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ABSTRACTS

**Literatura română**

MARIAN VICTOR BUCIU: *Amfitrion, trilogia bucureșteană*

This text is an excerpt from a monography, titled *Voința și puterea de creație. Opera lui Nicolae Breban* (București: Ideea Europeană, forthcoming). I analyse Nicolae Breban's trilogy, *Amfitrion*, both from an aesthetic and from an onto-rhetorical point of view, a perspective widely cultivated throughout my experience as a literary critic. My fundamental conclusion is that the poetics of this novel is based upon the creative freedom of the narrator to manipulate language in a fictional way.

AL. CISTELECAN: **O aventuristă (Alice)**

My essay attempts to offer a fresh interpretation of Alice Călugăru's poetry, as the latter evolves from a basically reflexive mood to an intricately sensuous one. The adventurous character of Alice Călugăru is mirrored by the natural tone of her poems, thereby turning into a *sui generis* auctorial signature. Life and literature thus become interchangeable realities.

MIHAI ENE: **Bacovia: destructurarea organică a modelului eminescian**

This essay proposes a reconfigured exegesis of George Bacovia's poetic space. My endeavour is based upon the analysis of the poems written under the influence of Mihai Eminescu. In fact, these poems underlie a reaction against an "older" type of poetics, thereby acquiring a particular importance. Moreover, Bacovia was hardly a theorist and his explicit poetic is, frankly, quite rudimentary. His reaction comes from a more profound level of poetic consciousness and from acute intuition. My analysis proves that Bacovia's poetics attempts to cross the boundaries set by the "old school" (i.e. Eminescu). And the implicit parody found in *Comedii în fond* paved the road for a new poetic formula, fully accomplished in Bacovia's last volume, *Stanțe burgheze*.

**CĂTĂLIN GHIȚĂ: Alexandru Macedonski sau rescrierea barochizantă a vizionarismului poetic**

My essay is centred on the problematic of Alexandru Macedonski's visionariness, arguing that his poetry emerges as a reaction to Romanian Romantic poetry (especially Mihai Eminescu's). I hold that Macedonski's work may be interpreted as an *imago* of visionary poetry, rather than an actualization of it, revolving around a set of vision-inducing *topoi*, i.e. inspiration and imagination.

**SILVIU GONGONEA: Idei despre religie în eseistica primului Eliade**

Mircea Eliade's first essays, approaching the problematic of religion, deal with a multiplicity of subjects: asceticism, miracles or the relationship between God and man, etc. Although diverse from a thematic point of view, they are stylistically unitary. I must also point out that Eliade's ideas constitute the basis of a personal type of ethics, which privileges mysticism as a refined vehicle of thought.

**PETRIȘOR MILITARU: Elemente de antropologie angelică în cultura tradițională**

In universal and Romanian folk imaginary, there are several hypostases of angels: (1) angels appearing in texts about cosmogenesis, written under the auspices of gnostic beliefs, who sustain God's effort to create the Universe, (2) angels as rulers of the elemental universe in apocryphal texts both Christian and Islamic, (3) angels as spiritual warriors and rulers of the wind in Romanian fairy tales, (4) angels as masters of a primordial language and (5) angels as rulers of life and death in folk rites. Each of these angelic hypostases in universal and Romanian folk culture has influenced both universal (Dante, Rilke, Hölderlin, Eliot, Yeats, Pound, etc.) and Romanian poetry (Eminescu, Voiculescu, Arghezi, Nichita Stănescu, etc.), thereby playing an active role in the development of literature and art.

## **Literaturi străine**

**STEFANO BUSELATTO: Un altro Nietzsche. La lezione di Giorgio Colli**

This essay attempts to offer a fresh approach to Giorgio Colli's reading of the famous German philosopher Friedrich Nietzsche. It is my firm belief that Colli's reading marks a turning point in the interpretation of the Nietzsche's work, thereby offering students and academics alike an exciting object of study.

**MARIUS CHELARU: Tradiție și modernitate în Orient și în Occident. Haiku în lume și în România**

This essay attempts to discuss the problematic of haiku poetry, which has been considerably complicated by the ongoing critical debate concerning its radical modernization. Since my approach is essentially comparative, I have taken into account both haiku poetry in its Japanese tradition and the dissemination of this literary species elsewhere in the world, particularly in Romania.

ROXANA GHITA: **L'imagination créatrice dans l'esthétique du romantisme. Une introduction**

Despite its heterogeneous manifestations, the prevalent *Weltanschauung* in the late eighteenth century privileged the role played by the creative imagination. But what are the main qualities of this creative imagination? And what is its philosophical background? These are the main questions which I attempted to address succinctly in this essay.

CONSTANÇA HERTZ: **Fronteiras difusas: prosa e poesia no cinema**

Throughout this essay, I have attempted to discuss the problematic posed by the ever-changing frontiers between cinema and literature. I have therefore taken into account the subtle relationship which may be established between the two artistic modes of expression, all with a view to offering a new approach to this fascinating theme.

MARCO LUCCHESI: **La poesia della matematica**

This essay represents an attempt to legitimize the connection which may be established between poetry and mathematics. It also displays a personal touch to the matter, whilst also proving that the same Keatsian beauty which underlies any piece of poetry is to be found at the heart of most mathematical formulae.

GEORGE POPESCU: **Logos e auctoritas: le aporie del corpo narrante nel film "Decameron" di Pier Paolo Pasolini**

This essay discusses the complex problematic of the narrative body, as found in one of Pier Paolo Pasolini's most controversial films, *Decameron*. My approach is essentially comparative in nature, drawing from various resources, pertaining equally to aesthetics, literature, and philosophy.

PETER ROBINSON: **The Sound Sense of Poetry: Reading Techniques**

Reading poems, I would suggest in this essay, is not different in kind from reading anything else. However, it is different in the degree to which the attention being paid to the written text is one that has benefited from a learned awareness of the habits and practices that have gone into making this kind of art. We teach ourselves how to enjoy poetry by familiarizing ourselves with what to expect, thus becoming more sensitive to the unexpected, and more adept at integrating expected and unexpected elements together into the experience of a poem freshly encountered.

DIETER SCHLESAK: **Begegnungen mit E.M. Cioran. Briefe, Erinnerungen, Gedanken**

This highly-personalized essay describes the figure of the Romanian-born French philosopher E. M. Cioran. The auctorial perspective, I must stress, is highly subjective: here, I have drawn my own portrait of Cioran, one which has been made up from various pieces of conversation, exchanges of letters, etc. The resulting image may hardly fit the established one, but is nevertheless relevant.

**PAUL VLITOS: The Limits of Gastronomic Pluralism: Identity, History and Food in the Novels of Anita Desai and Salman Rushdie**

This paper explores what it might mean for a literary text to ‘taste Indian’ (or try to) by examining the role played by food in novels by two Indian novelists writing in English: Anita Desai’s *Bye-Bye Blackbird* (1971) and *Fasting, Feasting* (1999), and Rushdie’s own *Midnight’s Children* (1981) and *The Satanic Verses* (1988). These novels share a set of anxieties about the relationship between Indian food and Indian texts, particularly in terms of how they are both consumed in the West (in particular, in Britain). Furthermore, I argue that both novelists deliberately engage with these anxieties in the ways in which they write about food.

## **Recenzii**

FLORENTINA ANGHEL: *Zadarnică e arta fugii* de Dumitru Țepeneag

COSMIN DRAGOSTE: „Muntele vrăjit“ și substituirea identitară. *Maseurul orb* de Cătălin Dorian Florescu

CĂTĂLIN GHIȚĂ: O antologie reprezentativă. *Selected Poems: 1976–2001* de Peter Robinson

CĂTĂLIN GHIȚĂ: Alteritate geografică și identitate lirică. *The Look of Goodbye: Poems 2001–2006* de Peter Robinson

ELENA PÎRVU: *Italica* de Helga Tepperberg