

## ***Intermediate Scientific Report***

*regarding the implementation of the project PN-II-RU-TE-2012-3-0411*

*in the period May 1, 2013 – December 31, 2015*

### **INTRODUCTION**

In the reporting period May 1, 2013 – December 31, 2015, the execution of the project *PN-II-RU-TE-2012-3-0411* covered three phases, in accordance with Annex IV to the Funding Contract no. 56/2013: the 2013 phase (May 1 – December 31, 2013), the 2014 phase (January 1 – December 31, 2014), and the 2015 phase (January 1 – December 31, 2015). The three phases will be described below, as follows:

### **THE 2013 PHASE (MAY 1 – DECEMBER 31)**

#### **I. General considerations**

In the period May 1 - December 31, 2013, the first phase in the implementation of the project PN-II-RU-TE-2012-3-0411 (*A World-Systems Analysis of Semiperipheral Literatures. The Case of Romanian Literature*; project funded by the CNCS-UEFISCDI; project manager: Andrei Terian-Dan) occurred.

In accordance with ANNEX IV to the Funding Contract No. 56 dated 30.04.2013, this phase had planned the execution of the **Objective 1: *The construction of the theoretical framework of research and the delineation of Romanian literature as semiperipheral literature***, to be materialized by the following result indicators:

- 1 article published or accepted for publication in an ISI-indexed (Arts & Humanities Citation Index/AHCI) journal;
- 4 articles published or accepted for publication in specialized journals (CNCS-RNRC B/ERIH B/international databases (IDB)-indexed foreign journals)
- 4 articles published or accepted for publication in collective volumes printed by publishing houses abroad.
- 2 oral presentations in international conferences in Romania and 2 in conferences abroad.

We will describe below how this objective was attained both by quantitative and by qualitative aspects.

#### **II. Quantitative aspects of research (result indicators)**

Quantitatively, the objective proposed for the sole phase of the year 2013 was achieved by the following result indicators:

**A. The publication of 3 articles in ISI-AHCI indexed journals (as compared to only 1 anticipated):**

1. **Terian, Andrei.** *The Incomparable as Uninterpretable: Comparative Literature and the Question of Relevant (Re)Contextualization*, in "World Literature Studies" (ISI-AHCI), Vol. 5(22), No. 2 (Special Issue: *Comparative Literary Studies as Cultural Criticism*), 2013, pp. 52-63. ISSN 1337-9275. Accession Number: WOS:000322091400006.
2. **Terian, Andrei.** *National Literature, World Literatures, and Universality in Romanian Cultural Criticism (1867-1947)*, in "CLCWeb – Comparative Literature and Culture" (ISI-AHCI), Vol. 15, No. 5 (Special Issue: *World Literatures from the Nineteenth to the Twenty-first Century*), 2013, pp. 1-11. ISSN 1481-4374
3. **Terian, Andrei.** *Comparative Literature in Contemporary Romania: Between National Self-Legitimation and International Recognition*, in "Primerjalna književnost" (ISI-AHCI), Vol. 36, No. 3, 2013, pp. 1-18. ISSN 0351-1189

**B. The publication/acceptance for publication of 6 articles in IDB-indexed journals (as compared to only 4 anticipated):**

1. **Terian, Andrei.** *Critica de export. O pledoarie [Exporting Criticism. A Plea]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 42, No. 11-12, 2013, pp. 1-6. ISSN 0255-0539.
2. **Varga, Dragoș.** *Experiențe românești ale bilingvismului creator [Romanian Experiences of Creative Bilingualism]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 42, No. 7, 2013, pp. 45-48. ISSN 0255-0539.
3. **Varga, Dragoș.** *Critica românească în context european: noi perspective și interpretări [Romanian Criticism in European Context: New Perspectives and Interpretations]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 42, No. 11-12, 2013, pp. 15-18. ISSN 0255-0539.
4. **Vancu, Radu.** *Myths and Mythoids in Mircea Ivănescu's Poetry*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 42, Nr. 11-12, 2013, pp. 11-14. ISSN 0255-0539.
5. **Goldiș, Alex.** *O experiență critică totală [A Complete Critical Experience]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 42, Nr. 11-12, 2013, pp. 7-10. ISSN 0255-0539.
6. **Vancu, Radu.** *Dinamica poeziei române contemporane. Festivaluri & tabere de poezie. Studiu de caz: Tabăra de poezie de la Telciu [The Dynamics of Contemporary Romanian Poetry. Poetry Festivals & Camps. Case Study: Telciu Poetry Camp]*, accepted for publication in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 43, No. 1, 2014. ISSN 0255-0539.

**C. The publication/approval for publication of 6 chapters in collective volumes (as compared to 4 anticipated):**

1. **Terian, Andrei.** *Bringing Dracula Home: The Myth of the "Prince of Vampires" in Contemporary Romanian Fiction*, in Claudia Costin, Oana Strugaru, Victorianos Peña, Oana Ursache, Enrique Noguerras (eds): *El hombre y el mito/ Myth and Man, El genio maligno*, Granada (Spain), 2013 (accepted, pending publication).
2. **Varga, Dragoș.** *The False Resurrection of Myths in Radu Stanca's Dramatic Work*, in Claudia Costin, Oana Strugaru, Victorianos Peña, Oana Ursache, Enrique Noguerras (eds): *El hombre y el mito/ Myth*

- and Man*, El genio maligno, Granada (Spain), 2013 (accepted, pending publication).
3. **Vancu, Radu.** *The Persistence of Myths in Contemporary Poetic Language*, in Claudia Costin, Oana Strugaru, Victorianos Peña, Oana Ursache, Enrique Noguerras (eds): *El hombre y el mito/ Myth and Man*, El genio maligno, Granada (Spain), 2013 (accepted, pending publication).
  4. **Goldiș, Alex.** *The Literary Critic as a Civilizing Hero in Romanian Postwar Literary Criticism*, in Claudia Costin, Oana Strugaru, Victorianos Peña, Oana Ursache, Enrique Noguerras (eds): *El hombre y el mito/ Myth and Man*, El genio maligno, Granada (Spain), 2013 (accepted, pending publication).
  5. **Terian, Andrei.** *O cercetare critică asupra istoriografiei literare românești [A Critical Research of Romanian Literary Historiography]*, in Iulian Boldea, Cornel Sigmirean (eds.): *Contemporary Perspectives on European Integration - between Tradition and Modernity*, Petru Maior University Press, 2013, ISBN 978-606-581-095-2 (accepted, pending publication).
  6. **Terian, Andrei.** *Towards a New Concept of Romanian Literature*, in Iulian Boldea (ed.), *Literature, Discourse and Multicultural Dialogue*, Petru Maior University Press, 2013, ISBN 978-606-581-096-9 (accepted, pending publication).

***D. Participation with studies in 17 international conferences, 5 of these abroad and 12 in Romania (as compared to 2 abroad and 2 in Romania anticipated in the project execution plan):***

1. **Terian, Andrei.** *Bringing Dracula Home: The Myth of the "Prince of Vampires" in Contemporary Romanian Fiction*, paper presented at the International Conference "Man and Myth", 5<sup>th</sup> edition, Suceava (Romania), 16-18 May 2013.
2. **Varga, Dragoș.** *The False Resurrection of Myths in Radu Stanca's Dramatic Work*, paper presented at the International Conference "Man and Myth", 5<sup>th</sup> edition, Suceava (Romania), 16-18 May 2013.
3. **Vancu, Radu.** *The Persistence of Myths and Mythoids in Contemporary Poetic Language. A Case Study on Mircea Ivănescu's Poetry*, paper presented at the International Conference "Man and Myth", 5<sup>th</sup> edition, Suceava (Romania), 16-18 May 2013.
4. **Goldiș, Alex.** *The Literary Critic as a Civilizing Hero in Romanian Postwar Literary Criticism*, paper presented at the International Conference "Man and Myth", 5<sup>th</sup> edition, Suceava (Romania), 16-18 May 2013.
5. **Terian, Andrei.** *The Antimodern as a Challenge to the Literary History of the Modern Age*, paper presented at the International Conference "Alternative Modernities in Europe", Brașov (Romania), 7-8 June 2013.
6. **Terian, Andrei.** *Modernism, antimodernism și neomodernism în literatura română. O analiză conceptuală [Modernism, Anti-modernism and Neo-modernism in Romanian Literature. A Conceptual Analysis]*, paper presented at the Reunion of the Romanian Departments and Romanian Study Experts from Germany, Heidelberg (Germany), 12-13 July 2013.
7. **Terian, Andrei.** *Pentru o nouă istorie a literaturii române [Toward a New History of Romanian Literature]*, paper presented at Annual Colloquium of the General and Comparative Literature Association from Romania, Suceava (Romania), 16-18 July 2013.
8. **Terian, Andrei.** *La littérature roumaine expliquée aux étrangers*, paper presented at Le Séminaire International "Penser l'Europe": «Comment enseigner l'histoire et les littératures pour former l'homme européen?», XII<sup>e</sup> édition, Bucharest (Romania), 4-5 October 2013.
9. **Terian, Andrei.** *Modele de evoluție și scenarii metanarative în istoriile literare românești de după*

1990 [*Evolutionary Models and Meta-narrative Scenarios in post-1990 Romanian Literary Histories*], paper presented at the Fourth International Colloquium of Romanian Studies in the Czech Republic and Slovakia: "The Past and Present Non-fiction Romanian Literature", Prague (the Czech Republic), 23-24 October 2013.

10. **Varga, Dragoș.** *Gen(i)ul epistolar în tranziție. Corespondențe „à rebours”: Alexandru Mușina și Dan Petrescu* [*The epistolary genre/genius in transition. "A Rebours" Correspondences: Alexandru Mușina and Dan Petrescu*], paper presented at the Fourth International Colloquium of Romanian Studies in the Czech Republic and Slovakia: "The Past and Present Non-fiction Romanian Literature", Prague (the Czech Republic), 23-24 October 2013.
11. **Goldiș, Alex.** *Ficțiune vs. non-ficțiune. Reprezentări ale Revoluției române din 1989 în post-comunism* [*Fictions vs. Non-fiction. Representations of the 1989 Romanian Revolution in Post-communism*], paper presented at The Fourth International Colloquium of Romanian Studies in the Czech Republic and Slovakia: "The Past and Present Non-fiction Romanian Literature", Prague (The Czech Republic), 23-24 October 2013.
12. **Terian, Andrei.** *O cercetare critică asupra istoriografiei literare românești* [*A Critical Research of Romanian Literary Historiography*], paper presented at the International Conference "European Integration between Tradition and Modernity (EITM 5)", Târgu-Mureș, 24-25 October 2013 (videoconference participation).
13. **Terian, Andrei.** *Modelul cultural francez în critica literară românească din perioada 1867-1929* [*French Cultural Model in Romanian Literary Criticism 1867-1929*], paper presented at International Conference "(Re)constructing Latinity: National and Transnational Identities of Romance Cultures. Interdisciplinary and Transdisciplinary Approaches", Sibiu, 21-23 November 2013.
14. **Varga, Dragoș.** *Mario Vargas Llosa și condiția romanului latino-american* [*Mario Vargas Llosa and the Condition of the Latin-American Novel*], paper presented at the International Conference "(Re)constructing Latinity: National and Transnational Identities of Romance Cultures. Interdisciplinary and Transdisciplinary Approaches", Sibiu, 21-23 November 2013.
15. **Vancu, Radu.** *Romanitate post-sovietică: Poezia română contemporană din Basarabia* [*Post-Soviet Romanity: Contemporary Romanian Poetry in Bessarabia*], paper presented at the International Conference "(Re)constructing Latinity: National and Transnational Identities of Romance Cultures. Interdisciplinary and Transdisciplinary Approaches", Sibiu, 21-23 November 2013.
16. **Terian, Andrei.** *(Post)colonial Science in East-Central Europe*, paper presented at Colóquio Internacional "Conhecimento e Ciência Colonial", Lisbon (Portugal), 26-29 November 2013.
17. **Terian, Andrei.** *Towards a New Concept of Romanian Literature*, paper presented at the International Conference "Literature, Discourse and Multicultural Dialogue", Târgu-Mureș, 5-6 December 2013.

#### **E. Other observations**

1. The article **Terian, Andrei.** *The Incomparable as Uninterpretable: Comparative Literature and the Question of Relevant (Re)Contextualization*, in "*World Literature Studies*" (ISI-AHCI), Vol. 5(22), No. 2 (Special Issue: Comparative Literary Studies as Cultural Criticism), 2013, pp. 52-63. ISSN 1337-9275. Accession Number: WOS:000322091400006 was awarded by UEFISCDI the amount of 2000 lei (according to the award request code PN-II-RU-PRECISI-2013-7-2884). The

other two articles published for the project in ISI-AHCI indexed journal also meet the award criteria of UEFISCDI (because they have been published in journals with a WOS index age greater than 5 years), but in the 2013 competition no award requests were submitted because they have not yet received Accession Number in WOS.

2. Some of the articles published until now in the project field of concern have received **citations** from authors who are not part of the project team, as follows:
  - a. **Dobrescu, Caius.** *World Literatures and Romanian Literary Criticism*, in "CLCWeb: Comparative Literature and Culture" (**ISI-AHCI indexed journal**), Vol. 15, No. 6, 2013, ISSN 1481-4374. Cites **Terian, Andrei.** *National Literature, World Literatures, and Universality in Romanian Cultural Criticism (1867-1947)*, in "CLCWeb – Comparative Literature and Culture" (**ISI-AHCI**), Vol. 15, No. 5 (Special Issue: *World Literatures from the Nineteenth to the Twenty-first Century*), 2013, pp. 1-11. ISSN 1481-4374
  - b. **Ursa, Mihaela.** *Teaching Comparative Literature in Today Romania*, in "Ekphrasis. Images, Cinema, Theatre, Media" (**CEEOL, CNCS/RNRC C**), Vol. 9, No. 1, 2013, pp. 51-69. Cites **Terian, Andrei.** *Comparative Literature in Contemporary Romania: Between National Self-Legitimation and International Recognition*, in "Primerjalna književnost" (**ISI-AHCI**), Vol. 36, No. 3, 2013, pp. 1-18. ISSN 0351-1189.
  - c. **Ursa, Mihaela.** *Ursa, Mihaela. Identitate și excentricitate. Comparatismul românesc între specific local și globalizare [Identity and Eccentricity. Romanian Comparatism between Local Specificity and Globalization]*, Editura Muzeului Național al Literaturii Române (CNCS B), Bucharest, 2013, 270 p. Cites **Terian, Andrei.** *Comparative Literature in Contemporary Romania: Between National Self-Legitimation and International Recognition*, in "Primerjalna književnost" (**ISI-AHCI**), Vol. 36, No. 3, 2013, pp. 1-18. ISSN 0351-1189.

### III. Qualitative aspects of research

For the 2013 research phase, the manager and the members of the project team agreed that the targeted objective (***The construction of the theoretical framework of research and the delineation of the Romanian literature as semiperipheral literature***) should be approached on two thematic lines:

- A. Construction of the theoretical framework of research;**
- B. Delineation of Romanian literature as semiperipheral literature.**

Both of the thematic axes have been thoroughly analysed, in a series of scientific papers, with the participation of all the project team members, in the following manner:

**A.** At the ***construction of the theoretical framework of research***, we kept in mind both (a) the questioning of the limits of the current analytical tools and (b) the method toward new solutions to the hindrances of the current approaches.

- (a) For the former type of approaches, which signals the limits of ordinary paradigms, we mention that the more representative articles are those listed in the previous section of the Scientific Report as **A.1.**, **A.2.** and **A.3.**, volume chapters **C.4.** and **C.5.**, papers **D.5.**, **D.6.**, **D.16**<sup>1</sup>.

Thus, article **A.1.** holds that the thesis of the “incomparability” of some works, promoted by several contemporary comparatists (D. Damrosch, G. Spivak, E. Apter), is insubstantial; it suggests a vision on the evolution of comparative literature as constant change of the term of comparison (*tertium comparationis*). From this point of view, Andrei Terian pleads for a “comparatism of processes”, which should allow a better knowledge of works as well as of the cultural backdrops against which they are intertwined. In a similar manner, in article **A.2.**, the same author signals a series of limits in the recently established discipline of “world literature”, which is characterized by the perpetuation of a mechanistic-naturalistic vision that gets it closer to the comparatism seen at the beginning of the last century. On the other hand, a better emphasis of the role of receiving literatures could lead to a better understanding of the role of (semi)peripheral literatures in the configuration of the world literary system:

there are a considerably greater number of situations where a source literature chooses its target literature, the elements to be transferred, as well as the manner in which these elements are recontextualized in its own literary system. Accordingly, the "peripheral" culture develops its own concept of world literature(s). There is consequently "no such thing as the singular form of world literature" (Wang 296), since "any literature or literary history sees world literature through the lenses of how they perceive their position within the global literary system" (Juvan, "World Literature(s)" (86)).

In article **A.3.**, Andrei Terian examines a series of problems of current Romanian comparatistics which seems to fluctuate between international affirmation and self-legitimizing enclaving. This diagnosis was reached based on the analysis of the main “schools” of Romanian comparatistics, namely those in Timișoara, Cluj and Brașov. The conclusions of this analysis are also confirmed by the volume chapter **C.4.**, in which Alex Goldiș has identified the persistence of some mythical relics in the discourse of the Romanian *mainstream* criticism from the communist and post-communist eras. Furthermore, in article **C.5.**, Andrei Terian has made a comparative analysis of the current Romanian literary historiography with the international one, emphasising a number of anachronisms and flaws that hinder the development of Romanian literary research. This analysis has been detailed in the oral presentations **D.5.** and **D.6.** in an investigation of the concept of “modernism” and its derivatives in the Romanian literary criticism, while **D.16.** has provided a synoptic representation of the characteristics of the scientific discourse in semiperipheral cultures of Eastern Europe. To conclude, all the said works emphasise, from various angles, the necessity to redevelop the current critical instruments.

- (b) For the second type of approaches (search for solutions), we mention specifically the articles **A.2.**, **B.1.**, and **B.3.**, the volume chapter **C.3.** and the presentation **D.7.**

From this viewpoint, Andrei Terian has proposed, in article **A.2.**, a typology of cultural strategies (legitimizing strategies, on the one hand; pragmatic strategies, on the other hand; and for the

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<sup>1</sup> In this report, oral presentations will be mentioned only where they have not yet been published as articles or book chapters. If they are published, reference will be made to their printed form.

latter: binary strategies, such as vernacularisation, cosmopolitanising, cultural boycott, mutual selection, affiliation, synchronisation, acculturation and ternary strategies, such as compensation, cultural detour and dumping) for the international affirmation of a national literature. At the same time, in the article **B.1.**, the same author has tried to suggest a series of solutions for the improved promotion of Romanian literary criticism and history at an international level. Among the aspects emphasised by the article, the most important ones concern the methodological synchronisation, the break from the impressionistic tradition of the Romanian literary criticism and the pluralism of criteria:

...literary Neo-Darwinism, cognitive poetics, postcolonial studies, *world-systems analysis*, ecocriticism, literary geography, quantitative literary history, testimonial criticism and translation studies, to name but a few of the examples in the Western academic mainstream, are nearly unknown to Romanian literary criticism. I have no doubt that some of these are mere “trends” that no one will remember them in several decades. I also believe that not all the Western disciplinary subroutines are beneficial and adequate to literary criticism (I, for one, cannot accept the abandonment of value judgments). I do not claim that Romanian literary studies should adopt all these methods as such; many of them should be revised or even replaced. However, for this, Romanian criticism should converse with them; i.e. first know them and only then oppose them.

In the article **B.3.**, Dragoş Varga has identified a number of attempts, typical mainly to the discourse approached by younger critics, to provide new perspectives and interpretations for a better position of Romanian literature in European context (to this end, we are considering two papers published under the Postdoctoral School “The Valuation of Cultural Identities in Global Processes” of the Romanian Academy). In the chapter **C.3.**, Radu Vancu has considered myths can act even in the contemporary cultures as a “universal language” which should enable the comparison between “central” literatures and the (semi)peripheral ones:

To conclude with, let us now summarize what we have learned about the sacred in contemporary society from Baudrillard and Lipovetsky:

- 1) we still live in a “sacrificial mode”, submersed in fragments of the sacred, which we cannot assume as we lack the performative instruments of myths and rituals;
- 2) the ideal of this “sacrificial mode” is to make the world coherent and crystalline like a poem, with all the connections between events-words perfectly justified (non-aleatory and non-stochastic), transforming the chaotic labyrinth of the events-words into a predestined trace;
- 3) sacred is transformed into *sacer consumericus*, a subverted form of it aiming at the psychological realisation of the subject which to ensure him a more authentic inner life; sacred is not anymore transcendental, its manifestation and functions are comprised in the fields of immanence.

Last but not least, in the conference **D.7.** Andrei Terian has suggested a new project of a history of Romanian literature, along four coordinates: the object (a broader and more rigorous concept of “Romanian literature” is required), the methodology (based on a systemic vision, which should track the avatars of the literary function in Romania), the perspective (which relies on a balance between historicism and “presentism”) and the finality (which cannot ignore the presence of a comparatistic vision).

**B.** In *the delineation of Romanian literature as semiperipheral literature*, we had in mind (a) the semiperipheral features of Romanian literature, (b) the questioning of the *literary* component of Romanian literature, by comparison with other types of discourse, and (c) the questioning of the *national* component of Romanian literature, in relation with some “problematic cases”.

- (a) For the first aspect, which considered the semiperipheral characteristics of Romanian literature, we mention articles **A.2.**, the chapter **C.4.**, and the conferences **D.8.**, **D.13.** and **D.14.**

In article **A.2.**, Andrei Terian has described the semiperipheral nature of Romanian literature by analysing the cultural policies developed in 1867-1947 by the most important Romanian critics of the time (from T. Maiorescu and C. Dobrogeanu-Gherea to E. Lovinescu and G. Călinescu) for a support given to the international affirmation of Romanian literature (we also mention that the study includes a statistic element that reveals the amount of literary “imports”). The (semi)peripheral nature of Romanian literature has also been emphasised by Alex Goldiș in the chapter **C.4.**, where the mythologisation and the mystification of critical discourse are deemed symptoms of the (semi)peripheral condition of the Eastern European literary cultures:

*In Iluziile literaturii române/ The Illusions of Romanian Literature (2008)*, Eugen Negrici takes note of the various representations of the literary critic, seen often as a guiding principle, a founding father, a providential figure. Yet, Negrici fails to analyse, on the one hand, the amplitude of this rhetoric, and, on the other hand, the ideological conditions of its expansion. One of the premises of my paper is that this process of mystification is specific to Eastern semi-peripheral literatures under the control of totalitarian political regimes. A process of compensation – seen in complexes of cultural superiority or inferiority – can be detected through the scientific arguments of most of the monographic studies.

The conference **D.8.** has described in detail the (semi)peripheral condition of the Romanian literature by the analysis of some identity stereotypes that hinder its reception by the (particularly Western) European literary research; on the other hand, in the conferences **D.13.** and **D.14.**, Andrei Terian and Dragoș Varga have explored the condition of “receiver” of Romanian literature, by analysing the import of cultural models carried out by Romanian literature both in the 19<sup>th</sup> century (the French cultural model) and in the 20<sup>th</sup> (the narrative model of the Latin-American novel).

- (b) As to the second aspect, namely the investigation of the *literary* component of Romanian literature, by comparison with other types of discourse, we mention the representative articles **B.4.**, **B.5.** and **B.6.**, the chapter **C.2.**, and the oral presentations **D.9.**, **D.10.** and **D.11.**

All these papers have examined the literarity of Romanian literary discourse, by comparison with other types of discourse which was carried out in a number of case studies that examined:

- the relationships with the mythical discourse (both in poetry – **B.4.** and in the dramatic text – **C.2.**), by the analysis of the mythical infrastructure of works by Radu Stanca and M. Ivănescu;
- the relationships with the historiographic discourse, by revealing the literary/fictional component of the contemporary Romanian literary histories (in **D.9.**);
- the relationships with the epistolary discourse, which triggers often a crossing of not only the border between the literary and the non-literary, but also between public and private (in **D.10.**);
- the relationships with the memoir discourse, by the comparative analysis of the representations of the 1989 Revolution in fictional and non-fictional texts (in **D.11.**).



At the same time, the project has shown the dynamics of the frontiers of literarity, both at a strictly rhetorical level and at a socio-cultural one, by the parallel exploration of the concept of poeiticity at the middle of the 19<sup>th</sup> century (in **B.5.**) and the beginning of the 21<sup>st</sup> (in **B.6.**).

- (c) For the third aspect, which meant the questioning of the *national* component of Romanian literature, in relation with some “problematic cases”, the most representative are articles **B.2.**, the chapter **C.1.** and the presentation **D.15.**

Thus, in article **B.2.**, Dragoş Varga has analysed comparatively the concept of “bilingualism”, starting from theories of Tzvetan Todorov and Dumitru Chioaru:

In general..., bilingual writers come from minor, marginal literatures and they adopt the new world language for a chance at affirmation in a major culture, in the cosmopolitan cultural centres. Seen since the Renaissance, at European personalities such as the Pico de la Mirandola, Thomas Morus or Erasmus of Rotterdam, or later the illuminist Voltaire and even Dimitrie Cantemir, the phenomenon of creative bilingualism and its cultural-sociological implications, the adoption of another language, unsettlement etc., are a prerogative of modernity.

In chapter **C.1.**, Andrei Terian has discussed, starting from two recent Romanian novels whose topic is Dracula’s myth, the possibility that Romanian literature enters a new fertile dialogue with the West by the deconstruction and exploration of stereotypes that are currently governing Romania’s image abroad:

...the representation of the myth of Dracula that the two Romanian novels mentioned above promote provides a fundamentally different perspective in relation to the standard representations of the “Prince of Vampires” in Western fiction. Thus, Mincu's novel is not only a diary allegedly kept by the Romanian prince Vlad Ţepeş during his 1463-1464 captivity, but rather a historiographical metafiction dealing with sexuality, power, cruelty, as well as political manipulation and the genesis of ethnic stereotypes. Similarly, Muşina's novel, apparently a satirical story about the erotic and academic adventures of an assistant who teaches French literature and cultural studies at a Romanian university, is actually a parable about the techniques of producing knowledge and collective representations. In fact, both novels use the myth of Dracula so as to explore its deeper significance in terms of Romanian identity and to argue with the reductionist interpretations of the myth (and, through it, Romania itself) in Western culture.

Last but not least, in the presentation **D.15.**, Radu Vancu has discussed the membership to the Romanian literature of the poets from the Republic of Moldova.

A summary of the aforementioned – points (b) and (c) – preoccupations could be article **C.6.**, in which Andrei Terian has tried to submit a new (extended) concept of Romanian literature, characterised by geographic, ethnic-cultural and linguistic determinants. We cite the conclusions relating to the last parameter:

The use of this criterion is problematic both at the relationships with the Republic of Moldova, and at the bilingual writers and/or writers who underwent a process of acculturation. The former category includes Macedonski and Miorescu (and his diary, for example), the latter a long list of names, from Fundoianu, Voronca, Cioran, Ionesco to Paul Celan, Herta Müller and Andrei Codrescu. What could be done here? Traditional literary histories solve relatively simply the issue, by selecting from their works only those written in Romanian, given that many of them denied their Romanian identity once they were established abroad. However, for that matter, most of the said authors ceased to be part of Romanian literature. But I believe this linguistic factor should not be absolutized, because, on the one hand, many contemporary authors (I mean especially those who can be listed under the so-called postcolonial “literatures”) deliberately choose a language different from their mother tongue for a better

promotion of their own experience and the tradition of their originating culture, and, on the other hand, because, the Romanian literature itself cannot be fully understood as a historical phenomenon in the absence of this process of *pen drain*. Therefore, I think a history of Romanian literature, even without an analysis of all the “foreign” works by the said authors, should approach at least as a general phenomenon this entire process.

#### **IV. Conclusions of the 2013 phase**

To conclude, we believe the **Objective 1**, corresponding to the sole phase of the year 2013 of the project, has been fully reached, both quantitatively and qualitatively, since the number and contents of the works published or presented orally in the project establishes a deeper analysis of the issue ***The construction of the theoretical framework of research and the delineation of Romanian literature as semiperipheral literature***, while the results obtained are a positive premise for the straightforward execution of later phases.

#### **THE 2014 PHASE (JANUARY 1 – DECEMBER 31)**

##### **I. General considerations**

In the period January 1 – December 31, 2014, the second phase in the implementation of the project PN-II-RU-TE-2012-3-0411 was carried out. In accordance with Addendum No. 1/2014, by which the Beneficiary and the Contracting Authority agreed to extend with 10 months the duration of the project (until September 30, 2016), this phase had planned the **Objective 2: *Contextualization of Romanian literature as semiperipheral literature***, to be materialised by the following **result indicators**:

- 2 articles published or accepted for publication in ISI (AHCI)-indexed journals;
- 4 articles published or accepted for publication in specialised journals (CNCS B/ ERIH B/ IDB-indexed foreign journals);
- 2 articles published or accepted for publication in collective volumes printed by publishing houses abroad;
- 4 participations in international conferences in Romania and 2 in conferences abroad.

We will detail below how this objective was reached, both by quantitative and by qualitative aspects.

##### **II. Quantitative aspects of research (result indicators)**

Quantitatively, the objective proposed for the only phase of the year 2014 was reached by the following result indicators:

###### ***A. The publication/acceptance for publication of 2 articles in ISI-AHCI-indexed journals (as compared to 2 anticipated):***

1. **Terian, Andrei.** *Faces of Modernity in Romanian Literature: A Conceptual Analysis*, in “Alea: Estudos Neolatinos” (ISI-AHCI), Vol. 16, No. 1, 2014, p. 15-34. ISSN 1517-106X. Accession Number: WOS:000343025600002.

2. **Terian, Andrei.** *At the Gates of the Orient: Romanian Historiographic Metafiction in Late Communism and Post-communism*, accepted for publication in "Primerjalna književnost" (ISI-AHCI), Vol. 38, No. 3, 2015. ISSN 0351-1189

**B. The publication/acceptance for publication of 4 articles in BDI-indexed journals (as compared to 4 anticipated):**

1. **Vancu, Radu.** *Biografism, confesiune, individualitate. Poezia între psihocritică și sociopoetică [Biographism, Confession, Individuation. Poetry between Psycho-criticism and Socio-poetics]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 43, No. 3, 2014, pp. 54-58. ISSN 0255-0539.
2. **Varga, Dragoș.** *Mircea Eliade. Capcanele biografiei [Mircea Eliade. Biography Pitfalls]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 43, No. 9, 2014, pp. 46-48. ISSN 0255-0539.
3. **Goldiș, Alex.** *Digital Humanities – o nouă paradigmă teoretică? [Digital Humanities – a New Theoretical Paradigm?]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 43, No. 12, 2014, pp. 1-4. ISSN 0255-0539.
4. **Terian, Andrei.** *On the Romanian Biographical Novel: Fictional Representations of Mircea Eliade and Ioan Petru Culianu*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 43, No. 12, 2014, pp. 5-9. ISSN 0255-0539.

**C. The publication/acceptance for publication of 3 chapters in collective volumes abroad (as compared to 2 anticipated):**

1. **Terian, Andrei.** *Modele de evoluție și scenarii metanarative în istoriile literare românești de după 1990 [Evolutionary Models and Meta-narrative Scenarios in the post-1990 Romanian Literary Histories]*, in Libuše Valentová (ed.): *Literatura română non-fiction ieri și azi [Past and Present Non-fiction Romanian Literature]*. The papers presented at the Fourth International Colloquium of Romanian Studies in the Czech Republic and Slovakia, Prague 23-24 October 2013, Faculty of Letters of the Prague Caroline University and The Czech-Romanian Association, Praha, 2014, ISBN 978-80-904036-7-3.
2. **Varga, Dragoș.** *Genul epistolar în tranziție. Corespondențe á rebours: Al. Mușina și Dan Petrescu, [The Epistolary Genre in Transition. A rebours Correspondences: Al. Mușina and Dan Petrescu]* in Libuše Valentová (ed.): *Literatura română non-fiction ieri și azi [Past and Present Non-fiction Romanian Literature]*. Papers presented at the Fourth International Colloquium of Romanian Studies in the Czech Republic and Slovakia, Prague 23-24 October 2013, Faculty of Letters of the Prague Caroline University and The Czech-Romanian Association, Praha, 2014, ISBN 978-80-904036-7-3.
3. **Goldiș, Alex.** *Ficțiune vs. non-ficțiune. Reprezentări ale Revoluției române din 1989 în post-comunism [Fiction vs. Non-fiction. Representations of the 1989 Romanian Revolution in Post-communism]*, in Libuše Valentová (ed.): *Literatura română non-fiction ieri și azi [Past and Present Non-fiction Romanian Literature]*. Papers presented at the Fourth International Colloquium of Romanian Studies in the Czech Republic and Slovakia, Prague 23-24 October 2013, Faculty of Letters of the Prague Caroline University and The Czech-Romanian Association, Praha, 2014, ISBN

**D. Participation with oral presentations in 14 international conferences, from which 8 abroad and 6 in Romania (as compared to 2 abroad and 4 in Romania, anticipate in the project execution plan):**

1. **Terian, Andrei.** *Raporturi comparatiste în „Dicționarul general al literaturii române”* [Comparatist Relationships in the “General Dictionary of Romanian Literature”], paper presented at the International Conference “Dicționarul General al Literaturii Române – canon și identitate culturală” [“The General Dictionary of Romanian Literature – Canon and Cultural Identity”], Bucharest, Romania, 25-26 April 2014.
2. **Terian, Andrei.** *A Short History of Romanian Literary System*, paper presented at the 1st International Conference “Perspectives in the Humanities and Social Sciences: Hinting at Interdisciplinarity”, Iași, Romania, 23-24 May 2014.
3. **Varga, Dragoș.** *Transgressive Identities in Recent Romanian Prose*, paper presented at the 1st International Conference “Perspectives in the Humanities and Social Sciences: Hinting at Interdisciplinarity”, Iași, Romania, 23-24 May 2014.
4. **Vancu, Radu.** *Biographism and Confession in Recent Romanian Poetry*, paper presented at the 1st International Conference “Perspectives in the Humanities and Social Sciences: Hinting at Interdisciplinarity”, Iași, Romania, 23-24 May 2014.
5. **Terian, Andrei.** *Corporealitate, imagine și temporalitate în poezia Angelei Marinescu* [Corporeality, Image and Temporality in Angela Marinescu’s Poetry], paper presented at El primer Congreso Internacional “Cuerpos de mujeres, Imagen y Tiempo: una historia interdisciplinar de la mirada”, Granada, Spain, 26-28 June 2014.
6. **Goldiș, Alex.** *De la studiul calitativ la cel cantitativ în noile istorii literare* [From Qualitative to Quantitative Study in New Literary Histories], paper presented at Colloquium of the General and Comparative Literature Association from Romania, Bucharest, Romania, 11-12 July 2014.
7. **Vancu, Radu.** *Confessional Poetry and Music. John Berryman and Mircea Ivănescu*, paper presented at “Literature and Music: Junctions, Intersections, Misconceptions”, 12th International Comparative Literature Colloquium, Ljubljana, Slovenia, 5–6 September 2014.
8. **Terian, Andrei.** *Perspective sistemice în studiul istoriei literaturii române* [Systemic Perspectives in the Study of the History of Romanian Literature], paper presented at Conférence Internationale “Journées d’études romanes”, 3<sup>e</sup> édition: *Quo vadis Romanistica?*, Bratislava, Slovakia, 19-20 September 2014.
9. **Vancu, Radu.** *John Berryman: The Metabolization of Tradition (I)*, paper presented at the John Berryman Centenary Symposium, Mater Dei Institute, Dublin, Ireland, 10th – 11th of October, 2014.
10. **Vancu, Radu.** *John Berryman: The Metabolization of Tradition (II)*, paper presented at the John Berryman at 100, A Centenary Conference at the University of Minnesota, 24<sup>th</sup>- 26<sup>th</sup> October, 2014.
11. **Terian, Andrei.** *On the Biographical Novel: Concurrent Representations of Mircea Eliade*, paper presented at the 16<sup>th</sup> Annual Conference of the Modernist Studies Association (MSA 16): “Confluence and Division”, Pittsburgh, SUA, 6-9 November 2014.
12. **Terian, Andrei.** *At the Gates of the Orient: Romanian Historiographic Metafiction in Late Communism and Post-communism*, paper presented at International Comparative Literature Conference “The Historicity of Literary Narration: The Case of the European Historical Novel”, Ljubljana, Slovenia, 27-

28 November 2014.

13. **Varga, Dragoș.** *Popular Fiction for Popular Democracy: Consumerism and Propaganda in Romanian Historical Novel under Communism*, paper presented at International Comparative Literature Conference “The Historicity of Literary Narration: The Case of the European Historical Novel”, Ljubljana, Slovenia, 27-28 November 2014.
14. **Goldiș, Alex.** *Mutațiile criticii contemporane din perspectiva analizei digitale [Mutations of Contemporary Criticism from the Perspective of Digital Analysis]*, paper presented at the International Conference “Discurs critic și variație lingvistică” [“Critical Discourse and Linguistic Variation”], Suceava, 12-13 December 2014.

### ***E. Other observations***

1. The articles **Terian, Andrei.** *National Literature, World Literatures, and Universality in Romanian Cultural Criticism (1867-1947)*, in “CLCWeb – Comparative Literature and Culture” (ISI-AHCI), Vol. 15, No. 5 (Special Issue: *World Literatures from the Nineteenth to the Twenty-first Century*), 2013, pp. 1-11. ISSN 1481-4374 and **Terian, Andrei.** *Faces of Modernity in Romanian Literature: A Conceptual Analysis*, in “Alea: Estudos Neolatinos” (ISI-AHCI), Vol. 16, No. 1, 2014, pp. 15-34. ISSN 1517-106X were awarded by UEFISCDI the amount of 2000 lei/article (according to the award requests PN-II-RU-PRECISI-2014-8-5203 and PN-II-RU-PRECISI-2014-8-5231), which confirmed the quality of the research made for the project.
2. Some of the articles published until now on the project topic have been included as **citations** from authors who are not part of the project team, as follows:
  - a. **Ifrim, Nicoleta.** *History and Identity in Post-Totalitarian Memoir Writing in Romanian*, in “CLCWeb: Comparative Literature and Culture” (ISI-AHCI), Vol. 16, No. 1, 2014, ISSN 1481-4374. Cites **Terian, Andrei.** *National Literature, World Literatures, and Universality in Romanian Cultural Criticism (1867-1947)*, in “CLCWeb – Comparative Literature and Culture” (ISI-AHCI), Vol. 15, No. 5 (Special Issue: *World Literatures from the Nineteenth to the Twenty-first Century*), 2013, pp. 1-11. ISSN 1481-4374
  - b. The article **Terian, Andrei.** *Critica de export. O pledoarie [Export Criticism. A Defence]*, in “Transilvania” (SCOPUS, EBSCO, CNCS B), Vol. 42, No. 11-12, 2013, pp. 1-6 has been reprised, in an extended version, as introduction to the volume **Terian, Andrei.** *Critica de export. Teorii, contexte, ideologii [Export Criticism. Theories, Contexts, Ideologies]*, Editura Muzeul Literaturii Române, Bucharest, 2013. Particularly because of the introductory text, the said volume triggered in the first half of the year 2014 a series of passionate debates in the Romanian literary press. Although the discussions did not extend to academic journals, we believe they remain relevant by the involvement of important personalities of the current Romanian literary studies, such as Nicolae Manolescu, Mircea Angheliescu or Paul Cernat.
3. In 2014, the project team discussed with the editorial offices of prestigious foreign academic journals about the publication of special issues on the project topic. Thus, for the year 2015, we are expecting the publication of a special issue of “World Literature Studies” (no. 2/2015, co-edited by Libuša Vajdová and Andrei Terian), as well as of a special issue of “CLCWeb – Comparative Literature and Culture” (no. 6/2015, edited by Andrei Terian).

### III. Qualitative aspects of research

For the research phase of the year 2014, the manager and project team members agreed the targeted objective (*Contextualisation of Romanian Literature as Semiperipheral Literature*) should be approached along three coordinates:

- A. *(Semi)peripheral manifestations of literary forms and movements;*
- B. *Interferences of Romanian literature and world literature;*
- C. *Recent mutations of Romanian literature under globalisation.*

All these coordinates were rigorously mapped, in a series of scientific works, with the participation of all the project team members, in the following manner:

- A. The analysis of the *(semi)peripheral manifestations of some literary forms and movements* considered: (a) Romanian contextualization of some international literary movements and (b) local particularizations of some import literary forms (historical novel, biographical novel, confessional poetry, feminine poetry, popular fiction, etc.).

- (a) For the first type of approaches, which targets literary movements, perhaps the most representative is article **A.1.** which analyses the features of Romanian literary modernism, contextualized not only in relation with Western modernisms, but also with those typical to other semi-peripheral cultures, such as the Brazilian one:

...the specific nature of Romanian culture does not exclude a series of interesting peculiarities regarding the emergence of its own modernism in relation to other (semi)peripheral literary cultures' modernisms. To this end, a comparison to Brazilian modernism may prove useful. Like in Brazil, in Romania, too, modernism emerged in the inter-war period, after a period of seeming literary decadence – the so-called “era of transition” from the end of the 19th century and the beginning of the 20th (approx. 1889-1918), which would roughly correspond to Brazilian “pre-modernism” (1895-1922); similar to Brazil, the assertion of modernism was experienced in Romania as an era of significant growth, if not even a “golden age” of national literature; like in Brazil, Romanian modernism emerged as an outcome of the innovating incentives from West- European artistic movements. Unlike Brazil, however, where modernism was welcomed by most of the intellectuals as a precious stimulus on the path of building a national identity, in Romania many inter-war writers read it as a cosmopolitan movement threatening the integrity of “national character”. On the other hand, ever since before the First World War, Romania would already see the beginning of a series of original avant-garde endeavors, which became radical in the 1920s. This is why, whereas in Brazil modernism was a synthetic movement that assimilated traditionalist, regionalist, nationalist and avant-garde elements alike, in Romania modernism was given a hostile welcome both by traditionalism (as “too new”), and by the avant-garde (as “not new enough”). Furthermore, whereas Brazilian modernism was undertaken and theorized by critics and writers alike, Romanian modernism is first of all a creation of the critics, since most of the important writers of the inter-war age rejected vehemently such a classification of their work. Finally, while regarding Brazilian modernism literary historians agreed there was a particular organic evolution (obvious in three phases: 1922-1930, 1930-1945 and 1945-c.1970), in Romania, like in the other Eastern European countries, the “natural” development of modernism was brutally halted after the Second World War, with communism ascension to power and, thus, of the Soviet socialist realism.

Of course, these observations do not exhaust the goals of the article which is primarily a criticism of the current labels attached to Romanian modernism (based on differences between poetry and prose, between modernism and modernity or between traditionalism and anti-modernism) and suggests a new taxonomy of Romanian literary modernity (which is divided in anti-modernism, modernism and ultra-modernism). Moreover, this year's contributions of the project team also approached other aspects in the dynamics of Romanian literary movements, such as their presentation in *Dicționarul general al literaturii române [The General Dictionary of Romanian Literature]* (D.1) and in the recent Romanian literary histories (C.1, D.2, D.8) or the characteristics of Romanian postmodernism in poetry and prose (A.2., D.3, D.4).

(b) As to the second type of approaches, dedicated to particular literary forms, the team's research proceeded through surveys, examining the following genres and structures:

- the historical novel (A.2.), situated both in Western and in Eastern European contexts; we cite from the observations included in this article:

... Romanian historical novel stands out through several specific features. The first and most obvious among them relates to its late appearance as genre. While, for example, in Western Europe the emergence of the historical novel takes place in the first half of the 19<sup>th</sup> century and in East-Central Europe it rises as a literary form in the second half of the 19<sup>th</sup> century and at the beginning of the 20<sup>th</sup> (in general, until the First World War), the Romanian historical novel thrives in the inter-war era.

... This was a time when, geopolitically speaking, the modern Romanian state had reached its maximum territorial expansion, while from a literary viewpoint, Romanian literature had already fully experienced the effect of modernism. This particular situation would invite several significant consequences in the configuration of Romanian historical novel, as proven by the works of the most important Romanian novelist who practiced this genre, Mihail Sadoveanu (1880-1961). While, as noted by Endre Bojtár and John Neubauer, Eastern European historical novel is frequently differentiated through the adherence to a nationalistic (even chauvinistic) perspective, this rarely happens in Sadoveanu's works. Published when the Romanian state had already ceased its territorial claims to its neighbors, these novels did not choose the antagonist characters from among the Hungarians, the Polish or the Russians; on the contrary, they chose the Turks, a nation with which modern Romania had allied in the Balkan Pact since 1934. But even the Turks could become comrades when the medieval heroes fought against greedy boyars.

- the biographical novel (B.4.), form whose erratic presence in contemporary Romanian literature (unlike the Anglo-American space) is explained first by the post-communist condition of this Eastern European literature:

...the odd detail here is the resistance encountered by the biographical novel in Romania even after the fall of communism. Thus, although the 1990s marked, as often seen, an unrivalled development of this form in literatures written in English and beyond them, a similar evolution did not occur in Romania, where the biographical novels published in the last 25 years can be counted on one hand. This is even more surprising when we consider that we can no longer invoke here the traditional provincialism of the Romanian culture. This literature was extremely open, in the 1930s, to the impact of the first wave of the biographical novel; therefore, there were expectations that it should also be after 1989, as a result of its accelerated (re)accessing of the globalization process. Perhaps the nature of the explanation for this reluctance is different and it relates mainly to the post-communist condition of Romanian literature. A number of theorists and analysts of the biographical novel, from David Lodge to Michael Lackey, explained the recent canonization of this form in the West through the increasing suspicion seen in the second half of the 20<sup>th</sup> century toward the strong distinction between fact and fiction. It's not that the dimming of this distinction was not known in Romanian culture, but its assumption was slowed down here by the imperative

need to retrieve the historical truth. Since communist ideology was in itself a nasty blend of “fact” and “fiction”, Romanian literature of the last quarter of century focused mainly on the retrieval of *facts*, especially those that had been distorted by propaganda. This is why, although post-communist Romanian literature saw a real inflation of biographical genres (diaries, memoirs, biographies, autobiographies, conversation volumes etc.), it has always been suspicious of and, thus, avoided systematically the biographical novel.

- the confessional poetry, analysed primarily by Radu Vancu in **B.1**, **D.7**, **D.9** and **D.10**; the author reconstructs, in a number of parallels between Mircea Ivănescu and John Berryman, the origin of this form in Romanian literature and then tracks its evolution up to the present time, signalling the union of the form with the contemporary biographical genres:

...to the extent allowed by *sociological* findings, i.e. by the favourite arguments of Viala, Meizoz & co., now, when the personal is increasingly diminished to the detriment of the public, these genres of the biographic that store archipelagos of the private life are more and more read: diaries, memoirs, letters, confessions – and, I hope, poetry. This is not mere *wishful thinking*: an official report ordered in 2010 by the French government found a resurgence of the interest in poetry, owed to the unforeseen boom of blogs and sites of and about poetry; therefore, poetry holds its elect place precisely in the areas (blogs and Facebook) where the private becomes public and where the social individual is deactivated (Ion Mureșan was right to state, “the Internet discloses the self!”), for (the sake of) the cause of an instant and exhaustive communication.

- apart from these forms, which have been the object of some articles, the oral presentations in the international conferences to which team members participated also approached forms like the feminine poetry (**D.5**) or popular fiction in Romania (**D.13**).

**B.** As to the *Romanian literature’s interferences with world literature*, our research focused on key-cases, such as Mircea Eliade and Mircea Ivănescu:

- Thus, Mircea Eliade is a convincing example for the *semiperipheral* (not just peripheral) condition of the Romanian literature, owing both to the impact of his literary work and to the echoes stirred by his personality and scientific and publicistic activity in other literatures. To this end, starting from an article by the Romanian-American writer Norman Manea, Dragoș Varga made a detailed analysis (**B.2**) of the impact the disclosure of the legionary episode in Eliade’s biography had both in the West and in Romania:

Obviously, what we need is not the destruction of an effigy, but the necessary tones and the assumption of a guilt which, by extrapolation, is also a nation’s guilt. In relation to the polemic triggered by the publication of Norman Manea’s *Happy Guilt*, Mircea Eliade’s supporters, who had minimised the importance of the legionary articles, as well as that of his activity in the movement, Mircea Handoca, Cornel Ungureanu etc., claimed the said article had not done the trick for the Jewish-Mason community in America and more, by rising to the bait of America, was eager to conceal, by placing the blame on Mircea Eliade, their own guilt for the Vietnam War and the extermination of the American Indians; it was seen therefore as a malignant article that supports ideas and opinions impossible to retrieve from Mircea Eliade’s essays and memoirs, by denying even the existence of the already famous quote from Eliade which, in the end, Marta Petreu would recover, reconfirming the viability and the accuracy of the quote reproduced by Norman Manea. That the said article was not ignored in the international space, given that in Romania its author is labelled in the gaudiest of ways (“the Jerusalem midget”, “traitor”, “officer of the soul”, “Ceausescu’s heir”, “piece of trash”, “moth hidden by exile” etc.), is proven by the mainly favourable letters received by the editorial office of the American journal *The New Republic*, found in Norman Manea’s personal archive at Bard College. The fragments reproduced by Claudiu Turcuș in the monograph dedicated to Norman Manea (Claudiu Turcuș, *Est-etica lui Norman Manea [Norman Manea’s E(a)st-ethics]*, Cartea Românească, Bucharest, 2012) are more than stirring, as they emphasise again the necessity of such a debate ... In the end, the



thing with which Norman Manea charged Mircea Eliade was the non-assumption or the non-retraction by the latter of some texts published in the years of the Iron Guard, for the clarification of his position, as suggested by another article published in 1991, in the same American journal: "As Mr. Ricketts acknowledges, I did not accuse Mr. Eliade of anti-Semitism ... I would like to believe that Mr. Eliade was not an anti-Semite. Still, as a supporter of the Iron Guard, which was a fanatically anti-Semitic movement, Mr. Eliade was at the very least ambiguous in this matter and needed, in my view, to clarify this ambiguity even after the war. Surely after the Holocaust such a clarification should have been unavoidable" (cf. Norman Manea, *Curierul de Est. Dialog cu Edward Kanterian*, Editura Polirom, Iași, 2010, p. 38). The acknowledgement, in time, of this wounds of history would eventually mean the beginning of normalcy which, unfortunately, is not even nowadays typical to the Romanian culture and society.

From a complementary perspective, Andrei Terian's article **B.4** puts an emphasis on the fact that Eliade's work and personality are the hub of a intertextual network which, for various reasons, involved Indian (Maitreyi Devi, *It Does Not Die*, 1974), Italian (Claudio Gatti, *Il Presagio*, 1996) and American authors (Saul Bellow, *Ravelstein*, 2000).

- As to Mircea Ivănescu's work, his positioning in the broader context of international confessional poetry has been approached by Radu Vancu in a number of oral presentations (**D.7**, **D.9** and **D.10**) pending publication in the next year.

We also mention that the anticipated issue of "World Literature Studies" will include articles dedicated to the affirmation of Romanian writers and theorists (from Eugen Ionesco to Matei Călinescu) in the international literary space.

C. The last coordinate of the 2014 phase (***Recent mutations of Romanian literature under globalisation***) has been explored by the investigation of two converging aspects: (a) dynamics of the factual vs. fictional relationship in contemporary Romanian literature; (b) expansion of digital literature.

(a) Thus the former aspect was analysed systematically in the studies **C.1**, **C.2** and **C.3**, which approach the obstruction of the factual-fictional borderlines in the historiographical discourse (**C.1**), the suspension of the limit between public and private in the contemporary epistolary genre (**C.2**) and the comparison between the reflection of the same event in factual and fictional conditions (**C.3**). Representative for the dialectic between the global and the local in the post-1989 Romanian literature is the abstract of Alex Goldiș's study we provide below:

*This paper is concerned with the Romanian writings reflecting the Revolution of 1989. The survey on the most important books on the subject is significant, paradoxically, for the relative lack of interest towards it. On the one hand, this lack of interest can be ascribed to contextual factors, among which the distrust in literature as an institution after its connivance with the totalitarian propaganda, or the sudden explosion of contemporary means of communication and artistic production. On the other hand, the reluctance towards this subject of inspiration entails stylistic reasons: the fear of schematic representations – inherent in the literature about revolution – and the need for techniques of authenticity. All these criteria are used in analysing the main books of the period, from diaries (Livius Ciocârlie, *Paradisul derizoriu*; Florența Albu, *Zidul martor*; Stelian Tănase, *Acasă se vorbește în șoaptă*) to fiction (Mircea Cărtărescu, *Orbitor. Aripa dreaptă*; Florina Ilis, *Cruciada copiilor*; Bogdan Suceavă, *Noaptea când cineva a murit pentru tine*). However, both genres enact the stylistic intricacy implied in such a literary endeavour.*

(b) As to the expansion of digital literature, this phenomenon has been the object of research carried out again by Alex Goldiș, from which we can indicate as more significant **B.3**, **D.6** and **D.14**, papers that join the theoretical contemplation of the phenomenon, the critical analysis of

its processing in the Romanian and foreign literary histories and the assessment, by direct comment, of the effects of this new paradigm on the evolution of the Romanian literature.

#### **IV. Conclusions of the 2014 phase**

To conclude, we believe **Objective 2** of the single phase of the year 2014 of the project has been fully reached, both quantitatively and qualitatively, since the number and contents of the works published or orally presented for the project prove an improved analysis of the topic ***Contextualisation of Romanian literature as semiperipheral literature***, while the results obtained are a positive premise for the straightforward execution the subsequent phases.

### **THE 2015 PHASE (JANUARY 1 – DECEMBER 31)**

#### **I. General considerations**

In the time interval January 1 – December 31, 2015, the third phase of the implementation of the project no. PN-II-RU-TE-2012-3-0411 took place. In accordance with Addendum no. 1/2014, under which the Beneficiary and the Contracting Authority agreed on the extension of the project duration with 10 months (until September 30, 2016), the fulfilment of **Objective 3: *Contextualization of the Romanian Literature as Semi-peripheral Literature*** was planned for this phase; this objective should be seen in the following **result indicators**:

- 2 articles published or accepted for publication in ISI (AHCI) indexed journals;
- 2 articles published or accepted for publication in CNCS B/ ERIH B/ BDI-indexed journals;
- 2 articles published or accepted for publication in collective volumes published by foreign publishing houses;
- 4 participations in international conferences in Romania and 5 in conferences abroad;
- editing a special issue of a scientific journal (CNCS B/ ERIH B/ foreign BDI-indexed);
- organization of an international conference.

We describe below the achievement of this objective, both by quantitative and by qualitative aspects.

#### **II. Quantitative aspects of research (result indicators)**

Quantitatively, the proposed objective for the 2015 single phase was reached by the following result indicators:

**A. Publication/acceptance for publication of 4 articles, as well as sending an article for evaluation in/to ISI-AHCI indexed journals (as compared with 2 ISI-AHCI articles and 2 chapters in foreign collective volumes):**

1. **Terian, Andrei.** *Romanian Literature for the World: A Matter of Property*, in "World Literature Studies" (ISI-AHCI), Vol. 7, No. 2, 2015, pp. 3-14. ISSN 1337-9275. Accession Number: WOS:000358973900002.
2. **Vancu, Radu.** *The Counter-modern Eliade. "Wiederverzauberung der Welt" in the Life and Work of Mircea Eliade*, in "World Literature Studies" (ISI-AHCI), Vol. 7, No. 2, 2015, pp. 23-35. ISSN 1337-9275. Accession Number: WOS:000358973900004.
3. **Goldiș, Alex.** *From the Linguistic Turn to the Referential Turn: The Metamorphosis of Theory in Thomas G. Pavel's and Lubomir Dolezel's Criticism*, in "World Literature Studies" (ISI-AHCI), Vol. 7, No. 2, 2015, pp. 49-59. ISSN 1337-9275. Accession Number: WOS:000358973900006.
4. **Vancu, Radu.** *Confessional Poetry and Music: John Berryman and Mircea Ivanescu*, in "Primerjalna Knjizevnost" (ISI-AHCI), Vol. 38, No. 2, 2015, pp. 129-144. ISSN 0351-1189. Accession Number: WOS:000359182200011.
5. **Varga, Dragoș.** *Popular Fiction for Popular Democracy: Consumerism and Propaganda in the Romanian Historical Novel under Communism*, in "Primerjalna Knjizevnost" (ISI-AHCI). Evaluation in progress. To be published in: 2016.

**B. Publication/acceptance for publication of 3 articles in CNCS B/BDI-indexed journals (as compared with 2 expected ones):**

1. **Vancu, Radu.** *Egalul marilor europeni [Peer of the Great Europeans]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 44, No. 8, 2015, pp. 70-72. ISSN 0255-0539.
2. **Goldiș, Alex.** „Alegoria națională” în discursul identitar românesc [*National Allegory in the Romanian Identity Discourse*], in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 44, No. 12, 2015, pp. 1-5. ISSN 0255-0539.
3. **Vancu, Radu.** *Limba anti-kitsch [The Anti-kitsch Language]*, in "Transilvania" (SCOPUS, EBSCO, CNCS B), Vol. 44, No. 12, 2015, pp. 6-8. ISSN 0255-0539.

**C. Participation with oral presentations in 16 international conferences, 5 of them abroad and 11 in Romania (as compared with the 5 abroad and 4 in Romania, provided in the project plan):**

1. **Terian, Andrei.** *Romanian Literature for the World: A Matter of Property*, invited communication, presented in the Conferences of the World Literature Institute, Slovak Academy of Sciences, Bratislava, Slovakia, 18 February 2015.
2. **Terian, Andrei.** *Literary Representations of China in Romania before World War II*, communication presented in the International Conference "Romanian-Chinese Cooperation in the European/Global Context", Sibiu, Romania, 12-13 May 2015.
3. **Vancu, Radu.** *Orientalism in Alexandru Macedonski's Poetry*, communication presented in the International Conference "Romanian-Chinese Cooperation in the European/Global Context", Sibiu, Romania, 12-13 May 2015.

4. **Varga, Dragoș.** *Images of China in Romanian Travelogues*, communication presented in the International Conference “Romanian-Chinese Cooperation in the European/Global Context”, Sibiu, Romania, 12-13 May 2015.
5. **Terian, Andrei.** *Are we all Romanian writers now? The case of literature written in Romanian in the Republic of Moldova after 1989/1991*, communication presented in the Society for Romanian Studies International Conference – “Linking Past, Present, and Future: The 25<sup>th</sup> Anniversary of Regime Change in Romanian and Moldova (1989/1991)”, Bucharest, Romania, 17-19 June 2015.
6. **Goldiș, Alex.** *Revisions of canon in Romanian historiography after 1990*, communication presented in the Society for Romanian Studies International Conference – “Linking Past, Present, and Future: The 25<sup>th</sup> Anniversary of Regime Change in Romanian and Moldova (1989/1991)”, Bucharest, Romania, 17-19 June 2015.
7. **Terian, Andrei.** *O comunitate interliterară: latinitatea. Câteva ipoteze de lucru [An Inter-literary Community. Several Working Hypotheses]*, communication presented in the International Conference (Re)constructing Latinity: Inter-disciplinary and Transdisciplinary Approaches, 2<sup>nd</sup> edition: “Latinity and Globalization”, Sibiu, Romania, 2-4 July 2015.
8. **Vancu, Radu.** *Alternative Literature: Hispanic Influences in Recent Romanian Poetry*, communication presented in the International Conference (Re)constructing Latinity: Inter-disciplinary and Transdisciplinary Approaches, 2nd edition: “Latinity and Globalization”, Sibiu, Romania, 2-4 July 2015.
9. **Varga, Dragoș.** *Romanul istoric de consum în America de Sud și în România [The Popular Historical Novel in South America and in Romania]*, communication presented in the International Conference (Re)constructing Latinity: Inter-disciplinary and Transdisciplinary Approaches, 2nd edition: “Latinity and Globalization”, Sibiu, Romania, 2-4 July 2015.
10. **Goldiș, Alex.** *Istoriografia românească postrevoluționară și problema regimurilor de relevanță a literaturii [Romanian Post-revolution Historiography and the Issue of the Relevance Conditions of Literature]*, communication presented in the Colloquium of the Romanian Association of General and Comparative Literature, Timișoara, Romania, 10-12 July 2015.
11. **Goldiș, Alex.** *The ideology of semiosis in Romanian literature under communism*, communication presented in the 13<sup>th</sup> International Comparative Literature Colloquium: “Practices of the sign and/or representational strategies in literature”, Ljubljana, Slovenia, 4-5 September 2015.
12. **Terian, Andrei.** *Dumpingul cultural ca emancipare: dinamica modelelor străine în literatura română [Cultural Dumping as Emancipation: Dynamics of Foreign Models in Romanian Literature]*, communication presented in the Workshop “Romanian Literature/World Literature”, Sibiu-Păltiniș, Romania, 17-20 September 2015.
13. **Goldiș, Alex.** *Problema națională în culturile central- și est-europene [The National Problem in the Central- and Eastern-European Cultures]*, communication presented in the Workshop “Romanian Literature/World Literature”, Sibiu-Păltiniș, Romania, 17-20 September 2015.
14. **Terian, Andrei.** *Writing Transnational Histories of ‘National’ Literatures: Baudelaire and Proust as Romanian Authors*, communication presented in the International Symposium “Literary Transnationalism(s)”, Leuven, Belgium, 8-10 October 2015.
15. **Terian, Andrei.** *Prophet, Martyr, Saint: Mihai Eminescu’s Lateral Canonization*, communication presented in the International Workshop “Canonization of Cultural Saints”, Amsterdam, the Netherlands, 28-30 October 2015.
16. **Terian, Andrei; Moraru, Christian.** *Zooming in and out: Big Data and the Scalarity of Reading across Literatures*, communication to be presented in the American Comparative Literature Association’s

Annual Conference, Harvard University, Cambridge, MA, USA, 17-20 March 2016.<sup>2</sup>

#### **D. Organization of an international conference, based on the theme of the project**

In the period 17-20 September 2015, at the Center of Further Education and Research of the “Lucian Blaga” University, Păltiniș, the workshop “Romanian Literature/World Literature” was conducted. The event gathered both members of the project team and personalities of the Romanian literary studies from Romania and from abroad. Thus, invited keynote speakers were Prof. Christian Moraru (University of North Carolina, Greensboro, USA) and Prof. Mircea Martin (University of Bucharest, Romania). The other participants from outside the LBUS were Ștefan Borbely (“Babeș-Bolyai” University of Cluj-Napoca), Bianca Burța-Cernat (“G. Călinescu” Institute of Literary History and Theory of Bucharest), Paul Cernat (University of Bucharest), Camelia Crăciun (University of Bucharest), Mircea A. Diaconu (“Ștefan cel Mare” University of Suceava), Caius Dobrescu (University of Bucharest), Mihai Iovănel (“G. Călinescu” Institute of Literary History and Theory, Bucharest), Adrian Lăcătuș (“Transilvania” University of Brașov), Doris Mironescu (“Al.I. Cuza” University of Iași), Carmen Mușat (University of Bucharest), Oana Strugaru (“Ștefan cel Mare” University of Suceava), Bogdan Ștefănescu (University of Bucharest), Mihaela Ursa (“Babeș-Bolyai” University of Cluj-Napoca). The colloquium schedule is available on the project website (<http://grants.ulbsibiu.ro/wsa/>), section “Conferences”.

Following the conference works, a decision was made to publish a volume, in English, to be coordinated by Andrei Terian, Christian Moraru, and Mircea Martin; at present, its (provisional) title is *The Communicating Vessels of Modernity: Romanian Literature as World Literature*. Since we intend to publish the volume at a prestigious foreign publishing house (preferably from the United States), the project manager has decided to include Ms. Laura Savu Walker (certified translator in English and adjunct professor at the Columbia College, SC, USA) in the process of editing. Currently, the evaluation of the volume proposal is in progress at the prestigious international publishing house Bloomsbury.

#### **E. Editing a special issue in an indexed specialty journal (CNCS B/ ERIH B/ foreign BDI-indexed journals) in the project:**

Given the project team’s constant interest in the increase of research quality, the development of the project included the editing of a special issue of an **ISI-AHCI** indexed journal. This is issue 2/2015 of the journal “World Literature Studies” (ISSN 1337-9275), on *Outstanding Romanian Personalities in World Literature and Literary Studies*, edited by Libusa Vajdova and Andrei Terian. The issue was co-edited following a Financial Assistance Agreement with the World Literature Institute of the Slovak Academy of Sciences of Bratislava (Slovakia), and the academic and financial contribution of the TE 0411 project is indicated both on the second cover of the issue and in the editorial material signed by the two co-editors of the special issue.

Scientifically speaking, the issue has three articles signed by the leader and by two members of the project team (see publications **A.1.**, **A.2.** and **A.3.** in the 2015 phase), as well as four articles signed by contributors from Romania and from abroad: Monica Spiridon (Bucharest University; *The glass bead*

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<sup>2</sup> Although the conference will take place in 2016, I have mentioned it in this phase of the report because our participation in it has already entailed expenses justified in the budget of the 2015 single phase.

game: Matei Calinescu and the secret life of concepts, pp. 15-22), Paul Cernat (Bucharest University; *The young Eugen Ionescu between Dada existentialism and the Balkan tradition of the absurd*, pp. 36-48), Doris Mironescu ("Al. I. Cuza" University Iași: *Uncomfortable spaces: language and identity in Herta Müller's work*, pp. 60-70) and Libusa Vajdova (World Literature Institute, Bratislava; *Romanian literary critics, theoreticians, and historians in the world*, pp. 71-83).

The special issue of the journal was distributed to 76 libraries across the world ([http://www.worldcat.org/title/world-literature-studies-casopis-pre-vyskum-svetovej-literatury/oclc/643796810&referer=brief\\_results](http://www.worldcat.org/title/world-literature-studies-casopis-pre-vyskum-svetovej-literatury/oclc/643796810&referer=brief_results)), and the articles published by the team members can be accessed on the project page (<http://grants.ulbsibiu.ro/wsa/>), section "Results", in open access conditions. Furthermore, all the articles of the issue, published by the team members, were awarded prizes by UEFISCDI (see *infra*).

#### **F. Other notes**

1. The articles: **Terian, Andrei**. *Romanian Literature for the World: A Matter of Property*, in "World Literature Studies" (ISI-AHCI), Vol. 7, No. 2, 2015, pp. 3-14. ISSN 1337-9275. Accession Number: WOS:000358973900002; **Vancu, Radu**. *The Counter-modern Eliade. "Wiederverzauberung der Welt" in the Life and Work of Mircea Eliade*, in "World Literature Studies" (ISI-AHCI), Vol. 7, No. 2, 2015, pp. 23-35. ISSN 1337-9275. Accession Number: WOS:000358973900004; **Goldiș, Alex**. *From the Linguistic Turn to the Referential Turn: The Metamorphosis of Theory in Thomas G. Pavel's and Lubomir Dolezel's Criticism*, in "World Literature Studies" (ISI-AHCI), Vol. 7, No. 2, 2015, pp. 49-59. ISSN 1337-9275. Accession Number: WOS:000358973900006; and **Vancu, Radu**. *Confessional Poetry and Music: John Berryman and Mircea Ivanescu*, in "Primerjalna Knjizevnost" (ISI-AHCI), Vol. 38, No. 2, 2015, pp. 129-144. ISSN 0351-1189. Accession Number: WOS:000359182200011 were awarded prizes by UEFISCDI, in the amount of 2000 lei/article, which confirmed the quality of the project research.
2. The volume **Terian, Andrei**. *Critica de export. Teorii, contexte, ideologii [Export Criticism. Theories, Contexts, Ideologies]* (Muzeul Literaturii Române, Bucharest, 2013), which includes part of the articles published for this project, has received, after the end of the 2014 reporting period, several important proofs of appreciation:
  - a. In the synthetic volume *Istoria literaturii române pe înțelesul celor care citesc [History of Romanian Literature for the Readers]* (Paralela 45, 2014, p. 334), **Nicolae Manolescu**, perhaps the most influential contemporary historian of Romanian literature, states that "Andrei Terian's *Critica de export* is, for now, the best proof of the new [Romanian] critics' interest in a literary theory, criticism and history different from the traditional ones."
  - b. In 2015, the same volume was frequently cited, both in Romania and abroad, in works signed by Libusa Vajdova (in "World Literature Studies"), Alex Goldis (in "World Literature Studies"), Cosmin Borza (in "Diversite et Identite Culturelle en Europe"), Raluca Perta Duna (in "Studii de Stiinta si Cultura"), Mihai Iovanel ("Meridian critic"), etc.
  - c. At the end of the year 2015, the volume **Terian, Andrei**. *Critica de export. Teorii, contexte, ideologii* (Muzeul Literaturii Române, Bucharest, 2013) received the Romanian Academy's prestigious "Lucian Blaga" Award for Literary Criticism.

3. As a result of the discussions conducted by the project manager with the editorial board of the journal “CLCWeb – Comparative Literature and Culture” (ISI-AHCI-indexed journal), a Memorandum of Agreement was concluded, under which the project leader will be guest editor of a special issue of the journal, on the topic of the project (this is the issue 18.6 of 2016, on *Systemic Approaches and Romanian Literature and Culture*, to be edited by Andrei Terian).

### III. Qualitative aspects of research

For the 2015 single phase of research, the project leader and team members agreed that the objective (*Evaluation of Romanian Literature as Semi-peripheral Literature*) be approached on two main axes:

**A. Evaluation of the global and regional role of Romanian literary personalities;**

**B. Evaluation of some processes and phenomena of Romanian literature in international context.**

All these coordinates have been mapped rigorously, in a series of scientific works, with the participation of all the project team members, in the following manner:

- A.** For the *evaluation of the global and regional role of Romanian literary personalities*, the following aspects have been considered: (a) international success of some Romanian literary personalities and (b) dilemmas and self-assertion strategies of the Romanian writers as representatives of a semiperipheral culture.

- (a) For the former type of approaches, which concerns, to various degrees, the international assertion of Romanian or Romanian-born writers, the most representative articles are those published in the special issue 2/2015 of the journal “World Literature Studies” (**A.1.**, **A.2.** and **A.3.**), which approach this very aspect. Thus, in **A.1.**, Andrei Terian describes four waves of the world assertion of the Romanian literary phenomenon: the avant-garde; the “young generation” of the 1930s; “traumatic literature”; and the “comparatist wave”. In **A.2.**, Radu Vancu proves that the “counter-modern” program of “re-enchanting the world” circulated by Mircea Eliade is not only a philosophical position, but also a program of assertion, whereby the authors becomes, paradoxically, extremely contemporary precisely because he seems anachronistic:

The sacred is ... implicit throughout his whole writings and in all his public gesticulation; and the problem which interests him the most is the possibility of the restoration of the sacred. The counter-modern Eliade is violently displeased by the modern disenchantment of the world; and his lifetime programme is its re-enchantment, die Wiederverzauberung der Welt... Eliade’s counter-modernity is what makes him more similar to the great figures of the 19th-century scholarship than with his contemporaries; yet, at the same time, it is what makes him so similar and compatible with our own world.

A relatively similar analysis is also conducted by Alex Goldiș in **A.3.**, where he shows that Thomas Pavel’s international success, like Lubomir Dolezel’s, stems from his totalitarian experience, which prompted him to push structuralism toward Marxism-Leninism and thereby to seek various modalities of overcoming it:

The theoretical experience of the two scholars is ... representative of the metamorphoses of literary studies in the last two decades of the last century. After a period during which the French New Criticism seemed to have deconstructed all the premises of humanism and of occidental rationalism, this elaboration of the fictional worlds theory represents an attempt to restore solid ground to the field of literary studies. We should not ignore, perhaps, the fact that the two restorers of the referential approaches to literature came from cultures influenced by the former Soviet states, where the ideologies of truth and of adherence to reality were required for intellectual survival. The reserve in relation to the pointlessness of fiction and the sterile games of language could originate, in the cases of Pavel and Doležel, from the rejection of the *langue de bois* frequently found in the official ideology of the states they had emigrated from. ...

The theory as exile was applied experimentally by the two theorists not only in their home cultures (where structuralism had served as a means of refusing the Soviet doctrine), but also in their adoptive cultures: when the linguistic model started to become a form of intellectual totalitarianism. Both felt the urge for another cultural exile: that of the possible worlds theory.

(b) As to the dilemmas and self-assertion strategies of the Romanian writers as representatives of a semi-peripheral culture, the project research focused on specific representative cases:

- the poetry of Mircea Ivănescu (**A.4.**), an author compared by Radu Vancu with the American poet John Berryman in relation to his attitude toward music; at the Romanian poet, music and its promises of “universal language” are also a means of overcoming or, at least, of disguising his affiliation to a minor culture. This also explains, at least partially, the differences between the two poets:

In his poetry, Berryman aims at dissimulating his fear of music under sophisticated layers and masks; Ivănescu, on the contrary, acknowledges it from the start. For both of them, music is “the essence of fear”, or a mischievous “ghost” accompanying them both in their construction of beauty and in their self-destruction. On the other hand, Berryman does not dissimulate his biographical data, he makes obvious use of them in his writing, while Ivănescu never uses openly biographical information in his poems. Nevertheless, what is really important is that, in secret or in plain sight, music is always connected in their writing with the avowal of their deepest biographical traumas – namely the loss of beloved persons (a father, or a father figure). For both of them, music is ineluctably associated to confession.

This hybrid between biographical confession and musical dissimulation proved extremely capable; as Berryman and Ivănescu are ever more central to the poetic canon of their national poetries, it is obvious that this hybridization of music and confession eventually led to the coagulation of the dominant poetics in both American and Romanian contemporary poetry.

- the prose writing of Sorin Titel (**B.1.**), a writer who – shows Radu Vancu – in his last novel, moves away from the heterogeneous and cosmopolitan influences and references of the previous novels precisely because he hopes that a better anchoring in the regional (i.e., Mittel-European) cultural context could give him the opportunity to stand out better as an international voice:

...In fact, *Femeie, iată fiul tău* [*Woman, Behold, Your Son*] does not have much in common with Titel’s earlier prose writing; although a considerable part of it takes place in Habsburg Mitteleuropa, the Banat has but a minority share in relation to the described geographical spaces: an important element of the novel is placed in post-war France, other epical movements occur in the southern regions of the former empire, which means the aspect of affective-idiosyncratic documentation of a geographical space is, in fact, missing. *Femeie, iată fiul tău* is Titel’s most cosmopolitan novel, the most diverse one in terms of geographical and even temporal coverage (covering about 80 years, between 1880 and 1960, with the inescapable approximations of a



purposely vague and confusing story, from this point of view); it is here that the aspect of radical novelty in Title's prose writing is visible first.

- the other research on this secondary topic in the project has shown, again as symptoms of marginality, the identity oscillation of Romanian-language writers in the Republic of Moldova between the affiliation to the Romanian culture and the construction of their own "Moldovan" culture (C.5.), the overstatement, by "lateral canonization", of the function of the "national poet" Mihai Eminescu (C.15.) and the Romanian attempts of appropriation of some great authors of world literature up to the limit of their own acculturation (C.14.).

**B.** The second axis of the objective for the 2015 single phase (*evaluation of some processes and phenomena of the Romanian literature in international context*) focused on three interconnected aspects: (a) reevaluation of the (semi)peripheral conceptualizations of Romanian literature; (b) multiplication of the comparative and evaluation contexts of Romanian literature; and (c) re-consideration of some "non-canonical" phenomena of Romanian literature.

(a) The first aspect has materialized in the re-reading from a new perspective of the conceptualizations of Romanian literature as (semi)peripheral literature, as well as in a series of proposal to overcome some of the existing predeterminations. Thus, in the study **B.2.** (with extensions in the works **C.6.**, **C.10.**, **C.11.**, and **C.13.**), Alex. Goldiș re-reads the authority histories of Romanian literature in the terms of the notion of "national allegory" proposed by Fredric Jameson and of the opposition between Pascale Casanova's "non-combative" and "combative" literature, pleading for its improved contextualization:

An archeology of national allegory, which could debunk the implicit identity-oriented messages in the field of Eastern- and Central-European literatures should not be read in the ethical terms of the retrospective sentencing of nationalism, but instead as an epistemological approach meant to explain/clarify/separate how values operate in emerging literatures, with the challenging career of some terms and paradigms to the disadvantage of others. I believe such an archeology could add to the improved pin-pointing of these cultures on the map of international values and to the awareness of the actual distance from those deemed central – a phase followed, perhaps, by a pragmatic reflection, which avoids mystifications, on the possibilities to overcome this distance.

This approach meets Andrei Terian's programmatic study **A.1.**, which emphasizes the necessity to overcome the nationalist perspective for a better integration of Romanian literature in world literature:

...the most important issue is the reserved attitude of Romanian literary criticism and historiography in relation to the reception of Romanian literature in the world. If we accept Pascale Casanova's sociological theory about the "world literary space", according to which any national culture pursues an increase of its "literary capital"..., then Romanian critics seem to have interpreted this precept in the most literal way. In other words, they posed as privileged guardians of national literary assets and approached any foreign attempt to reshape the outlines of their own literature with caution. ... Yet, such a nationalist perspective, which betrays the lack of dialogue with external perspectives, can only hinder the spread of Romanian literature abroad and, thus, intensify its inherited complexes. In the end, the thing that has defined world literature since Goethe is the fact that it ceases to be a national asset that needs protection from others' desires and indiscreet gazes, and turns into a shared asset, available to the whole world. Such a *de-nationalization* of the literary capital is required especially since, as shown by David Damrosch and Mads Rosendahl Thomsen, the international canon of a literature coincides only rarely with its national canon,

because of the differences of tradition and of expectation between the culture where a certain literary work is produced and the cultures where it is received. Therefore, in order to become a true literature for the world, Romanian literature should first learn to see itself as a literature of the world, as a cultural asset to which all the world's readers and critics, no matter their native culture, have equal ownership rights.

(b) In relation to the multiplication of comparative and evaluation contexts of Romanian literature, although it has not avoided the already traditional relation to the Western cultural space (for example, in **C.14.**, which discusses Baudelaire's and Proust's reception in Romanian, or in **C.16.**, which develops a comparison of the Romanian novel and of the North American one), this project has sought to open new comparative spaces:

- the Hispanic-American cultural space (with the works **C.7.**, **C.8.** and **C.9.** and **C.12.**);
- the Eastern-European cultural space (with the works **B.2.**, **C.6.**, **C.10.**, **C.11.** and **C.13.**);
- the Eastern-Asian cultural space (with the works **C.2.**, **C.3.** and **C.4.**).

All these cases have shown numerous affinities and connections of Romanian literature with the analyzed foreign literatures, connections based on geographic, linguistic, society contingencies or on the aggregated effect of these factors.

(c) One last direction of research for the 2015 single phase focused on the re-consideration of some "non-canonical" phenomena of Romanian literature. Thus, in the article **A.5.**, Dragoş Varga analyzed, by studying Ioan Dan's and Rodica Ojog-Braşoveanu's cases, the ideologizing of the popular historical novel in communist Romania, in relation to the manifestations of the genre in other cultural spaces:

Beyond this escapism, both Dan's and Ojog-Braşoveanu's novels still carry a subliminal "protochronist" message with reference to the official ideology, which celebrated the superiority of the Romanian "character" "in an attempt to preserve some national self-esteem: intelligence, habits, gastronomy, etc. It is for these reasons that the adventures of their heroes take place during some of the most representative moments of the Romanian history, fully exploited by the communist propaganda: the reign of Michael the Brave, in Dan's trilogy, the prince who – according to the communist historiography – "united" the three Romanian principalities under a single rule for a short period of time in 1600, and the reign of Constantin Brâncoveanu, in Ojog-Braşoveanu's novels, prince of Wallachia between 1688-1714, known at the Ottoman Court as "Altînbey" ("The Prince of Gold"), a patron of culture who was beheaded together with his four sons by the Ottomans, who hoped to locate the immense fortune he had amassed. My paper is a reflection on the ambiguous status and boundaries of popular historical fiction under communism: on the one hand, it strengthened the glorious image of the national past elaborated by the communist propaganda; on the other hand, it opened an escapist dimension that contributed to the subversion of the "gray" realism the regime approved of as a narrative formula.

Furthermore, in article **B.3.**, Radu Vancu pleaded in favor of a more expressive approach of kitsch, which in the postmodern episteme, can be not only a source of the aesthetic effect, but also a way of overcoming some local cultural complexes.

#### IV. Conclusions of the 2015 phase

To conclude, we believe that **Objective 3**, for the 2015 phase of the project, was fully reached, both quantitatively and qualitatively, given that the number and contents of the works published or presented in the project established a refined analysis of the topic ***Evaluation of Romanian literature as semi-peripheral literature***, and the obtained results are thus an optimistic premise for the development of the final phase.

#### CONCLUSIONS OF THE INTERMEDIATE SCIENTIFIC REPORT

According to the aforementioned data, we may say that, in the current phase of the project execution, which covers the singles phases for the years 2013, 2014 and 2015, the project result indicators have been attained and even exceeded, as follows:

- **10 articles** were sent, accepted and/or published in ISI-AHCI journals (8 already published, 1 to be published, 1 in evaluation), as compared with only **5** expected **articles**;

- **13 articles** were published or accepted for publication in specialty journals (CNCS B/ ERIH B/ BDI-indexed foreign journals), as compared with only **8** expected **articles**;

- **9 chapters** were published or accepted for publication in collective volumes (as compared with only **8** expected **chapters**);

- **47 verbal presentations** were conducted in international conferences, 18 of which were abroad and 29 in Romania (as compared with **19** expected **verbal presentations**, of which 9 aboard and 10 in Romania).

As to the actual contents of the research, we will not approach it here, partly because this aspect has already been described in the report (in notes that, we hope, have shown that the issues approached by the project team covered pertinently the theme of the phase objectives), partly because, in accordance with Addendum No. 1/2014, the project has been provided with a new and last phase (2016), to focus exclusively on the ***General synthesis of the project***.

04-12-2015

Project Manager,  
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