Caietele Mihai Eminescu*, vol. VI, *Studii, articole, note, documente, iconografii și bibliografii*, Ed. Eminescu, 1985, 207 pp., contains 19 articles, including C. Noica, 'Hegel în manuscrisele germane ale lui M. Eminescu' (55-59). *Caietele Eminescu*, vol. VII, Iași, 1986, contains the following five sections: 1. 'Mit și istoric la Eminescu'; 2. 'Exegeze eminesciene'; 3. 'Poetica și stilistica motivelor'; 4. 'Stilistica și poetica textului'; 5. 'Eminescu în contextual universal'. D. Caracostea, *Creativitatea eminesciană*, Iași, Junimea, 1987, 312 pp., is edited, with introduction and notes, by I. Apetroaic. T. Codreanu, 'Eminescu și ontologia arheității', *RITL*, 35, 1987, nos 3-4: 40-45 and 36, nos 1-2: 49-54, is an entirely philosophical study of the creed of a major literary personality. The term in the title is derived from the proper name Archaeus. The study is largely grounded on the system of the Romanian philosopher C. Rădulescu-Motru, who tries to integrate nationalism — read 'românism' — into universalism. P. Constantinescu, *O catedră Eminescu*, Iași, Junimea, 1987, is an anthology of texts about Eminescu written by a famous specialist who was particularly active in the 1930s; it is edited and annotated by L. Drăgan, with a preface by M. Drăgan. M. Drăgan, *Mihai Eminescu — Interpretări*, vol. II, Iași, Junimea, 1986, 228 pp. (vol. I was published in 1982): not only is the author adverse to any modern methods in the study of literature but also he restricts his area of investigation to Eminescu's early works. Ș. Cioculescu, *Eminesciana. Studii și eseuri*, Minerva, 1985, 428 pp., is a

comprehensive collection of over 70 studies published by the critic between 1930 and 1944. Coherence and consistency of valuation along the time dimension are its main merits. G. Ciompec (ed.), *Mihai Eminescu II: Structurile operei*, Ed. Eminescu, 1985, 280 pp., deals with 'Lumea poetului și universul poeziei' before passing on to a more specific discussion of certain poems. Quite interesting is the second part of the book dedicated to 'macrostructures', where about 16 well-known literary critics (T. Vianu, A. Philippide, G. Călinescu) as well as one poet (N. Stănescu) join in the discussion; the book is well documented. Z. Dumitrescu-Bușulenga, 'Eminescu și romantismul german', *RITL*, 33, 1985, no. 1: 11–20 and no. 2: 8–16, is later published in book form (Ed. Eminescu, 1986), and is a thorough study of both Romanian and German sources; it brings this 'last Romantic' of Eastern Europe closer to the West, as we define it nowadays. Further, it is a plea for a new form of comparativism, away from the study of influences, similarities, and analogies. J. J. Esparza, 'Mihai Eminescu, el ultimo aliento del romanticismo', in the Spanish publication *ABC* of 15 January 1989, contends that Eminescu is indeed 'a Romanian Hölderlin', not only on account of similarly tormented lives, but also through the presence in their respective works of what could be termed the 'ewige Klarheit'. F. Giurgiu, *În eminescianul univers*, Timișoara, Facla, 184 pp. G. Istrati, *Studii eminesciene*, Iași, Junimea, contains studies written over the years by this Iași professor, a true philologist in the way he bridged the gap between language and literature studies. G. Jucan, *M. Eminescu — Prieteni și contemporani*, Ed. Litera, 1986, 108 pp., discusses Eminescu's relations and contacts with I. Slavici, B. P. Hașdeu, A. D. Xenopol, V. Alecsandri, H. Tiktin, I. Creangă, and A. Vlahuță. R. Mühlenkamp and D. Petrovanu, 'Eminescu și Adolf Fick', *RITL*, 33, 1985, no. 2: 76–81, is subtitled 'Manuscrisele eminesciene de fiziografie', and brings to light absolutely new material, quite in line with the reasearch on German sources conducted by Z. Dumitrescu-Bușulenga (q.v.). G. Munteanu, *Eminescu și eminescianismul. Structuri fundamentale*, Minerva, 1987, 304 pp.: the author is a fervent supporter of a simultaneous textual, contextual, and subtextual reading of the Eminescu text, and of the joint consideration and assessment of both life and work. A. Melian, 'Somnul în poezia lui Eminescu', *AUBLLR*, 34, 1985: 79–90: sleep and dream are central phenomena in Eminescu's poetry; sleep is either 'frate al morții' or 'vameș vicții'. The paper deals so much with sleep that dream, though formulated clearly in the opening premise, is practically left out of the discussion. A. Petrescu, *Eminescu: Metamorfozele creației*, Albatros, 1987, 360 pp., contains major discussions under the headings 'Polivalența doctrinară' and 'Dialectica structurilor'. D. Popovici, *Studii literare*, vol. v, Cluj, Dacia, 272 pp., contains the study 'Poezia lui Eminescu'.

HAȘDEU, BOGDAN PETRICEICU. V. Goia, *B. P. Hașdeu și discipolii săi*, Minerva, 1987, 218 pp. C. Veiculescu, 'Hașdeu și cercetarea cărților populare', *RITL*, 34, 1986, nos 2-3: 23-27, discusses Hașdeu's interest in Romanian folklore, as substantiated in *Cuvente den batrîni* (1879), and then passes on to his subsequent work; it seems that Hașdeu got the phrase 'cărți populare' from the German J. Görres, and the Frenchman C. Nisard.

IORGA, NICOLAE. *Pe drumuri depărtate*, vols II and III, Ed. Eminescu, 1987, 448 and 566 pp., is a critical edition, with notes, comments, and bibliography by V. Râpeanu; this work is published for the first time since the assassination of the author by the Iron Guards in 1940. *Evoluția ideii de libertate*, Meridian, 1987, is edited with introduction and notes, by I. Bădescu; despite its subject, the book provides circumstantial evidence of literary talent.

ISTRATI, PANAIȚ. *Correspondență cu scriitori străini*, Minerva, 348 pp., is edited, translated and annotated by A. Talex; it correlates closely with *Cahiers Panaît Istrati*, nos 2-3-4, 1987 (see below), which contains his correspondence with Romain Rolland. The book is an important contribution towards establishing the author's biographical details, particularly about his crucial trip to the Soviet Union. *Cahiers Panaît Istrati*, nos 1, 1986, 2-3-4, 1987, 5, 1988, are published by the Univ. Paris VIII, under the sponsorship of the 'Association Panaît Istrati'. No. 5 deals with the discussions arising from the publication of the complete correspondence between Romain Rolland and Istrati. *Panaît Istrati notre contemporain: Le Livre du Centenaire 1884-1984*, was published by 'Les Amis de Panaît Istrati' at the end of 1986. C. Nistor, 'Elemente picaresce în prozele lui P. Istrati', *AUTȘF*, 23, 1985: 53-61, treats Istrati as a major contributor to the picaresque tradition in European fiction. The Orient of the Balkan variety, the strong autobiographical element, and tangible Dostoyevsky influences are also present in Istrati's novels.

MACEDONSKI, ALEXANDRU. D. Dimitriu, *Grădinile suspendate. Poezia lui Alexandru Macedonski*, Iași, Junimea, distinguishes between two widely different modes of expressing love in poetry — the platonic one, as illustrated by romanticism in general, and M. Eminescu in particular, and the 'physical' one, as expressed by Macedonski. It is this, and the principle that the poet is the only 'all-powerful' human being, a principle so dear to Macedonski himself, that the book deals with. The obvious conclusion is that Macedonski transcends romanticism. M. Zamfir, 'Proza lui Alexandru Macedonski', *RITL*, 33, 1985, no. 4: 23-26 and 34, 1986, no. 1: 32-37, concludes that Macedonski not only summarizes the essence of romanticism and impinges on naturalism, but also — particularly after 1885-1890 — becomes a profoundly symbolist writer, with a nostalgia for classicism. In short, for the eclectic, all is there . . .

MAIORESCU, TITU. A. Dobrescu, *Introducere în opera lui Titu Maiorescu*, Minerva, 294 pp., is as a whole against Maiorescu; the book places itself in the mainstream of an anti-Maiorescu tradition, as represented first by Hașdeu, Eminescu, Xenopol and then by N. Iorga, I. Blaga, M. Eliade, C. Noica, E. M. Cioran, and as such, becomes a fundamental orientation within Romanian culture. Z. Dumitrescu-Bușulenga, 'Titu Maiorescu și cultura germană', *RITL*, 36, nos 1-2: 7-13, discusses in detail and with accuracy the impact of German culture on somebody who was to become the translator into Romanian of Immanuel Kant. S. Ghiță (ed.), *Titu Maiorescu: Cugetări și aforisme*, Albatros, 1986, 198 pp. Z. Ornea, *Viața lui Titu Maiorescu*, vols I and II, Cartea Românească, 1986 and 1987 respectively, is the first full-fledged biography (though Maiorescu himself wrote a brief account of his life in 1910 under a pseudonym). This new biography presents him as a far more complex and contradictory personality — socially and politically — than was so far believed. A. Surdu (ed.), *Maiorescu logicianul*, Ed. Șt. și Encic. P. Ursache, *Maiorescu esteticianul. Studiu hermeneutic*, Iași, Junimea, 304 pp. V. Vintilescu, 'Contribuția lui Ioan Maiorescu la formația spirituală a lui Titu Maiorescu', *AUTȘF*, 25, 1987: 46-60, deals with the profound and permanent concern of the father for the systematic education of his son, particularly by opening up the new vistas of the West.

NOICA, CONSTANTIN. *Scrisori despre logica lui Hermes*, Cartea Românească, 1986: the author develops a new literary genre — that of philosophy-oriented letters — and puts together such items that were published by himself over the years, mainly in *Viața Românească*. *Cuvînt împreună despre rostirea românească. Eseuri*, Ed. Eminescu, 1987, 238 pp., is, quite in the fashion of T. S. Eliot (with whom the author shared a physical resemblance), a further contribution towards the definition of culture, with special emphasis, as was his wont, on the specifics of Romanian discourse. *Modelul cultural european* is a philosophical contribution — the tentative version of a book — as part of the more general attempt of integrating Romanian culture into Europe; it was published in instalments as follows: 'I. Ce poate însemna o cultură?', 'II. Schemă, structură, model', 'III. Tabloul schematic al culturilor', 'IV. Structura culturii noastre', 'V. O lume de valori autonome', 'VI. Când începe cultura europeană', 'VII. Mitologia europeană', 'VIII. Un alt înțeles pentru morfologia culturilor. Morfologia culturii europene', in *România literară*, 19, 1986, nos 26, 27, 28, 29, 30, 36, 39 and 45 respectively. The article 'Confesiuni literare', *RITL*, 33, 1985, no. 4: 62-67, is subtitled 'În științele omului ne e destul să ai învrednicire, trebuie să ai și vrednicie', and represents the tapescript of an important lecture given by the author to a Bucharest public in April of the same year. 'Cînd te întorci totuși la gîndul lui Eminescu . . .', *ib.*,

34, 1986, no. 4:9-11, represents so far unpublished fragments belonging to the MS of *Eminescu sau gânduri despre omul deplin al culturii românești*, published in 1975; this is a valuable addition to an important book. The essay 'Supărarea românească', *ib.*, 35, 1987, nos 3-4:9-11, is a philosophical discussion of the position of Romanian discourse, with special reference to Eminescu of course, within the wider West European context; it emphasizes the merits of a Latinate-oriented approach. G. Liiceanu (ed.), *Epistolar*, Cartea Românească, 1987. M. Handoca, 'Publicistica interbelică a lui C. Noica', *RITL*, 35, 1987 nos 3-4: 283-91, discusses Noica's work at a time when M. Eliade, E. Ionesco, E. M. Cioran were literarily active in the same Romanian city and in more or less the same periodicals; the article is accompanied by a comprehensive extract from one of Noica's so far unpublished works entitled *Element* (MS in possession of M. Handoca). His death marks the end of an era, the only remaining survivor of which is A. Rosetti.

PAPDAT-BENGESCU, HORTENSIA. *Arabescul amintirii (roman memorialistic)* Coll. 'Capricorn', 1987, is edited, with preface and notes, by D. Stamatiași; this is the first publication ever of this text. I. Holban, *Hortensia Papadat-Bengescu*, Albatros, 1985, is the first fully fledged monograph about her life and work; two chapters are devoted to her fiction, and one to her plays.

REBREANU, LIVIU. N. Antonescu, *Reviste literare conduse de Liviu Rebreanu*, Minerva, 1985, 410 pp. N. Gheran, *Tinărul Rebreanu*, Albatros, 1986, 477 pp., is a well-documented account of the novelist's earlier life and times, up to the moment of his major writings. Of particular interest is Chapter 16, dealing with his arrest and expulsion from the country in 1910; the book succeeds in correlating fictional detail to biographical data, and the title of the introductory essay — 'Mit și Adevăr' — points to this symbiosis. S. Ilin, *Liviu Rebreanu în atelierul de creație*, Minerva, 1985, 282 pp., is the result of almost twenty years of research, and discusses genetic aspects of fiction writing, leading to a reassessment of the value of certain fictional characters. S. Ilin, *Liviu Rebreanu în Agora*, Minerva, 1988, 260 pp., is a follow-up to the preceding entry. A. D. Rachieru, *Pe urmele lui Liviu Rebreanu. Itinerar bibliografico-cultural*, Ed. Sport-Turism, 1986, 280 pp. G. Uscătescu, 'Liviu Rebreanu — expresie a instinctului național' *RITL*, 35, 1987, nos 1-2: 218-24, is the translated text of a major address given by this famous Romanian exile on 26 March 1986 at the Univ. of Madrid, his city of residence. The publication of his lecture in a Romania-based literary journal is almost as full of significance as the study itself . . . M. Zăciu (ed.), *Liviu Rebreanu după un veac*, Cluj, Dacia, 1985, is a survey of critical assessments over time at home and abroad.

SADOVEANU, MIHAIL. I. Bălu (ed.), *Natura în opera lui Mihail Sadoveanu*, Ed. Ion Creangă, 1986, 192 pp. D. Florea, *Mihail Sadoveanu sau magia rostirii*, Cartea Românească, 1986, 160 pp.. N. Florescu, 'Mihail Sadoveanu — proiecții ale imaginarului', in five parts, *RITL*, 34, 1986, nos 3-4: 29-35, through to 36, nos 1-2: 54-60, is a long serialization, with the end not yet in sight. I. Opreșan, *Opera lui M. Sadoveanu*, vol. 1; *Natură, om, civilizație*, Minerva, 1986, 448 pp., contends that Sadoveanu could perceive the 'dehumanization' of the individual under capitalism . . .

SLAVICI, IOAN. I. D. Bălan, *Ioan Slavici*, Albatros, 1985, 256 pp. G. Munteanu, 'I. Slavici — Începuturile scriitorului', *RITL*, 33, 1985, no. 2: 28-34, no. 3: 27-31, no. 4: 20-22, emphasizes the philosophical premises underlying his fiction.

VOICULESCU, VASILE. M. Zamfir, 'Nuvelele lui V. Voiculescu', *RITL*, 35, 1987, nos 1-2: 32-36, is most significant in that it explicitly states that 'între 1947 și 1963, anul morții sale la vârsta de 79 de ani, V. Voiculescu n-a avut permisiunea să publice, iar opera sa literară ieșise aproape complet din circuitul viu'. The author also makes the remarkable statement — equally explicit! — that the same ban had also been imposed on Lucian Blaga and Ion Barbu. The rest of the article is important in that it deals with major Romanian fiction which had for long been suppressed; the reason for the change of attitude is never given. *Vasile Voiculescu, 100 ani de la naștere*, Buzău, Soc. de științe filologice, 1985, 50 pp., contains 12 papers — the Proceedings of a November 1984 Conference.

ends