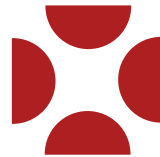


Edited by the Romanian Cultural Institute

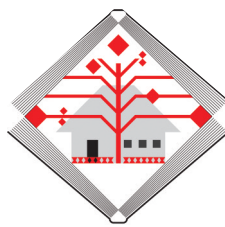
# Romanian Book Review



ISSUED MONTHLY • No. 2 • MARCH 2013 • DISTRIBUTED FOR FREE

SALON DU  
LIVRE  
PARIS  
22-25 MARS 2013

## Paris, mon amour...



### "ROUMANIE SE LIVRE"

Main organizer and sponsor of the Romanian delegates: **The Romanian Cultural Institute** ■ Romanian authors present in the event: **over 60** ■ Events at the Romanian stand: **25** ■ Events in other spaces related to the attendance of the Romanian delegates: **20** ■ Romanian publishing houses: in the book fair catalogue: **30** ■ The surface of the Romanian stand: **400 square meters** ■ The length of the shelves where books are displayed for sale: **150 linear meters** ■ Titles in the Romanian language: **over 1700, from more the 50 publishing houses, published between 2011-2013** ■ Titles in French by Romanian writers and volumes about Romania: **approximately 100.**

### EVENEMENTS PRINCIPALES / MAIN EVENTS

Vendredi 22 Mars / Friday, March 22

#### PAVILLION Roumanie

11h - 12h / La littérature roumaine contemporaine et la société.

Modérateur: Eugen Simion.

Participants: Bogdan Teodorescu, Florina Ilis, Bogdan Suceavă, Ioana Drăgan.

14h - 15h / Remise du Prix *Panaït Istrati* (anciennement *Prix du Vagabondage*) par l'Institut Culturel Roumain et les éditions Non Lieu.

19h00 - 20h00 / La spiritualité roumaine dans l'Europe du XXe siècle: SAR Radu de Roumanie (table ronde + dédicace).

Samedi 23 mars / Saturday, March 23

#### CNL Agora

10h - 12h / Ecrire face à la Shoah.

Participants: Andrei Oișteanu,

Lucian Boia et Al. Laignel Lavastine.

11h - 12h / L'exil littéraire roumain en France au XXe siècle; les grandes figures.

Modérateur: Pierre ASSOULINE.

Participants: Basarab Nicolescu, Nicolae Breban, Eugen Simion, Miron Kiropol.

15h - 16h / Ecrire le cinéma: la nouvelle vague roumaine.

Le scénario et son interprétation.

#### HORS LES MURS

(organisés par l'ICR)

18h30-20h / Récital poètes roumains.

Modérateur: Dinu Flămând.

Participants: Ana Blandiana, Rodica Draghinescu, Magda Cârneci, Miron Kiropol, Riri Manor, Horia Bădescu, Ioan Es. Pop, Roxana Bauduin, Ion Pop. Récital violon: Radu Bitica.

Interprétation des textes:

Eugen Jebeleanu et Yann Verburgh.

**Institut Français** (organisé par l'Institut Français en partenariat avec l'ICR)

Dimanche 24 mars / Sunday, March 24

#### INSTITUT FRANCAIS

12h - 13h / Rencontre Barcelone-Roumanie: Gabriela Adameșteanu - Carmen Riera.

#### PAVILLION Roumanie

11h - 12 h30 / La vie à l'Est, coté Mur - Ecrire face à la censure ou en exil.

Modérateur: Matei Visniec.

Participants: Norman Manea, Dumitru Tsepeneag, Eugen Uricaru, Alexandru Călinescu.

14h-15h30 / Comment écrire une femme? Modérateur: Laure Adler.

Participants: Marta Petreu, Magda Cârneci, Radu Aldulescu, Dan Lungu.

Lundi 25 mars / Monday, March 25

#### PAVILLION Roumanie

10h - 11h / Rencontre BIEF - Editeurs roumains.

11h - 12.30h / Traduire la littérature roumaine. Modérateur: Laure Hinckel.

Participant: Jacques Rancourt (revue «La Traductière»)

For details about some of the books to be found at the Romanian stand of Salon du Livre, Paris 2013 see pages 6-7 of **RBR**

## Editorial



by  
ANDREI  
MARGA

### The Need for Accuracy

We live in a world where more and more opinions are being exchanged, but it is not certain that people actually communicate. Perhaps even to the contrary. Often, mostly in periodicals, situations that have never existed are invented, never-made assertions are attributed to people, fragments are torn off contexts, and the opinions of the previous speaker are discredited according to his biography. We remember that Aristotle gave us *On Sophistical Refutations* (which ought to be reread) to make an inventory of semantic and logical errors. This approach was later developed, as sophisms were spreading. Today, they have flooded life, so that many pretentious intellectuals no longer realize that they move in their milieu. They are no longer interested in truth, being content with the plausibility of their opinions, if that is successful with their friends...

In his last sermon, Pope Benedict XVI emphasized the distortions that the resolutions of the Second Vatican Council have been subjected to, but he saw further: situations when truth is sacrificed for the sake of one's own opinion, regardless of how true/false that opinion might be, when people do not read the texts they quote from, when clichés are taken up from rumors that are being maintained (sometimes with very much money!), and where verdicts based on ignorance are given eruditely, being seen in some circles as a kind of wisdom.

Today in our midst, all this is becoming habit. Instead of concern for the truth of their own statements, some people mistake their obsolete metaphors for exact truths and they launch characterizations for which there is no evidence. Lively talkativeness is seen as knowledge.

What is to be done? Faced with the abusive use of opportunities for media coverage, one has no other weapon that still depends on him except one's own rectitude, one's own veracity. Naturally, this is a salvation which, morally, makes one feel correct with oneself. But is this enough? Of course not, because this is not enough for anyone to change much around. What remains to be made is the difficult effort of convincing people that a step must be taken from being content with one's personal opinion and with the fact that, in the general chat, one has a voice, toward truth - namely, first of all, to take up the other's text (opinion) accurately. We may disagree with an opinion, but it remains beneath the dignity of an intellectual to combat it without establishing, first and foremost, whether that opinion actually exists.

Faced with a multiplication of such distortions, perhaps we do not have many solutions, but it remains decisive for us to be concerned with accuracy: to quote opinions exactly if we wish to comment on them, to consider fragments together with the whole they are part of, and, first and foremost, to examine the truthfulness of an opinion. If we move further from personal, unverified opinions to truths, if, therefore, we actually communicate, we will certainly win. Each and every one of us.

### In this issue:

BOOKS AUTHORED BY:

Gabriela Adameșteanu • Gabriel Andreescu • Grigore Arbore • Linda Maria Baros • Savatie Baştovoi • Sergiu Bălan • Irina Bădescu • Mușata-Dacia Bocoș • Lucian Boia • Nicolae Breban • Carmen Sylva • Lucian Croitoru • B. Fundoianu • Florina Ilis • Dan Lungu • Adrian Mahu • Mircea Malița • Florina Marin • Alexandru Mușina • Alina Nelega • Răzvan Rădulescu • Mircea Roman • Doina Ruști • Valerian Sava • Simona Sora • Bogdan Suceavă • Dorin Ștefănescu • Mircea Tiberian • Dumitru Tsepeneag • Radu Țuculescu • Eugen Uricaru • Radu Vancu.

In the next issue: SALON DU LIVRE, DAY AFTER



# The RCI Bucharest Agenda

## DEBATE: ROMANIA AND THE EUROPEAN UNION

On February 15, the debate entitled *Romania and the European Union* was held at the Romanian Cultural Institute. Attending were Prof. Dr. Radu Baltasiu from the Sociology Faculty of the Bucharest University; Prof. Dr. Jordan Bărbulescu, from the National School of Political and Administrative Studies; Radu Grațian Ghețea, chairman of CEC Bank; Nicolae Idu, chief of the European Commission representation office in Bucharest; Sergiu Manea, vice chairman of the Romanian Commercial Bank; Lilian Onescu, secretary general of the Ministry for European Funds; Prof. Dr. Dorina Poanta, rector of the Financial-Banking University in Bucharest; Prof. Dr. Cristian Socol, adviser to the Prime Minister of Romania; and Prof. Dr. Ene Dinga of the Romanian Banking Institute. The discussion was moderated by Vladimir Simon, vice chairman of the Romanian Cultural Institute.

The debate included a short review of the current phase, six years after Romania's joining the European Union, and issues such as accessing European funds, the reality of the crisis and the crisis as an alibi for economic-financial dysfunctions, financing cultural actions, and promoting Romanian cultural values in the European space.

## PHILOSOPHICAL QUESTIONS WITH MIRCEA FLONTA

Wednesday February 20, 2013, the Romanian Cultural Institute continued the series of ICR conferences with a lecture entitled *Is There True Philosophy? Philosophical Life Forms Between Exclusivism and Tolerance*, given by Prof. Dr. Mircea Flonta. Is there only one way, the correct one, to do philosophy or are there several philosophical practices, each with its own excellence criteria? What is „true philosophy“: system construction, conceptual analysis, free thought, or academic research? Could we refer to Philosophy with a capital P? Is there a definition of philosophy? These are some of the questions Mircea Flonta's lecture addressed.

## COLLOQUIUMS OF PORTAL-MĂIAȘTRA, SIXTH EDITION

On February 20, at the headquarters of the Oltenia Gorj chapter of the Romanian Cultural Institute, the sixth edition of the Colloquiums of Literary Criticism and History of the *Portal-Măiaștra* magazine was organized, an event graced by the presence of several writers and men of culture in Gorj County, members of the Column and Studium literary circles, and of students and teachers at the National Ecaterina Teodoroiu High-School in Târgu Jiu.

The event also included a presentation of the Constantin Brâncuși collection of contemporary art in Gorj, a collection currently in the custody of the ICR Oltenia.

## „A THOUGHT, A DREAM, DOYLE... AND A PEN“

Thursday February 21, 2013 at the headquarters of the Romanian Cultural Institute, the documentary *A Thought, a Dream, Doyle... and a Pen* was shown; the film was made by Bogdan Ilie-Micu and it won the Award for Debut of the Romanian Film Days, awarded by Transylvania International Film Festival (TIFF) in Cluj-Napoca in 2012. After the show, film critic Cristina Corciovescu moderated a conversation with the director.

The film had its international premiere in 2012 in Italy at the Milan International Film Festival. The film was also on the agenda of the festival entitled *Making Waves: New Romanian Cinema* in New York and of the *DocEst* documentary film festival in Iași. The film was remarked by the international press, a review of it being published by the *Hollywood Reporter*.

## CARDINAL JOHN HENRY NEWMAN HONORED IN BUCHAREST

Still on Thursday, at the Bucharest University Faculty of Political Sciences, they held the second meeting of the Partnership concluded between the Romanian Cultural Institute and the Irish Embassy in Bucharest, a partnership seeking to mark the Irish presidency of the European Union.



Guests were invited to the meeting: Dr. Stephen Kelly (a lecturer at the Liverpool Hope University, Department of Politics, History, Media and Communications and at the School of History and Archives of the University College, Dublin) who gave a lecture entitled *A Sympathetic Realist: John Henry Newman and Irish Nationalism*; and Dr. Andrew Pierce (assistant professor of

ecumenical studies at the Irish School of Ecumenics, Trinity College, Dublin) who gave a lecture entitled *Newman and the Idea of Equilibrium*. The event took place in the presence of Prof. Dr. Andrei Marga, chairman of the Romanian Cultural Institute, HE Oliver Grogan, the Irish ambassador to Bucharest, and Prof. Dr. Claudia Maria Udrescu, deputy dean of the Bucharest University Faculty of Political Sciences.

## AN EVENING DEDICATED TO PSYCHOLOGIST NICOLAE MĂRGINEANU

Wednesday February 27, 2013, an event dedicated to Prof. Nicolae Mărgineanu, a personality of modern Romanian psychology, inaugurated a series of meetings entitled *Emblematic Characters-Biographies of the Political Detention in Romania*, organized by the Romanian Cultural Institute in partnership with the Romanian Television. Each event in this series will be dedicated to a personality of the political detention. Documentaries of the series *Anguish Memorial. A History Not Taught in School* will be shown. The biographies that will be presented include those of Tudor Greceanu, Gheorghe Brătianu, Elisabeta Rizea, Liviu Babeș, Mircea Vulcănescu, Corneliu Coposu, Iuliu Maniu, Lucian Blaga, the insurgents of Vadu Roșca, the fighters in Făgăraș, Radu Filipescu, Doina Cornea, Caius Muțiu, Teodor Stanca, Gheorghe Ursu, Petre Mihai Băcanu, Alexandru Zub.

After showing the episode of the *Anguish Memorial* series dedicated to Prof. Nicolae Mărgineanu, a discussion moderated by Lucia Hossu-Longin followed: the participants were movie director Nicolae Mărgineanu (the professor's son), Cristina Anisescu (a researcher with the National Council for the Study of Securitate Archives), and Carmen Mușat, director of the *Observator Cultural* magazine. Actors Maria Ploae and Armand Calotă read fragments out of the diary entitled *Amphitheatres and Prisons*.



# RCI (inter)national



PHOTO: MIHAI CRĂTOFIL ICR

On February 19, 2013, in the conference hall of the Romanian Cultural Institute (ICR), a dual event took place: signing the partnership accord between the ICR and the Administration of Monuments and of the Tourist Patrimony of the Bucharest General City Hall and launching the first issue of a magazine published by the ICR entitled *Romanian Book Review*, an English-language monthly distributed freely through the network of ICR branches abroad.

The first part of the event was opened by Mr. Horia Gârbea, vice chairman of the ICR, who emphasized the importance of the accord signed by the Romanian Cultural Institute (represented by Prof. Dr. Andrei Marga) and the Administration of Monuments and of the Tourist Patrimony of the Bucharest General City Hall (represented by General Director Traian Radu Negrei).

„This is a very important and moving moment for each and every one of us, as it is for the first time that the ICR - which includes in its very Board distinguished architects and constructors who have always made their voices heard in support of conserving the Bucharest patrimony - accomplishes a partnership with the City Hall in this major field,“ said Horia Gârbea.

„We are happy to sign such a cooperation accord. Of course, lately, the ICR has kind of frightened those who deal with culture, with consecrated networks. A view has emerged that we wish to occupy the domestic cultural life. I wish to emphasize that this is not what we want, this is what other institutions, such as the Ministry of Culture, are empowered and obliged to do. But we must all be lucid: the prestige of the Romanian culture is created beginning at the domestic level. Obviously, our mission will stay the same, namely to promote Romania's prestige outside this country. When I say that this prestige is created beginning at the domestic level, I primarily refer to this country's patrimony - monuments, architecture, and culture personalities. Our country has done too little to display urbanistically, architecturally the fact that important people have lived in these lands,“ asserted Andrei Marga.

„There has been collaboration between the Bucharest General

City Hall and the ICR before, without any institutional framework such as a collaboration protocol, as we are open to supporting all the state's central institutions which may contribute to creating a real image of our Capital city,“ said Traian Radu Negrei, in turn.



We reproduce here three opinions voiced at the launching of the *Romanian Book Review*, which occurred next:

Andrei Marga: „We wish to promote representative books published in Romania in several fields, to offer the image of the entire culture spectrum in our country. This magazine goes abroad, to the ICR branches out of this country, because we have the duty to supply publications to reference libraries in this world. The main theme currently, which we are still considering, is this: how we can underscore the Romanian culture, which has had exceptional moments, but also synopses.“

Horia Gârbea: „This is the first periodical published by the ICR after the changes in subordination and in the team made in mid-September 2012. This magazine was one of Mr. Andrei Marga's first initiatives. It is natural for us to publish a Romanian magazine presenting the Romanian editorial production in a major language, thus making it accessible to an as-wide-as-possible public, to potential foreign translators and publishers.“

Gelu Negrea: „Programmatically, this magazine seeks to serve the written Romanian culture, as the supreme pride of those who make it is encompassing, as close as possible, the real image of this spiritual space. Very few texts in this magazine bear signatures. The editing team has decided to withdraw into anonymity, because it is not important to promote any individual, but, rather, to promote Romanian books.“



## Romanian Book Review

Address of the editorial office: The Romanian Cultural Institute, Aleea Alexandru no. 38, Bucharest

Director:  
ANDREI MARGA  
Coordinator:  
HORIA GÂRBEA  
Editor-in-chief:  
IOAN ES. POP  
General Secretary of the editorial:  
GELU NEGREA

EDITORIAL OFFICE:  
Mariana Avanu,  
Simona Brînzaru, Iacob Florea,  
Denisa Mirena Duran,  
Andra Rotaru, Mircea Tătar  
Translators: IOANA STAMATESCU,  
FABIOLA POPA  
Art Director: GELU IORDACHE

E-mail: revista.icr@gmail.com

The review uses information and comment fragments courtesy of and published by the periodicals of the Romanian Writers' Union as well as information taken from the website [www.agentiadecarte.ro](http://www.agentiadecarte.ro) and press releases of the Romanian Cultural Institute.

2

Romanian Book Review





# Classics of Romanian Literature

## MIRCEA ELIADE

by Gelu NEGREA

In terms of renown, Mircea Eliade is perhaps the Romanian personality having the most consistent international visibility, as his name is known on all meridians, competing with Nadia Comăneci, Gheorghe Hagi, and Nicolae Ceaușescu. In an inextricable and often counterproductive mixture of planes, several features contribute to this, namely the reputation of the world-class scientist, the excellence of the fiction writer, the accomplishments of the philosopher, professor, anthropologist, and Orientalist, but also the externalization of his ideological mis-orientation in his youth, which transformed an unfortunate biographical episode into the „Mircea Eliade case.“

A complete edition of his works, still not achieved, is estimated at the impressive size of no less than 80-90 volumes.

### LIFE AS INITIATORY JOURNEY

Mircea Eliade was born on February 28/March 13, 1907 in Bucharest where he graduated from high school and university, being remarked as a student by Nae Ionescu, the idol and mentor of the 1930s generation, an ideologue of the Iron Guard movement, a philosopher of nationalist and anti-Semitic orientation, whose ideas and beliefs Eliade adhered to temporarily.

A precocious nature, as early as in his adolescence he was preoccupied with entomology, chemistry, and natural sciences, but also with occultism, socio-anthropology, philosophy, history, and the study of foreign languages: Italian, English, French, Persian, Hebrew, Sanskrit, and so on. This was also the time of his first literary experiments, finishing, at the age of 18, the *Novel of the Near-Sighted Adolescent*, which would become his editorial debut (1928). Still at this time, he began his travels — many having an initiatory value — to nearer or farther countries, which would decisively influence both his scientific and his literary activities.

His first travel destination was Italy, where he met Giovanni Papini and Vittorio Macchioro, the latter being preoccupied with the history of religions. The theme of Eliade's graduation thesis was the philosophy of Tommaso Campanella.

Then, he left for India on a private scholarship, going to Calcutta, where he studied yoga and did in-depth studies of the Sanskrit language with philosopher Surendranath Dussgupta. The 23-year-old man and the master's daughter, Maitreyi Devi, 16, consummated an emotive love story which would be expressed in literary form in Mircea Eliade's 1933 novel bearing the heroine's name as its title. Over four decades later, Maitreyi Devi would publish her own version of what happened back then in her novel *It Does Not Die*, translated from Bengali and published in English in 1976. Back in Romania, Mircea Eliade obtained his Ph.D. in philosophy with a thesis on yoga practices.

As a cultural attaché at the Romanian Embassies in Great Britain and Portugal, Eliade lived in Lisbon and London for a few years. That period inspired two other works: *Salazar and the Revolution in Portugal* (1942) and *The Portugal Journal* (written that same year and published posthumously in 2006).

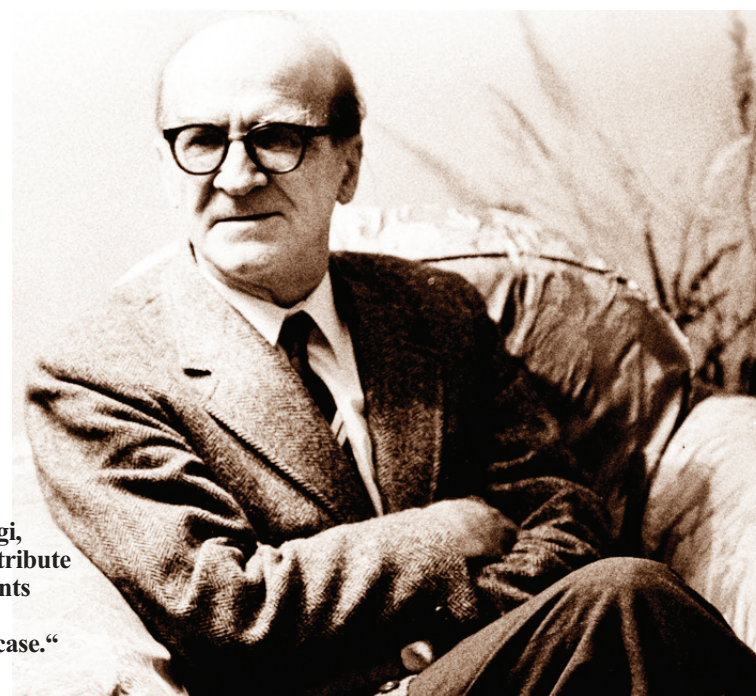
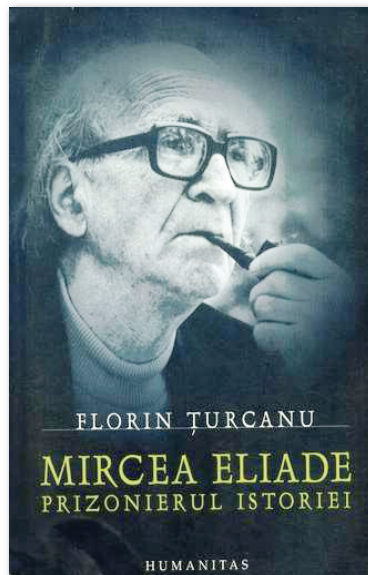
After short visits to Egypt, Germany, and so on, followed a short stay in Paris where he worked as a professor, with his existential journey ending across the Atlantic, where he settled in 1957. In 1962 he was appointed tenured professor at the Sewell L. Avery history of religions chair of the Loyola University in Chicago, receiving the Distinguished Service Professor title and becoming a member of several academies and *doctor honoris causa* of several prestigious universities.

He died on April 22, 1986. As a homage, the history of religions chair at the University of Chicago bears his name.

### SCIENTIFIC WORK

Impressive in magnitude, depth, and diversity, the bibliography of scientist Mircea Eliade places him alongside the greatest intellectuals of the 20<sup>th</sup> century, having opened new research horizons in Euro-Atlantic thought, an important landmark in the evolution of mythology, the history of religions, and some connected fields. A mere enumeration — inexorably selective — of some titles of works bearing his signature legitimates beyond any doubt his image as a protean writer, having made major contributions to the establishment and refinement of the modern world's spirit: *Babylonian Cosmology and Alchemy*, *Patterns in Comparative Religion*, *The Sacred and the Profane*, *Myth and Reality*, *The Myth of the Eternal Return*, *From Zamolxis to Genghis Khan*, *Shamanism: Archaic Techniques of Ecstasy*, and *The History of Religious Ideas*. One may certainly add *Asian Alchemy*, *Images and Symbols*, *Yoga*, *Immortality and Freedom*, *Birth and Rebirth*, *Mephistopheles and the Androgyne*, and so on, as well as over 1,000 studies and essays, some of which have been collected in books such *Oceanography* or *The Island of Euthanasius*.

The „sacred and the profane,“ the „sacred space“ bearing the significance of the primordial zone, of the *axis mundi*, and of the center of the universe, the „sacred time“ as a reiterative multiplication of the elements placed at the origin of the world, and „hierophany“ as the totality of signs and symbols through which sacredness manifests itself in the horizon of the real world are his own concepts, which Mircea Eliade has imposed as a historian of religions, so they became operational and indispensable in the world sphere of specialized literature, alongside others such as the „eternal return,“ „the profane space,“ „theophany,“ the „terror of history,“ and the „nostalgia for origins.“



### WORKS OF FICTION

Mircea Eliade's first novels were autobiographic, being rather of documentary interest. Like most of his contemporaries synchronized with Western literature, the author is André Gide-an, fundamentally relying on the philosophy of life, authenticity, and an experimentalism pushed to its ultimate consequences. *Return From Paradise* (defined by literary historian Nicolae Manolescu as „our first political novel“), like its sequel *The Hooligans*, with basically the same characters, propose a human universe programmatically overwhelmed by amorality or with characters cultivating a weird morality of a Nietzschean-Dostoevskian origin, embedded on a frantic sexuality.

An obsessive concept with Eliade as a realistic prose author is that of a generation, which can also be found in other works of his with a composite structure and frequent alternations of narrative planes (*The Forbidden Forest* is just one example).

Two love stories, very different in contents, form the subject matter of the novels *Marriage in Heaven* and *Bengal Nights (Maitreyi)*. The latter is the representation of a love forbidden because of the incompatibility between two types of civilizations, the European and the Indian ones, and is viewed by recent criticism as one of the masterpieces of Mircea Eliade's fiction. In *The Secret of Dr. Honigberger* and *Nights at Serampore* there is a concentration of most motifs and techniques that define Eliade's fantastic: the initiatory trajectory, wandering in spatial-temporal labyrinths, falling into illusion, plus an entire concealed symbolism, which is typical of the author. There is also a slide into another temporal dimension in the short stories *Twelve Thousand Heads of Cattle* and *With the Gypsy Girls* (which is equally a masterpiece), where the fabulous and the strange, which are found in the exegeses of the fantastic by a Tzvetan Todorov or a Roger Caillois, shake hands.

Despite the bizarre atmosphere and the sensationalism of its epic matter, *The Old Man and the Bureaucrats* exits the sphere of the fantastic, using realistic means to treat highly political issues which defined post-war Romania, bearing the oppressive stigma of the early years of communism. At the same time, this novel, according to the critical view of the same Nicolae Manolescu, is „a concentrate of Romantic national mythology.“

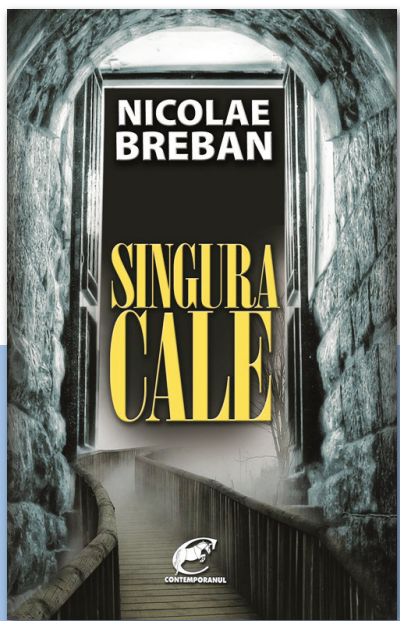
### THE MIRCEA ELIADE CASE

The life and work of Mircea Eliade form the subject matter for a few books and a large number of articles published by Romanian and foreign publishing houses and publications. Outstanding due to the depth and subtlety of their approaches are *Mircea Eliade and the Literature of Exiles* (Cornel Ungureanu); *Mircea Eliade: the Knots and Signs of Prose* (Eugen Simion); *Mircea Eliade: Life as Oeuvre*, *Oeuvre as Life* (Dumitru Micu); *The Life of Mircea Eliade* and *Mircea Eliade: A Few Hypostases of a Protean Personality* (both by Mircea Handoca); *Dictionary of Symbols in Mircea Eliade's Oeuvre* (Doina Ruști); *The Hermeneutics of Mircea Eliade* (Adrian Marino); *Mircea Eliade's Writings for Periodicals* (Mihai Posada); *Mircea Eliade* (Ioan Petru Culianu); *Mircea Eliade, Literator and Mythologist* (Iulian Băicuș); *Mircea Eliade, a Prisoner of History* (Florin Țurcanu); the chapter in the *History of the Romanian Literature From Its Origins to the Present* (George Călinescu); *About Ioan P. Culianu and Mircea Eliade: Memories, Readings, Thoughts* (Matei Călinescu); the chapter in the *Critical History of the Romanian Literature* (Nicolae Manolescu); *Mihail Sebastian and Mircea Eliade: Chronicle of a Rough Friendship* (Valeriu Oişteanu); *Mircea Eliade. The Romanian Roots* (Mac Linscott Ricketts); *Eliade. Cioran. Ionesco. Forgetting Fascism* (Alexandra Laignel-Lavastine); *Mircea Eliade the Esoteric* (Marcello De Martino); *Mircea Eliade's Generation Under the Spell of Romanian Fascism* (William Totok), and so on.

Some of them are dedicated to his oeuvre; a few, lack, however, references to the „Mircea Eliade case“: his membership in the extremist Iron Guard organization, the several propaganda articles he published including in *Bunavestire*, the official periodical of the Iron Guard movement, and the four months he spent in prison because of this liability. Primarily, he has been criticized because he never repudiated the Iron Guard ideology explicitly and because his defense against the accusation of anti-Semitism was not very convincing, either, although he would have had good opportunities to set the record straight both in his *Portugal Journal* and in his *Memoirs*.

There have been voices in Romanian literary criticism (Mircea Handoca, Cornel Ungureanu, Zigu Ornea...) that have tried to exonerate him from any and all fault — be it even just a moral one. A much more nuanced position and one closer to the truth was voiced by Florin Țurcanu in the most comprehensive book dedicated so far to the thorny issue of the writer's collaborationism with fascism, *Mircea Eliade, a Prisoner of History*, in which the author, after analyzing the documents *sine ira et studio*, concludes judiciously: „... Mircea Eliade's feelings on Jews played a much less important role in his closeness to the Iron Guard than his hatred of the Romanian political class and his vision of a future spiritual revolution.“





NICOLAE BREBAN  
The Only Way

Contemporary Publishing House,  
Bucharest, 2011

*The Only Way*, Nicolae Breban's most recent book, intensely commented upon and widely acclaimed, has been seen as symmetrical to one of the greatest Romanian novels of the eighth decade of the last century, namely *The Annunciation* by the same author.

## An Eastern Bildungsroman

The novel is the story about the formative years of a post-adolescent, Calistrat B. Dumitrescu, who is strong and powerful enough to discover that Stalinism, one of the most oppressive social systems, can be read from within, if one understands its operating system. Thus, as the protagonist observes, lies are turned into truth, and manipulation – into a plague which permanently feeds fear.

"I found out that after 1989 great literature was not written by those who had taken over the country, in the domain of culture, under the victorious label of *postmodernism*, but by lonely writers, irrespective of their generation (...) I shall say this from the very beginning, Nicolae Breban has written one of the greatest books of modern and transmodern Romanian literature, a book which is almost a testament (...) *The Only Way* is one of the most lucid books ever written, a masterpiece which synthesises Nicolae Breban's entire work, sustained by an

exceptional narrative tension (...) *The Only Way* is one of the greatest transmodern novels, in the cynical/ kynic version." (Theodor Codreanu)

**NICOLAE BREBAN** (born on the 1<sup>st</sup> of February 1934, Baia Mare) is one of the most important Romanian novelists and dissidents, as well as a well-known essay writer, poet, play writer, and article writer. He made his literary debut with sketches in *Gazeta Literară* in 1961, and editorially with the novel *Francisca* (1965) for which he received the Writers' Union Prize. He also published the novels: *When the Masters are Absent*, *Sick Animals*, *The Plaster Angel*, *Annunciation*, *Don Juan*, *The Road to the Wall*. Other volumes, *Watch and Seduction*, *Parisian Elegies* (verses), *Violent Confessions*. Dialogues with Constantin Iftime, the trilogy *Amphitryon*, *The Risk in Culture* (essays), *The Romanian Spirit Facing a*

*Dictatorship* (essays), epic tetralogy *Day and Night*, *Strict Literary Memories* (articles), *The Will to Power*, the tetralogy *The Meaning of Life* (memoirs).

In a survey carried out by Observatorul Cultural *The Annunciation* is among the top ten Romanian novels of the 20<sup>th</sup> century. His book has been translated into Swedish, French, English, Bulgarian etc. Three of Nicolae Breban's novels (*When the Masters are Absent*, *the Annunciation*, and *Don Juan*) were published by the famous publishing house Flammarion. He translated into Romanian Rainer Maria Rilke's *Duisener Elegien* and *Roman Elegies* by J. W. Goethe.

He is the director of the magazine *Contemporanul*. *Ideea Europeană*, and a President of the Association Contemporanul. In 2009 he became a titular member of the Romanian Academy.

## Lyrical Prose

The volume *The Stories of a Queen* reunites some of Carmen Sylva's literary writings which have remained fresh in spite of the passage of time. The stories mix fantasy and realism; they put forth characters and describe situations which, when brought together, create a naïve picture, which is processed originally and skillfully, so as to finally leave the impression of a narration of oral tradition.

Carmen Sylva is a dreamer who leaves the royal throne from time to time and shuns the constraints of etiquette, to find a shelter in imaginary worlds, in poetry and fairy tale characters. Her lines are permeated by melancholy and a naïve, child-like spirit, which touches young and old alike: "Last night it was a full moon and I could not sleep. One cannot sleep when it is a full moon. Because shadows walk around and they seem so strange and the brook whispers so quietly, and the village dogs bark, and sometimes goats wince and wake up and shake their heads, and your thoughts travel along with the moon. You don't even know where your thoughts go. They just leave you." (*On the Waterside*).

Every story contains a moral; they all resort to universal human values, without being oppressive and dogmatic. In the literary universe of the stories published in this volume we meet courageous girls, girls who love, soldiers who are ready to sacrifice their lives for their country, the beloved Peleş castle next to elves, nettles, and speaking snakes.

Delicate as it is, Carmen Sylva's prose owes its lyricism and grace to poetry. That is why, apart from stories, some poems have been chosen as well; the latter highlight the lace-like literary quality of the Queen's prose.

"Even if the royal crown has undoubtedly lent glamour to Carmen Sylva's writings, in her turn she lent fantasy wings to the name of Romania, with which the latter flew around the world further than it could have flown without them." (*Mite Kremnitz*, 1903).

**CARMEN SYLVA** is the pen name of Queen Elisabeth, the wife of the first king of Romania, Carol I



CARMEN SYLVA  
The Stories of a Queen

Curtea Veche Publishing House, 2012

**Hohenzollern-Sigmaringen. Complete name: Elisabeth Pauline Otilie Luise zu Wied, born on the 29<sup>th</sup> of December 1843 in Neuwied, Germany, dead on the 18<sup>th</sup> of February/the 2<sup>nd</sup> of March and buried at Curtea de Arges. She was an authentic patron of art, the founder of some charitable institutions, a poet, an essay writer, and a prose writer. She wrote more than one thousand poems, ninety short stories gathered in four anthological volumes, thirty plays, and four novels. Her work was translated into Romanian by Mihai Eminescu, George Coșbuc, Mite Kremnitz, and Adrian Maniu. Volumes: *Romanian Poems*, *The Pilgrimage of the Danube*, *A Queen's Musings*, *A Prayer*, *From Two Worlds*, *Sketches*, *Throughout Centuries*, *A Knock on the Door*, *The Stories of Peleş*, *The Bondage of Peleş*, *Vengeance and Other Stories*, *My Rhine*, *lyrical drama*, *My Nest*, *Songs from the Valley of Dâmbovița*, *A Queen's Musings*, *The Songs of the Sea*, and others.**

She translated into German many of the works written by Vasile Alecsandri, who was a good friend from her literary circle.

## The Rediscovery of an Important Poet

The present edition (coordinated by Paul Daniel, George Zaruță and Mircea Martin; foreword and preface by Mircea Martin; afterword by Ion Pop; chronology of life and work and reception synopsis by Roxana Sorescu), the first in the series Fundoianu – Fondane, proposes to discover and/ or rediscover a very important author for the Romanian public.

"What during the few years of his affirmation (1917-1922) was not to be seen very clearly, what was forgotten too easily in the following period – and subsequently – now looks like pure certitude to us: B. Fundoianu was one of the most enlightened, one of the sensitivities which was very open to genuine newness, one of the outposts of the interwar Romanian aesthetic conscience [...] Fundoianu's place in Romanian poetry is after Arghezi's and Bacovia's whose work influenced him, and after Blaga's as well, but before Adrian Maniu's, Ion Pillat's, Voiculescu's, and even Vinea's." (Mircea Martin)

"As an artist, Fundoianu is much closer to Chagall or Soutine, and therefore to expressionist poets, than to Francis Jammes. In spite of their apparent bucolic quality, The Landscapes send out a deep and secret anxiety. It is not nature that it is sung, but its unseen demonic soul." (Ovid S. Crohmălniceanu)

"For the poet's spirit ablaze with the passion of knowledge, the elementary, vegetative existence cannot be a solution: therefore, a new space is to be invented. Thus, Fundoianu prolongs a theme already consecrated by the symbolism he himself had left. But he does this with a new energy and with a boldness of expression which betrays a different age of poetry" (Ion Pop)

**B. FUNDOIANU** (14 November 1898 Iasi – 2 October 1944, the Nazi death camp of Auschwitz, Poland) was a French-Romanian

poet, a critic, an essay writer, and a literary theoretician of a Jewish origin. B. Wechsler was to become, under the name of B. Fundoianu, a remarkable essay writer and a poet who would reform Romanian lyricism, and under the name Benjamin Fondane would write screenplays, theatre plays, philosophical essays, and poems that established him in the elite of French intellectuals.

Fundoianu-Fontane was a literary and political commentator of an exceptional lucidity, which sometimes overlapped prophecy; he frequented the avant-garde milieu, but he was against any type of extremism devoid of spirituality and culture. He defied the calumny of the historical context and he believed in the destiny of his work. Fundoianu-Fondane's work is everlasting, namely topical.



B. FUNDOIANU  
Works, I. Antemortem Poetry

Art Publishing House, Bucharest, 2012

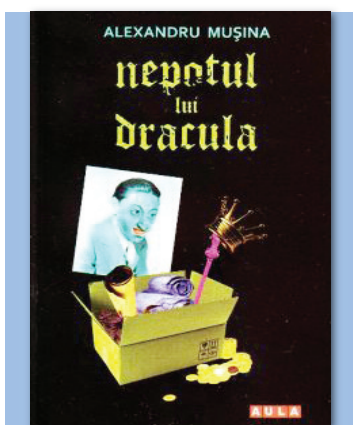




## Dracula's Grandson, assistant lecturer, PhD

*Dracula's Grandson* is the first novel written by the poet, the theoretician, and the university professor, Alexandru Mușina, a pre-eminent name of Romanian literature. The 426 pages put forth the complicated plot of the transformation undergone by the assistant lecturer Florin Angelescu Dragolea (nicknamed FAD), doctor summa cum laude in semiology, and an expert in the work of Marcel Proust; initially a worn-out and dull person, the latter becomes the star of the university and the object of all female students' adoration. The change occurs when two female students, incited by his Marilyn Manson look, decide to seduce him and they nickname him "Dracula's Grandson"; this intuition will eventually turn out to be a valid one when the gipsy Boboieru, the owner of an international business with transfusion blood, reveals that FAD is the descendant of the prince Vlad the Impaler (also called Vlad Dracula).

Appreciated for the comical situations which are sometimes absurd, the novel was compared to a "Romanian Ferdydurke, with roots in Hrabal's writing and in David Lodge's novels" (Cezar Gheorghe) or Bulgakov's *The Master and Margaret* (Dan C. Mihăilescu). In a recent issue of Observatorul Cultural the literary critic Claudiu Turcuș remarked: "From the unwritten rules of the

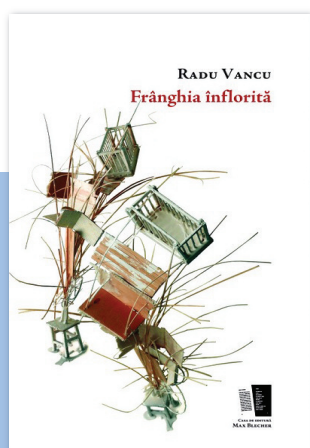


ALEXANDRU MUȘINA

Dracula's Grandson  
Aula Publishing House  
Brașov, 2012

autochthonous university environment, to outdated theoretical discourses, to sophisticated literary techniques to the myths of political correctness, the post-1989 social flaws or the rhetoric of European values, nothing escapes his devastating scrutiny." Thus, "there is a gradual consolidation of the image of the provincial microuniverse, shattered by the slow transition, by strident contrast and a marked sense of grotesque ridiculousness. This acute, observational subtleness, doubled by bitter sarcasm and cheerful irony is the source of Alexandru Mușina's narrative art."

ALEXANDRU MUȘINA (born in 1954 in Sibiu) graduated from the Faculty of Letters of the University of Bucharest in 1978, where he earned his PhD in Philology in 1996. He is a teacher of creative writing, folklore, comparative literature at the Faculty of Letters of the University Transilvania in Brașov. He is the director of Aula Publishing House in Brașov. He made his literary debut in the collective poetry volume *Five* in 1982, and individually with *Strada Castelului 104*. He published thirteen poetry volumes among which: *Aleea Mimosei nr. 3*, *Sunday Album*, *Tea*, *Persoanae*, *Chosen Poems (1975-2001)*, *The King of the Morning*. His essay writing activity includes titles such as: *Where is the Poetry?*, *The Paradigm of Modern Poetry*, *Surviving by Fiction*, *Cultural and Folklore Anthropology*, and the epistolary volumes: *The Letters of a Pheasant* and *The Letters of a Balneary Genius*. He is the author of two of the most important Romanian literature anthologies: *The Anthology of the '80s Generation Poetry* and *Anthology of Modern Poetry* (together with Romulus Bucur). He published the following volumes abroad: *Budila-Express*, Éditions Créaphys, Paris, 1994 (poems, in the French language) and *Pismata na edin gisok*, Balcany Publishing House, Sofia, 2008 (*The Letters of a Pheasant*, in the Bulgarian language).



RADU VANCU

The Rope in Full Bloom

Max Blecher Publishing House,  
Bucharest, 2012

The volume *The Rope in Full Bloom* was awarded several prizes and received high critical acclaim; it established Radu Vancu as one of the most original and the strongest poets of the young generation. The volume tackles an obsessive theme which is present in the other volumes as well, namely the death (the suicide) of his father, "the most beloved dead man", who keeps sending signs to his son by means of dreams.

The text is structured in narrative, confession-like, meta-literary passages, marked by square brackets, introduced by the

## The Most Beloved Dead Man

ritualistic formula: "What tells you one of your dead/ the dearest one, the most beloved dead man/ when your heart lets you dream him." Then the father's discourse is put forth, a discourse full of tenderness which reproduces troublingly expressive images of the beyond: "Dearest, everyday there is somebody who shows up/ all dizzy and muzzy, wandering around here/ like a refugee torn to pieces by dogs/ & worn out by the boots of the frontier guards /& illuminated. A guy who ran into death/ like a starved dog who flies at the food in the hand of the stray dogs hunter/ Devastated and still full of hope// a child waiting everyday/ to see love in the eyes of the abuser./ I understand him as if he were my brother.(...)"

The thematic cores of Radu Vancu's poetry, as well as the stylistic marks which have become unmistakable are sensed very well by the writer and theoretician Alexandru Mușina: "*The Rope In Full Bloom* continues, and somehow ends the "family saga", having the same characters at its centre: the father ("the beloved dead man"), the wife (Camelia), and the son (Sebastian). The long poem brings together fragments from domestic life, seraphic-atro-

cious dreams, memories, musings about poetry, excursions to/discourses about "the beyond", in a formula which is already a trademark of Radu Vancu". Idylls, grotesques, desperate irony, and burlesques, cruelty and delicacy, colloquial language, parabiblical and intellectual-philosophical language, overflowing imaginary and the observation of immediate, concrete details generate a throbbing universe, whose "pneuma" is the desire ( and the possibility?) to be happy."

RADU VANCU (born in 1978 in Sibiu) is a university lecturer at the Faculty of Letters in Sibiu. His doctoral dissertation is dedicated to one of the most important modern Romanian poets: *Mircea Ivanescu*. *The Poetry of Absolute Discretion*. He also published the following poetry volumes: *Epistles for Camelia*, *Biographia litteraria*, *The Happy Monster*, *Sebastian in Dream* and *Memoires for My Father*. He is also the author of the volume *Eminescu. Three Essays*, and a co-author of the anthologies *The Most Beautiful Poems in 2010* and *The Most Beautiful Poems in 2011*.

## Finding Eminescu Again

On the occasion of Gaudeamus Bookfair organized in November 2012 the new novel *Parallel Lives* was launched; it was authored by the well-known novelist Florina Ilis from Cluj, who has written, among other things, a novel awarded in Romania (as well as by the Writers' Union) and translated successfully abroad: *The Children's Crusade*.

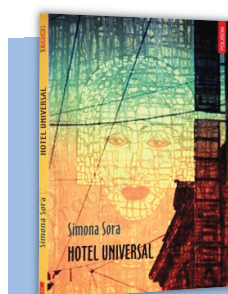
In *Lucafaarul de dimineață* magazine the critic Luminița Corneanu wrote the following about the recent novel which has already received high critical acclaim:

"*Parallel Lives* is a well-documented book, half of it is a sort of a biography of Eminescu, as well as a book full of fantasy; the writer imagines a story which is almost SF in which the Romanian Secret Services (the ones from the communist regime!) sent agents to pursue Eminescu, agents who were infiltrated in the very Viennese clinic of doctor Obersteiner.

But the plot starts in a very realistic vein, with the cruel news that Măiorescu receives from Missis Slavici: Mr. Eminescu is insane, come and take him away. We are therefore, in 1883, when the disease started. This is "the present time" of the novel, if we are to simplify things for the sake of clarity, and from this moment on the other half of the novel begins; we will accompany Eminescu in asylums – to dr. Șuțu or to Vienna – and we will witness the degradation and the loss of his extraordinary mind, troubled by painful memories and hallucinations, in a terrible entanglement. We can consider that *Parallel Lives* features two novels in one: one which puts forth Eminescu's real life, the concrete details of his life, and another one that presents the years of his madness in which the writer introduces the Secret Service agents who keep annoying Eminescu in order to obtain all sorts of information about the latter's life; this is in fact a pretext for inserting here various readings of Eminescu's work and biography.

In fact, in this thick novel of hers Florina Ilis takes the myth of Eminescu and breaks it down into its components – this is a genuine critical endeavor, which is more valuable than that of a literary critic. *Parallel Lives* is both serious and playful, therefore it is a novel which requires the reader's playfulness, too."

FLORINA ILIS is one of the most appreciated novelists who made themselves known in the first decade of the 21<sup>st</sup> century in Romania. Her work has been translated in France as well and she is on the list of the writers who will represent Romania at Salon du Livre in Paris in 2013.



SIMONA SORA  
Universal Hotel

Polirom Publishing  
House, Iași, 2012

## The Map Making of the Feminine Becoming

The novel *Universal Hotel* written by Simona Sora starts from the history of an important building in the centre of Bucharest – a former inn, then a hotel, then a youth hostel and at present claimed by its former owners – to tell the story some women in that family transmit to each other. The protagonist of the novel, Maia, who spends her university years in the hostel Universal, takes over and transmits further on a matriarchal epopee told to her by her grandmother, great Maria, a fabulous, overwhelming character with exceptional sensorial abilities.

The literary critic Sanda Cordoș remarks: "*Universal Hotel* is an extraordinary novel, with a rare, undulating, ambiguous (sleepwalking-like?) phrase, and at the same time, of a great precision, a type of phrase which is typical of very few Romanian writers: on its shoulders Simona Sora built a unique, mind-blowing world, more than one century of matriarchate (in which even men are rather women-like), subtlety and profoundly woven, sensorial, phantasmal, and spiritual, a century soaked in melancholy and a world which is harmonious and out of balance at the same time. Upon reading this novel, I had the sensation of a mind-blowing beauty, although we should not forget the complexity, the files, and the layers of this world, their profound human and historical relevance."

The novel *Universal Hotel* is well documented from a historical point of view, as it is a mixture of several 19<sup>th</sup> century stories and post-1989 events; full of poetry as well as of pertinent observations sprinkled with satire and humour, the novel is to be considered one of the best novels published in Romanian literature over the last years.

SIMONA SORA (born in 1967) is an article writer, an essay writer, and a translator. She taught at the Faculty of Letters of the University of Bucharest. In 2007 she earned her PhD with a topic about intimacy and corporality in literature. At present, she writes for *Dilema Veche* magazine, she is the editor-coordinator of *Dilematica* magazine and a member of the Romanian Writers' Union. She translated the volume *My Creed* by Carlos Fuentes and she is one of the authors of the anthologies *Travel Companions*, *Female Experience during Communism* and *My First Book*. She published the essays *Finding Intimacy Again*, and *The Last Thule*. *Dacian Fortresses in the Mountains of Orăștie* (Artec, Spain, 2009). Her volume *Finding Intimacy Again* was awarded the prize for debut of the Writers' Union, the prize for debut of Observator Cultural magazine, the prize for debut of Romania Literară magazine.



FLORINA ILIS  
Parallel Lives

Cartea Românească  
Publishing House,  
Bucharest, 2012



**LUCIAN BOIA**

L'Élite intellectuelle roumaine (1930-1950)/  
The Romanian intellectual elite

Traduit du roumain  
par Laure Hinckel  
Edition Les belles lettres



With a vast bibliography, Lucian Boia restores a balance between the intransigence of some and the complacency of other for all men who, during two decades, were drawn into the traps of history under the weight of a mixture of abstract ideas and personal pride.

Depuis plus de vingt années et le retour à une pensée libre, les historiens roumains de tous âges et de tous bords se penchent sur le 'intéressant en Roumanie et ailleurs au comportement public des intellectuels de leur contrée roumaine au cours du XXe siècle. De nombreux ouvrages ont vu le jour et tous ou presque se plaçaient sur le piédestal des idées bien pensantes et du jugement moral, le plus souvent sans la sagesse amenant à ausculter la nature humaine; par ailleurs, ces travaux n'apportaient pas toujours les preuves nécessaires dans un dossier par d'ailleurs énorme et touffu.

S'ils ne sont pas considérés comme de véritables acteurs facteurs de cause dans l'histoire, les intellectuels doivent pour le moins adopter une attitude exemplaire. Mais, quand, entre 1930 et 1950, les membres de l'élite intellectuelle, comme la société dans son ensemble, passent par une guerre et plusieurs changements de régime, ce dont on doit discuter, c'est de l'humain dans toutes ses nuances.

Il était nécessaire, au terme d'une longue suite de tentatives intransigeantes mais qui ne furent pas menées à leur terme, d'entendre le récit plein de finesse d'un historien comme Lucian Boia. A l'aide d'une documentation vaste et souvent inédite, celui-ci rétablit un équilibre entre l'intransigence des uns et la complaisance des autres pour tous ces hommes qui, en l'espace de deux décennies, sous le poids d'un mélange d'idées abstraites et d'orgueils personnels se retrouvèrent entraînés dans les pièges de l'histoire.

**DAN LUNGU**

Comment oublier une femme/  
How to forget a woman

Éditions Jacqueline Chambon  
Traduit du roumain  
par Laure Hinckel



Andi must accept the obvious: Marga will not return. As a professional journalist, he undertakes an investigation of their common past, tracking hints that can explain this incomprehensible rupture. (...) Dan Lungu, take this opportunity and, with humor, creates the vitriolic portrait of the Romanian society that so easily succumbed to the charms of capitalism.

Dan Lungu, romancier, est né à Botosani en 1969. Il est actuellement maître de conférence à la chaire de Sociologie de l'université Al. I. Cuza de Iasi. Il fonde en 1996 le groupe littéraire Club 8. Il a publié plusieurs recueils de poèmes et de nouvelles et reçu de nombreux prix.

Les autres titres: *Le paradis des poules, Je suis une vieille coco!* «Je suis partie, un jour tu comprendras». Andi doit bientôt se rendre à l'évidence, Marga ne reviendra plus. En bon journaliste qu'il est, il se lance alors dans une investigation minutieuse de leur passé commun, traquant les indices cachés capables d'expliquer cette incompréhensible rupture. En quoi a-t-il failli? Qui d'elle ou de lui est coupable? Faut-il incriminer la nouvelle permissivité ou les effets délétères du passé? Avec l'humour qu'on lui connaît, Dan Lungu en profite pour faire le portrait au vitriol de cette frange de la société roumaine qui a si facilement succombé aux charmes du capitalisme. D'autant que, parallèlement à ses recherches privées, Andi continue son métier de journaliste, qui le conduit à enquêter sur les juteuses affaires des potentats locaux comme sur les pratiques intégristes d'une église néoprotestante. D'abord amusé par ces idéalistes qui, eux, n'ont pas changé, rebuté par des pratiques frôlant le ridicule, il finit par trouver un certain réconfort auprès de ces dévots d'un autre âge qui, contre vents et marées, croient en la fraternité. Il reste sceptique mais tout est bon à prendre quand il s'agit d'oublier une femme.

SALON DU  
**LIVRE**  
PARIS  
.com  
22-25 MARS 2013



Event

„ROUMANIE SE LIVRE”  
– Les auteurs présentés ci-dessous

# „Lettres roumaines

**GABRIELA ADAMEȘTEANU**

Situation provisoire/  
Temporary situation

traduction: Nicolas Cavallès;  
Editions Gallimard



Through this couple and the multitude of secondary characters, *Temporary situation* plunges us into the Kafkaian world of officials in Romanian communist regime but the novel evokes also with great accuracy the years that preceded the arrival of Ceausescu. On a more general line, Gabriela Adameșteanu - a notable Romanian novelist, born in 1942 - manages to fathom the sadness of our lives influenced by lies and betrayal.

les rivalités et surtout la méfiance, est dépeinte avec une grande précision et nous plonge dans un univers kafkaïen à la fois angoissant et fascinant. En contrepoint, l'évocation du passé de leurs deux familles et à travers elles, celui de la Roumanie tout entière, donne une profondeur de champ singulière au roman de Gabriela Adameșteanu.

A travers l'histoire de ce couple adultère et la multitude de personnages secondaires qui gravitent autour, la romancière

parvient à sonder la tristesse de nos existences marquées par le mensonge et la trahison.

Il n'est pas facile d'entretenir une relation adultérine quand l'on est fonctionnaire au sein d'une institution culturelle sous le règne de Ceausescu, dans la Roumanie des années soixante-dix. La politique s'infilte partout, que ce soit dans les bureaux et les couloirs de «l'Édifice» où travaillent Laetitia Arcan et Sorin Olaru, à l'ombre de la statue de Lénine, ou dans l'appartement miteux que

leur prête un ami en banlieue pour leurs ébats. Sorin cherche l'amour et Laetitia une échappatoire à sa vie conjugale décevante, mais les deux ne parviennent pas à oublier ni les contraintes du système, ni les risques liés à leurs «dossiers personnels». Le passé de leurs deux familles, dont l'une fut engagée en faveur des légionnaires, l'autre simplement bourgeoise, risque de rendre leur ascension au sein du Parti problématique.

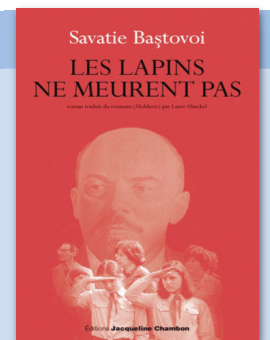
A travers ce couple et la multitude des personnages secondaires qui gravitent autour, *Situation provisoire* nous plonge dans l'univers quasi kafkaïen des fonctionnaires du régime de la Roumanie communiste, mais le roman évoque également avec beaucoup de justesse les années qui ont précédé l'arrivée de Ceausescu. Sur un plan plus général, Gabriela Adameșteanu (romancier roumaine notable, née en 1942) parvient à sonder la tristesse de nos existences marquées par le mensonge et la trahison. Son regard très aigu sur la comédie humaine trouve son expression dans une écriture très fluide et une narration parfaitement maîtrisée.

**SAVATIE BAȘTOVOI**

Les lapins ne meurent pas/Rabbits do not die

traduction: Laure Hinkel

“Rabbits do not die is a somber novel, dedicated to soviet children who became adults. But it diffuses a powerful light: the light of an incredibly well-constructed and fine writing”.  
(Catherine Simon)



broyer les hommes. Savatie Baștovoi est né à Chișinău en 1976. Adolescent, il est interné en hôpital psychiatrique à Socola, où il écrit le cycle *Un Valium pour Dieu* qui le consacre comme poète. En 1998, il abandonne la faculté de Timișoara et, en 2002, il reçoit la tonsure. Il vit au monastère de la Nativité du Christ, en République de Moldavie. Il dirige la maison d'édition Cathisma, la revue de spiritualité orthodoxe *Ekklesia* et enseigne l'iconographie au Séminaire de théologie de Chișinău.

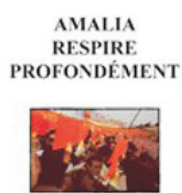
«Roman sombre, *Les lapins ne meurent pas* est dédié aux “enfants soviétiques devenus grands”. Il diffuse pourtant une puissante lumière: celle d'une écriture formidablement charpentée et fine. En témoignent les courts passages, qui viennent s'incruster, telles des énigmes, dans le récit principal: une petite fille et son père marchent dans la campagne et, dans leurs yeux, on contemple «un large horizon de fleurs jaunes et orange, dont les feuilles descendaient jusqu'au sol, douces comme des bonbons». (Catherine Simon)

Alina Nelega

**ALINA NELEGA**

Amalia respire profondément/  
Amalia breaths deeply

traduit par Mirella Patureau



“This is the story of a naive and unsuspecting girl who goes through the history of a country that has barely emerged out of its transition. (...) The effort to stay alive, to survive in difficult conditions, is vital for her. Then the last breath becomes a liberating moment from a long nightmare”.

C'est l'histoire d'une fille d'une naïveté un peu suspecte, qui traverse décennie après décennie l'histoire de plomb d'un pays qui peine à sortir de sa « transition ». Toute une vie ballottée entre grotesque et tragique, toute une société mal décidée entre les âges et les choix politiques absurdes. Respirer, profondément, à en devenir plus léger que l'air et se libérer du sol. Un geste vital: l'effort de rester en vie, de survivre dans des conditions irrespirables. Alors le dernier soupir devient un moment libérateur, la délivrance d'un long cauchemar.





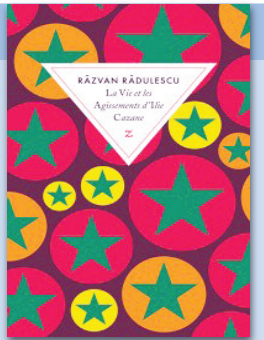
# seront présents au Salon – à l'honneur"

## RĂZVAN RĂDULESCU

La Vie et les Agissements d'Ilie Cazane/  
The life and actions of Ilie Cazane

Roman traduit du roumain par Philippe Loubière

(...) RR paints a memorable picture of Ceausescu's era. From fierce and exhilarating to bureaucratic aberration and barbarity, but with an implacable tenderness towards children and innocent people, this novel is based on an original construction. The narrative deploys on concentric circles repeating an event or another, and with each return broadens a narrative field that has the force of a revelation and puts the reader in symbiosis with the characters, as he is discovering little by little, like a spy himself, all the sources of these existences.



Ilie Cazane mènerait une existence plutôt paisible s'il n'avait le don extraordinaire de faire pousser des tomates géantes. Sous le régime du Conducator Ceausescu, pareil mystère passe pour un crime inconcevable.

Le colonel Chirita, esprit rationnel qui ne jure que par un matérialisme forcené, a vite fait de le mettre aux arrêts. Mais rien n'y fait : malgré les supplices, Cazane demeure muet et ses surnaturels talents de jardinier restent inexplicables...

Pendant ce temps-là, sa femme Georgette accouche d'un garçon : Ilie Cazane fils qui, avec sa grosse tête de courge, va vite montrer des penchants désoyables pour le bricolage et, en digne fils de son père, s'attire la sympathie générale.

Entre la nature désinvolte et mystérieuse d'Ilie Cazane père, l'enfance burlesque d'Ilie Cazane fils et les questionnements métaphysiques du colonel Chirita, se déploie le spectacle d'une communauté à l'innocence joyeuse, en proie à un système paranoïaque et absurde.

Parmi les auteurs les plus inventifs de sa génération, Răzvan Rădulescu a reçu le Prix de l'Union des écrivains roumains pour *la Vie et les Agissements d'Ilie Cazane*, et le Prix du roman européen en 2010 pour son deuxième roman, *Théodose le Petit*. Il est également connu en tant que scénariste (*4 mois, 3 semaines, 2 jours* de Cristian Mungiu, Palme d'or à Cannes 2007; *la Mort de Dante Lazarescu*, Prix Un certain regard, Cannes 2005). Il a réalisé son premier film, *Félicia avant tout*, en 2008.

Ilie Cazane père, un villageois roumain sans histoire, mène une existence plutôt paisible avec Georgette, sa jeune épouse, au milieu de sa famille et du voisinage. Sa seule particularité, c'est d'avoir la main particulièrement verte avec les tomates. Lui-même ignore par quel mystère les graines de tomate qu'il plante produisent des spécimens hors norme. Dans l'après-guerre, sous le régime dictatorial du Conducator, Nicolae Ceausescu, parvenu au faite du pouvoir en 1965, faire croître de pareilles tomates, c'en est bien trop pour les recrues de l'omniprésente police secrète roumaine, mise en place par celui qu'on surnommait le Génie des Carpates ou le Danube de la pensée.

Membre éminent de la Securitate, laquelle surveille chaque nid de poule et dépiste la moindre réticence au régime, forte de ses réseaux d'espions, délateurs assermentés et autres fausses barbes, ainsi que de ses géoles discrétionnaires où torture et liquidation sont monnaie courante, le colonel Chirita, qui ne jure que par le matérialisme athée de ses instructeurs, inculpe le suspect. Ainsi le susnommé Ilie Cazane ne voudrait-il pas dérober au Bien Public quelque profitable invention agricole? Le colonel et son assistant, un subalterne à ses bottes, vont cuisiner le malheureux Cazane pendant des mois afin qu'il avoue enfin sa tromperie : quelles poudres secrètes a-t-il bien pu utiliser? Mais rien n'y fait, Cazane est décidément innocent, malgré les supplices moraux et physiques subis sans répit. Innocent et nanti d'un don qui ne peut donc être que surnaturel...

Perplexe, troublé même, le colonel finit par rendre sa liberté au pauvre villageois, sachant pertinemment qu'aucun suspect ne sort indemne des rets de la Securitate! Mais en dehors de sa fonction éminente d'officier inquisitorial, le colonel Chirita est un homme comme un autre, aimant sa femme et fier de la voir accoucher d'une petite Tamara. Cependant, le ver est dans le fruit, à cause d'une tomate. Un doute s'est infiltré dans la conscience du colonel qui pensait l'âme chose matérielle, d'une masse de vingt-quatre milligrammes exactement. Pendant ce temps-là, Georgette enceinte cherche désespérément des nouvelles de son mari à Bucarest, dans les couloirs des services de police. Elle apprend qu'on les a divorcés d'office et accouche d'un garçon, Ilie Cazane fils. Le colonel, de plus en plus perturbé après la mort de son suspect, s'intéresse de très près à l'enfant de son ex souffre-douleur: si Cazane père avait le pouvoir de faire pousser des tomates géantes, Cazane fils doit sûrement avoir hérité de ses dons.

Avec ces destins voués à l'arbitraire, Răzvan Rădulescu brosse un tableau inoubliable de l'ère Ceausescu. Féroce et jubilatoire envers l'aberration bureaucratique et la barbarie qu'elle engendre, mais avec une tendresse irréductible pour les enfants et les innocents, ce premier roman s'appuie sur une construction originale, la narration se déployant par cercles concentriques reprenant un événement ou l'autre, au départ simplement décrit, avec à chaque retour un champ narratif élargi qui, à force de révélation, met le lecteur en symbiose avec les personnages, comme s'il découvrait peu à peu, espion lui-même, tous les ressorts de ces existences.

«Quand on mélange l'eau et le vin, les gens ne boivent plus ni de l'eau ni du vin. En fait, ils ne savent plus ce qu'ils boivent, ni ce qu'ils veulent.»

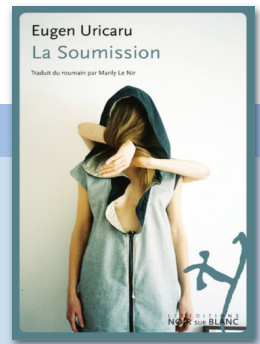
Petra Maier n'a pas dix-huit ans lorsqu'elle est arrêtée, en 1944, et expédiée dans un camp de travail en Sibérie. Après quelques mois, elle apprend que les femmes enceintes sont renvoyées chez elles. Mais comment faire quand il n'y a aucun homme à proximité et que la surveillance ne se relâche jamais?

Le miracle a lieu: Petra tombe enceinte et rentre en Roumanie. Dans l'immédiat après-guerre, elle ne retrouve rien ni personne de connu : tout est passé sous le contrôle, brutal, des nouvelles autorités. Avec courage, elle va élever

## EUGEN URICARU

La Soumission/The submission

Traduit par Marilyn Le Nir



In this novel full of mystery, Eugen Uricaru mixes with rare poetic force paths of his characters that have to choose between the power of imagination and submission to their fate.

son fils, Cezar, un enfant doué de capacités surmaturelles ; il devine l'avenir de ceux qui le regardent dans les yeux. La rumeur se répand, les gens se prennent à espérer que lui, au moins, pourra améliorer leur sort. La police secrète s'intéresse à l'enfant... Dans ce roman empreint de mystère, doté

d'une force poétique rare, Eugen Uricaru (romancier roumain, né en 1946) entremêle les trajectoires de ses personnages, qui ont à choisir entre le pouvoir de l'imaginaire et la soumission à leur destin.

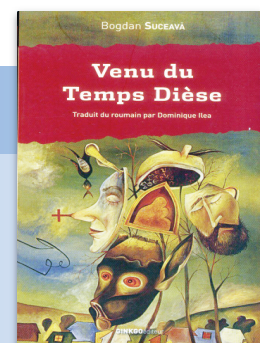
Vespasien Moïse porte le plan de Bucarest gravé sur la poitrine. C'est du moins ce que d'aucuns crurent déceler lors de sa naissance; et plus tard, son arrivée à Bucarest en état de fièvre avancée, comme une seconde naissance, marqua la création de l'Avent de Notre-Seigneur, mouvement sectaire auquel viennent adhérer en foule des gens de toutes origines sociales et culturelles, suivant aveuglément celui qu'ils n'hésitent pas à prendre pour un nouveau Christ. Nous sommes dans les années 1990, en un pays où la chute de la dictature a laissé un vide dans les esprits en mal de direction spirituelle, vide qui ne manque pas d'attirer toutes sortes de charlatanismes, de supercheries et d'abus de confiance.

Le roman de Bogdan Suceavă grouille de tout cela, dans un récit à la fois épique et burlesque, plein de rebondissements inattendus, de luttes sans merci entre groupes rivaux, de dérives sataniques ou messianiques, de délires nationalistes et xénophobes. La police s'en mêle, bien sûr, n'hésitant pas à dépêcher

## BOGDAN SUCEAVĂ

Venu du Temps Dièse/  
Come of the sharp time  
(Venea din timpul diez)

traduit du roumain par Dominique Ilea,  
Ginkgo éditeur



(...) *Come of the sharp time* is not a polemic against obscurantism galloping. It is a modern and universal epic, with a devastating humor, whose center is the loss of temporal and spiritual references". (Jean-Pierre Longre)

sur place un espion transformé en chat, et voyant avec désespoir quelques-uns de ses responsables se laisser gagner par la folie ambiante. La Patriarchie orthodoxe, le pouvoir politique, l'Église catholique même, ne sont pas en reste, hésitant entre dénonciation, intégration, répression, corruption et démission... Bref, Bucarest est devenue un vaste terrain d'affrontements pseudo-mystiques, de faux miracles, de rassemblements incontrôlables.

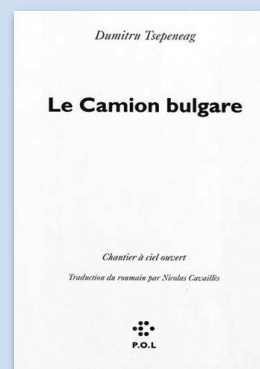
Cela se terminera-t-il un jour? L'auteur, dans son inimitable discours au second degré, laisse clairement entendre que

non: de nouveaux «prophètes» se lèveront, partant de Bucarest, «notre foyer et demeure élue, l'unique endroit de tout l'univers où le passé, le présent et l'avenir se rejoignent», de Bucarest devenue lieu de tous les mythes et de toutes les mystifications, pour essayer dans le monde entier! Livre à la fois inquiétant et irrésistible, *Venu du Temps Dièse* n'est pas qu'un pamphlet contre l'obscurantisme galopant. C'est une épopée moderne et universelle, à l'humour ravageur, dont la perte des repères temporels et spirituels est le centre. (Jean-Pierre Longre)

## DUMITRU TSEPENEAG

Le Camion bulgare/  
Bulgarian truck

roman



Between Marguerite Duras and erotic calendars of truck drivers, *Bulgarian Truck* traces a dark and fantastical story dedicated to this strange couple of contemporary literature: the dreaming writer and his frustrated reader.

Un vieil écrivain obsédé par l'amère question du livre de trop et de la cessation définitive d'activité en vient à s'éprendre d'une jeune romancière évasive, dans le contexte d'une Europe dégonflée, toujours moins capable de répondre aux intenses défis de sa marge orientale.

Entre Marguerite Duras et les calendriers érotiques des routiers, *Le Camion bulgare* trace une route sombre et fantasmagique destinée à ce couple étrange de la littérature contemporaine : l'écrivain rêveur et la lectrice frustrée. C'est une belle jeune femme impénétrable, que tous désirent mais que personne ne fait jouir... C'est un puissant camionneur bulgare auquel ne suffit plus la petite mort permanente d'une société hyper-sexuée, ici symbolisée par une touriste américaine... Entre la solitude convexe du flirt par ordinateurs interposés, et les coups de théâtre charnels d'une rencontre au hasard des chemins, le gouffre se creuse, que Dumitru Tsepeneag ne remplit ni de tragédies romantiques, ni de catastrophisme moralisateur, mais d'onirisme et d'autodérision décapante.

Né le 14 février 1937 à Bucarest, il est dans les années 60 et 70, avec le poète Leonid Dimov, le chef de file de l'onirisme, le seul courant littéraire à s'opposer au «réalisme socialiste» officiel. En 1975, pendant un séjour à Paris, il est déchu de sa nationalité par Ceausescu et contraint à l'exil. Il est naturalisé français en 1984. Pendant les années 80, il se met à écrire directement en français. La «chute du Mur» le ramène à la langue maternelle, sans pour autant qu'il renonce au français.





**MIRCEA ROMAN**  
The Warehouse

The George Apostu Cultural Center,  
Bacău, 2012

## Imaginary Labyrinth

An abandoned warehouse in the yard of the Fine Arts Factory in Bucharest has been divided into „plots“ and artist Mircea Roman took up one of those. The doors made of pleated iron are rusty. The walls are full of holes and dust. The tin roof leaks rain water. A deserted place. But man brings life to places, so Mircea Roman fixed what nobody else used. And then he placed there, with honors, sculptures made during almost 30 years, including the 12 years he spent in London. The WAREHOUSE was the name Mircea Roman gave to this retrospective exhibition/collection/gallery. Here, symbol-images of his work are found: *On the Edge, Body and Soul, The City, The Worm, Self Portrait at 30*, what is left of the *Man-Boat* kept for two years on the bank of the Thames, x-rays... The last one is his famous wall, which, in time, has lost two pieces, but which is dry and completed.

Mircea Roman's imaginary labyrinth has also ended up in this catalogue. It includes texts by Mircea Roman about sculptures, while the photographs are signed Remus Andrei Ion.

**MIRCEA ROMAN** has been through three studios in Bucharest and one in London. In 1992, he began his great international career, after winning the Grand Prix at the Osaka Sculpture Triennale. In 1995 he exhibited at the Venice Biennale and in 1998 at the Centre Point Gallery ACAVA in London. In 2000, he had two more solo exhibitions in London, while the *Dis-Orient Express*, the sculptural installation he exhibited at the Romanian Peasant Museum in 2006, was already envisaged. He went to the United Kingdom in 1993 with a Delfina Studios scholarship. He returned to Bucharest 12 years later. His works are at the Contemporary Culture and Art Center in Osaka, the National Contemporary Art Museum in Bucharest, the National Art Museum in Bucharest, and in numerous private collections in Romania and abroad.

## A World Premiere

In 1992, Adrian Mahu, the author of *Exiled Architects*, published a catalogue entitled *Romanian Architects Abroad*. But in that work, the exile, a complex and very painful phenomenon, was only mentioned in passing. Approximately 1,300 architects left Romania because of the totalitarian regime. Of these, many were great personalities in their fields, so their departure dealt a powerful blow to the Romanian architecture.

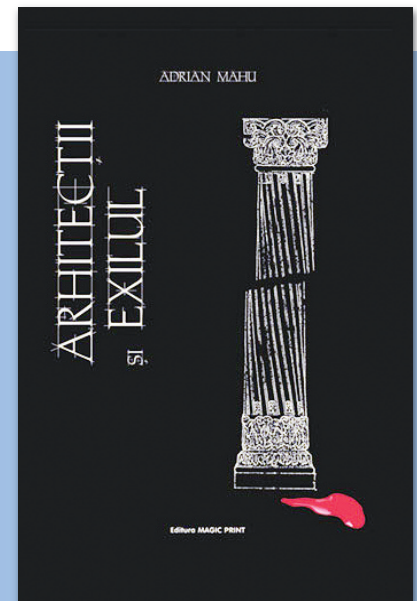
No books have yet been written abroad about exiled architects and their achievements in the countries where they settled. The book *Exiled Architects* is a world premiere. Some of the architects who left Romania felt they needed to tell the author about their experiences after their departure. The book has 448 pages and over 800 color illustrations, but it does not seek to establish hierarchies of the 68 architects gathered in it. With two exceptions, the architects are presented in alphabetical order. Owing to the way it is written, this document-book does not only speak to architects, it also speaks to all people who want to find out more about this subject.

„Not all the architects I present wanted their life stories published; some feel their memories are still too painful, the wounds

have not healed yet; others believe their life stories are strictly personal and of no interest to anybody else. Some of the architects presented in this book managed to leave communist Romania by applying for repatriation, namely returning to the countries of their ancestors.“

The album received the UNESCO award at the International Book Salon in Chişinău organized by the Culture Ministry in the Republic of Moldova.

**ADRIAN MAHU** received a Ph.D. in architecture with a thesis entitled *National Specificity in the Visions of Architects in Various Countries*. The publishing house of Tomorrow's Romania Foundation published his book entitled *Bucharest 550. The Urban Development of Bucharest*. He is the author of over 100 projects, out of which over 50 have been implemented. At the same time, he has written specialized articles for various publications. His theoretical thoughts have been favorably received by great personalities of international architecture: Bruno Zevi, Reima Pietilä, Kazuo Shinohara, James Stirling, Ralph Erskine, Richard England, and others.



**ADRIAN MAHU**  
Exiled Architects

Magic Print Publishing House,  
Bucharest, 2012



**VALERIAN SAVA,**  
A Subjective History  
of the Motion Picture  
Transition (Volumes 1 and 2),

Paralela 45 Publishing House,  
Piteşti, 2012

## Going to the Movies With Valerian Sava

*A Subjective History of the Motion Picture Transition* deals with the Fourth Wave of the Romanian cinema, namely the generation that pulled the Romanian cinema out of a long silence and a protracted transition. More to the point, the book discusses movies made after the year 2000 by directors who had never made any movie before that date: *Merchandise and Money* by Cristi Puiu; *West* by Cristian Mungiu; and *Fury* by Radu Muntean (the 2001-2002 epoch is described in the first volume). Then come *The Death of Mr. Lăzărescu* by Cristi Puiu; *The Paper Shall Be Blue* by Radu Muntean; *Four Months, Three Weeks and Two Days* by Cristian Mungiu; *Was It or Was It Not?* by Corneliu Porumboiu; and *California Dreamin' (Unending)* by Cristian Nemescu - the only major Romanian film maker who debuted with a feature before the age of 30. These directors were joined by documentary director Thomas Ciulei with *The Flower Bridge* (the 2004-2006 epoch is described in the second volume). A third volume dealing with this

phenomenon has already been announced. „The history of an age, the history of a generation, a critical phenomenology of the post-totalitarian transition in motion pictures. The world of film making is opened out the way a watch repairer opens a watch, studying its intimate mechanisms and sets from the viewpoint of all those involved, from directors, actors, and audiences to film critics and institutional decision makers. The critic permanently monitors the New Romanian Cinema (NCR) and the New Criticism.“

**VALERIAN SAVA** is the founding editor of the *Cinema* magazine under manager Victor Iliu in 1963, he received the Criticism Award from the Association of Movie Makers in 1978, he was an associate professor at the National Academy of Theater and Motion Picture Arts in the 1990s, and, among other works, he wrote *A Critical History of the Romanian Contemporary Motion Picture, With a Retrospective From Its Beginning* (1999).

## Jazz Tiberian Style

*Jazz Inside Out* is a continuation of the book *Notes on Music and Music Notes*. The format includes scores, comments, analyses, and an audio support, and it covers four decades, 1971-2011.

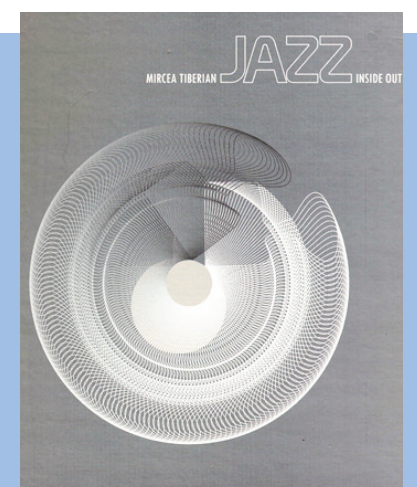
The actual text is structured on two levels. The segments for readers who have received specialized music training are in italics. The rest of the texts include data about the DVD recordings, some stories about the time when those songs were composed, various notes, and comments.

The 32 songs were selected taking into consideration the performance-improving potential of the themes and the quality of the recorded versions. Also considered was, of course, the actual implementation of the composing project, but, in jazz, the complexities of its form and the elegance of its writing do not automatically guarantee a musical success, similarly to cinema, where a well-written novel is not always necessarily turned into a good script. In motion pictures, like in jazz, they start out from what is visible or audible, respectively, then the quality of the performance is evaluated, and only afterwards is it possible to address the

qualities of the script or of the written score. The title of the book was kept in English - *Jazz Inside Out* - because it is explicit enough, because most of the selected songs have English titles, and for reasons of musicianship.

*Jazz Inside Out* also seeks to be a plea for a better understanding of spontaneous creation and collective improvisation. Three CDs are included.

**MIRCEA TIBERIAN** is a jazz composer and pianist having performed in numerous concerts and having recorded over 20 individual albums. His experience has also expanded to teaching, as Dr. Mircea Tiberian is currently a professor at the National Music University in Bucharest, the founder and coordinator of the Jazz/Pop department. Apart from specialized textbooks such as *The Improvisation Technique in Jazz*, and his extensive work *The Anthropological Dimension of the Musical Phenomenon*, Mircea Tiberian has also written books dealing with music in general: *Notes on Music and Music Notes* and *The Music Book*.



**MIRCEA TIBERIAN**  
Jazz Inside Out

Eikon Publishing House, Cluj-Napoca,  
and Tracus Arte Publishing House,  
Bucharest, 2012





**SERGIU BĂLAN**  
Research in the History  
of Philosophy

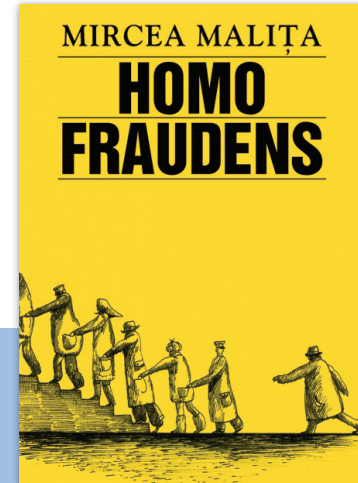
**PRO Universitaria Publishing House,**  
Bucharest, 2012

## From Descartes to Mircea Eliade

The studies included in this book are the results of 15 years of research as part of projects developed by the Romanian Academy Institute of Philosophy and Psychology. They are grouped around „motifs“ such as: the theory of wide categories (logical, ontological, epistemic, methodological, ethical, and aesthetic), the philosophy of history, analytical philosophy, social philosophy, the philosophy of economics, and economic anthropology. The texts are diverse, thrilling, and defined by their very titles: *Descartes' Conception of the Relationship Between Mind and Body*; *The Category of Causality With David Hume*; *Hegelian Categories in an Analytic Interpretation*; *The Issue of Private Language With Wittgenstein*; *Methodological Issues in the Philosophy of History With Arnold J. Toynbee*; *Philosophy and History in the Work of R.G. Collingwood*; *The Nature of Philosophy and the Logic of Language With Gilbert Ryle*; *The*

*Idea of Equal Opportunity With Rawls and Nozick*; *Homo Oeconomicus and the Critique of Utilitarian Rationality*; *Religious Life and Economic Behavior*; *Methodological Categories in Mircea Eliade's Science of Religions*; *Art and Dialectics in the Vision of Alexandru Surdu*, and so on.

Having a Ph.D. in philosophy from the University of Bucharest, **SERGIU BĂLAN**, a professor at the Academy of Economic Studies in Bucharest, has written two books that have already been published: *Introduction to the Contemporary Philosophy and Between History and Philosophy*. **R.G. Collingwood's System**. He co-authored the books *Modern Philosophy. Selected Syntheses and Texts and Philosophy*. *Contemporary Themes*. He has published over 30 studies and articles in specialized magazines and collective volumes.



**MIRCEA MALIȚA**  
Homo Fraudens

**RAO Publishing House, Bucharest, 2012**

## Three Homo Species

Two heroines, nice professors, give free lectures at the students' clubs when invited and they discover that, apart from *Homo Sapiens*, two derivate species exist and even flourish: they call these species *Homo Fraudens*, the man of fraud, not of wisdom, and *Homo Praedator*, the man who acts like beasts. The researchers weigh the arguments for and against these two hominids spreading or shrinking in today's and tomorrow's societies, but the answer is left to the readers. Mircea Malița tries to explain to us why we all defraud almost everything, but the worst fraud that may happen to us is that currently it oversteps the normality of daily life. The author mentions the sources of fraud and the way to counteract them by changing the institutions and changing our way of relating to man, Professor Dan Dungaciu said when the book was launched at the Gaudemus Fair in Bucharest in November 2012. The book is illustrated by Academician Eugen Mihăescu.

**MIRCEA MALIȚA** is a mathematician, essayist, academician, diplomat, and professor. He served as director of the Romanian Academy Library in 1950-1955, deputy minister of foreign affairs, minister of education (1970-1972), ambassador to Switzerland (1980-1982), and then ambassador to the United States (until 1984). (Source: ZD)

## Utterings Before the Uttered

Bearing the subtitle *Five Studies of Phenomenological Hermeneutics*, this book is summed up by its author this way: „White Comprehension is, to a certain extent, the taste that figures out what it takes over, ahead of sight: it receives, takes up things in the receptive passivity of the manifestation penetrating it, allowing itself to be imbued by this penetration, outlining a placeless place - a white, transparent footprint -, an emptied dwelling for the emergence of a potential significant. Starting out from the text, it is not content with its *bodily* visibility, but, rather, it seeks to catch a glimpse of the hidden horizon of an arche-texture. Its sighting mark-point is made up of an infra-discursive yarn, the incipient nervures of the exfoliated text, recanted up to the significance reservoir of the uttering before the uttered, in the place where the possible is originally meaningful. Therefore, an eidetic intuition or an immediate revelation which only creates the empty pre-comprehensive scheme of a model,

(con)figured at the very starting point of the hermeneutic trajectory, the viewpoint of an open eye in the meaning of its beholding gift.“

**DORIN ȘTEFĂNESCU** is an essayist and publicist, having graduated from the Philology Faculty of the Timișoara University and having a Ph.D. in philosophy from the Babeș-Bolyai University in Cluj-Napoca. Now he is a professor at the Petru Maior Faculty of Sciences and Letters in Târgu Mureș. He debuted in 1994 with the book *The Hermeneutics of Meaning*. He has published these books: *Sense and Image. Essays in the Hermeneutics of the Imaginary* (1997), *Unplugging Wells. Essay on the Philosophy of Bogdan Petriceicu-Hașdeu* (1998), and *Presence and Comprehension. Thoughts on the Religious Phenomenon* (Paralela 45 Publishing House, 1999). He is a member of the Romanian Phenomenology Society and of the Association of Professional Writers in Romania.



**DORIN ȘTEFĂNESCU**  
White Comprehension

**Paralela 45 Publishing House,**  
Pitești, 2012

## Romanian Capitalism: Update

In an economy based on liberal principles, the market helps the courageous. It is accessible to newcomers, it rewards those who take chances, and it punishes those who do not play by the rules. Therefore, it ensures prosperity. But, in this country and elsewhere, the market is not the way it should be. And not only because of the world crisis.

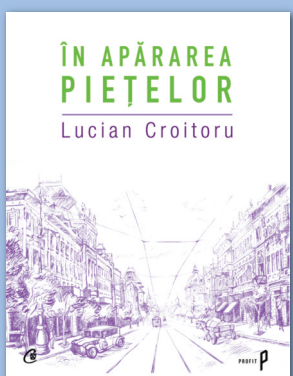
This book offers a viewpoint on the way liberal principles have been adjusted to the mentality and customs of the Romanian society. For over 20 years, the lives of Romanians have been undergoing a perpetual transition, with many rules remaining fuzzy, incoherent, and biased. They favor the extraction of „annuities“ and delay the emergence of a mature market, and, implicitly, of the middle class.

The book includes articles by and interviews with the author published by the press in 2007-2012. They argue that capitalism should not be blamed for the unsatisfactory results, but, rather the opposite, the lack of an efficient capitalism is to blame.

**LUCIAN CROITORU**, Ph.D. in economics, is a professor of macro-economics, he worked for the IMF for four years as Romania's representative, and now he works as an adviser on monetary issues to the governor of National Bank of Romania.

He has written numerous articles (both in Romanian and English) for the printed and online press, he is periodically invited to TV economic shows, he makes speeches at national and international conferences, and has published several books on economic matters.

These are some of the books he has published: *Macro-Economic Policies and the Restructuring of Enterprises*; *Evolutions in the Romanian Financial Discipline*; *The Difficult Task of Maintaining Credibility*; *Macro-Economic Policies and the Restructuring of Enterprises*.



**LUCIAN CROITORU**  
In Defense of Stones

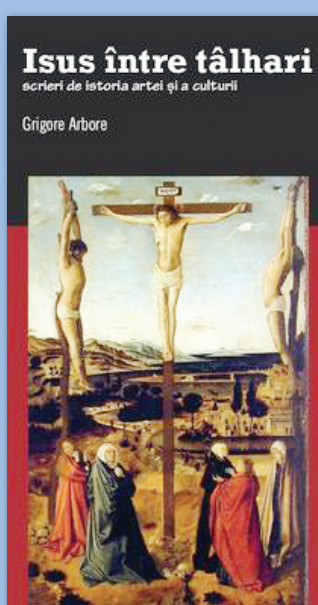
**Curtea Veche Publishing House,**  
Bucharest, 2012

## Crucifixion

Bearing the subtitle *Writings on Art and Culture History*, this book is the result of long research, bringing together 12 essays on diverse themes, such as Sinai landmarks in the crystallization of some iconographic types, the Italian Renaissance, Peter the Great's Siberian collection, and Venetian cartography before the beginning of the 18<sup>th</sup> century. The main study, which also provides the book title, deals with the *Crucifixion* by Antonello da Messina, a painting held by the Brukenthal Museum in Sibiu. The book is structured in two sections („Certitude of Method and Symbol“ and „Shadows in the Enlightenment Century“).

„The time of daily gossip, of escapism, and of the aristocratic-bourgeois bewilderment in [Watteau's] paintings has not reached twilight yet. Some socio-cultural groups in today's Romania are crossing it with pleasure and, in multiple cases, with sadistic joy, while the country's economy is collapsing and human relationships are being degraded. Still not awoken from its post-revolutionary dizziness, our society has hurriedly built an *Ancien regime* of its own, in the name of novelty, of course ...“

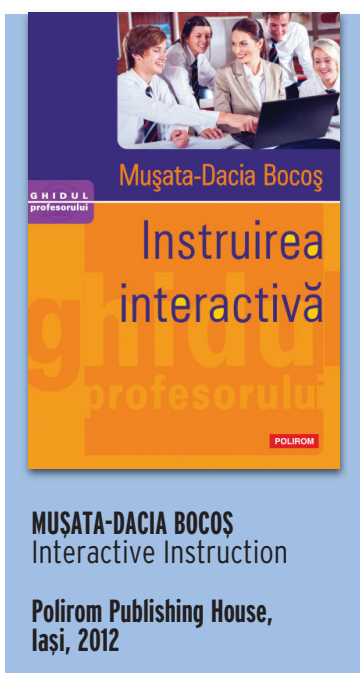
**GRIGORE ARBORE** has lived in Italy since 1987. His debut with an art history book (*Chagall, 1971*) occurred a few years after his publishing debut with a poetry book (*Exodus, 1967*). After 1987, in Italy, Grigore Arbore has taught the history of European art and architecture at several universities and he has organized large-scale exhibitions.



**GRIGORE ARBORE**  
Jesus Between the Thieves

**Litera Publishing House,**  
Bucharest, 2012





## The Teacher's Guide, Book 1

The Polirom Publishing House has recently launched an editorial project dedicated to educators who teach at all education levels, students, instructors, and theoreticians of education sciences: *The Teacher's Guide*. This collection debuted with the book *Interactive Instruction*, which we present here. The book offers theoretical and applied landmarks which are easy to take up, to adjust, and to use in participative practices, presenting operational elements of active and interactive pedagogy, activating curriculum designs, and didactic comments and suggestions. The table of contents includes: „Pedagogical Instruction - A Contemporary Challenge“; „A General Characterization of Interactive Pedagogy“; „The Profile of Activating Didactic Practices“; „Reverse Connection Mechanisms“; „The Feedforward Mechanism“; „Methods To Develop an Active Spirit“; „Personal Thought“; „Learning Based on Experiment“; „Cooperative Learning“; „Learning Based on Didactic Games“; „Electronic Learning“; and „Methods and Techniques To Develop Critical Thinking.“

**Dr. MUȘATA-DACIA BOCOȘ** is a professor at the Education Science Department of the Faculty of Psychology and Education Sciences at the Babeș-Bolyai University in Cluj-Napoca. She coordinates Ph.D. activities in the Sciences of Education field. The main fields of her scientific activities include general didactics, curriculum theory, curriculum management, the didactics of pedagogical subjects, and pedagogical research. Her works include: *Interactive Instruction. Landmarks for Thought and Action* (2002), *The Theory and Practice of Pedagogical Research* (2003, 2005, 2007), and *The Didactics of Pedagogical Subjects. A Constructivist Framework* (2007).

## Truth and Manipulation in the Archives

This book offers to the reader, who is overwhelmed by contradictory pieces of information that discredit the process of exposing Securitate informers, a key to construe certain controversial people and situations.

Gabriel Andreescu tries to establish how much truth and how much manipulation exist in the accusations launched against some well-known Romanian intellectuals, whose cases have often become issues in heated polemics.

A category which was, come to think of it, marginal in the control system of the totalitarian state, the Securitate informers have ended up, as far as many people are concerned, as the main culprits for the abuses committed during the 45 years of Romanian communism. Even more, those who actually took blamable actions seem to be of minor interest, while fingers are paradoxically pointed at some of the victims of the repressive apparatus.

Following his painstaking research, the author, one of the major dissidents under communism, concludes that the accusations of collaborationism brought in

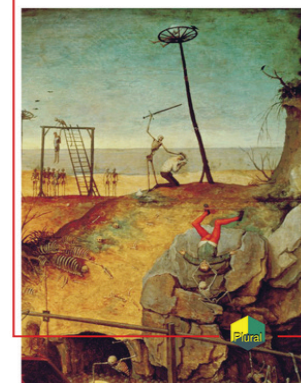
recent years against some major intellectuals of our recent history are not justified.

**GABRIEL ANDREESCU** is a professor at the Political Science Faculty of the National School of Political and Administrative Studies. He militated for observance of human rights as early as under the communist regime. As of 1990, he initiated the establishment of some non-governmental organizations, such as the Romanian Helsinki Committee, the Center for International Studies, and Solidarity for Freedom of Conscience. He is the director of the *New Human Rights Magazine*. The Polirom Publishing House has also published other books by the same author: *The Solidarity of Long-Distance Runners*; *The Places Where Europe Is Being Built*. *Adrian Severin in Dialogue With Gabriel Andreescu*; *Roulette: Romanians and Hungarians, 1990-2000*; *Nations and Minorities*; *Crackdown Against the Yoga Movement in the 1980s*; *We Hated Ceaușescu. Years, People, Dissidence*.

Gabriel Andreescu

### Cărturari, opozanți și documente

Manipularea Arhivei Securității



**GABRIEL ANDREESCU** Scholars, Opponents, and Documents. Manipulating the Securitate Archive

Polirom Publishing House, Iași, 2013



**IRINA BĂLDESCU**  
Medieval Transylvania

Simetria Publishing House,  
Bucharest, 2012

## Home in the Middle Ages

This book is the fruit of Ph.D. research and studies in the field of urban history undertaken in Italy by architect Irina Băldescu, who had a Vasile Pârvan scholarship offered by the Romanian state; the book was first published by the Bonsignori publishing house in Rome in 2005 with a foreword by Professor Enrico Guidoni. „The complex structure of this study,“ wrote Guidoni, „is articulated progressively, function of the main themes: the road network, the phenomenon of colonization, building models

around the main church, fortifications, and the arrival of religious orders in Transylvania and their influence on the evolution of urban culture.“

The book has a summary of each chapter in English. It discusses issues that have been dealt with very seldom, such as: using the Roman heritage in the Middle Ages, planning and sketching the street network in Medieval cities, monastic orders settling in cities, the management of public building sites, planning fortifications, regulations in constructions, and so on. Specific

documentation is used: maps and plans, namely written and cartographic sources, and photographic documentation. The third part includes a documentary apparatus with a transcription and translation of the judicial city norms in the 15<sup>th</sup>-17<sup>th</sup> centuries, which include many elements of what we call urbanism today.

Born in 1974, **IRINA BĂLDESCU** obtained an architect's degree in Bucharest and went on to continue her studies in Rome (Source: *Ziarul de Duminică* newspaper).

## Astrology as a Hermetic Science

Known ever since the Antiquity, astrology has scientific coordinates, because its observations are based on astronomy, physics, and mathematics. The great astrologers recorded by history were also philosophers, mathematicians, astronomers, physicists, and doctors. We can mention here Hippocrates, Plutarch, Ptolemy, Jerome Cardan, Ruggieri, Paracelsus, Regiomontanus, Kepler, and Jean Baptiste Morin.

Astrology also has a spiritual component. The connection between astrology, science, and religion also comes from the Antiquity: the priests of various religions were also observers of the heavens, and an analogy between man's life and planet movements is found in Biblical texts.

As regards the hermetic roots of astrology, they emerge from religion, arts, sciences, geometry, alchemy, astronomy, and many other fields that can be found in the Hermetic Books collected by the Egyptian god Thoth, later known among the Greeks as Hermes Trismegistus. Those texts were seen as sacred and only the highest Egyptian priests were allowed to touch them.

Hermetism is a law system governing the

entire universe, immutable laws working at the material, mental, and spiritual levels, reflecting the essence of the entire Hermetic teaching: the Law of Mentalism (everything is spirit, the universe is mental), the Law of Correspondence (what is up is also what is down, what is down is also what is up), the Law of Vibration (nothing is at rest, everything moves, everything vibrates), the Law of Polarity (any thing has two poles, the opposed poles are identical in nature, extremes touch each other, truths are nothing but half-truths, and all paradoxes can be reconciled), the Law of Rhythm (everything flows in or out, every thing has its own duration, everything evolves and then degenerates, the rhythm is the same), the Law of Cause and Effect (every cause has its own effect and every effect has a cause), and the Law of Gender (everything has its own principles, Male and Female).

**FLORINA MARIN** is a psychologist and a member of the Romanian Association of Trans-Personal Psychology. More details about the author at <http://www.astrolog-florina.ro>



**FLORINA MARIN**  
Astro-Psychology

Paralela 45 Publishing House,  
Pitești, 2012





## LIVIU IOAN STOICIU: *The Life of a Romanian Writer Is a Permanent Paradox*



**LIVIU IOAN STOICIU** was born on February 19, 1950. Editorial debut: *Book of Debutants 1977*, published by Albastros Publishing House, 1978. Other books: *The Pennant*, 1980; *Heart of Rays*, Albastros Publishing House, 1982; *When Memory Returns*, Cartea Românească Publishing House, 1985; *A Parallel World*, Cartea Românească Publishing House, 1989; *Aristocratic Poems*, Pontica Publishing House, 1991; *Collective Solitude*, Eminescu Publishing House, 1996; *The Ruins of the Poem*, Pontica Publishing House, 1997; *Post-Madhouses*, Axa Publishing House, the series entitled „To the Star — Poets of the 1980s,” 1997; *The Animal Poem*, Călăuza Publishing House, 2000; *On Departure*, Vinea Publishing House, 2003; *Canton 248*, anthology, Vinea Publishing House, 2005; *Pam-Param-Pam (Old Adjud)*, Publishing House of the Romanian Literature Museum, 2006; *The Plato Crater*, Vinea Publishing House, 2008; *The Absinthe Drinkers*, anthology (with Traian T. Coșovei, Nichita Danilov, Ion Mureșan, and Ioan Es. Pop), Paralela 45 Publishing House, 2007; *On the Threshold (Hill-Valley)*, Cartea Românească Publishing House, 2010.

Memoirs/in periodicals: *Diary of a Witness (June 13-15, 1990, University Square, Bucharest)*, Humanitas Publishing House, 1992; *Stoic Diary of the Revolution Year, Followed by Counter-Diary*, Paralela 45 Publishing House, 2002; and *Book of Futility (End Conversations With Al. Deșliu & Beginning „Inspirations“)*, Pallas Publishing House, 2008.

Fiction: *The Hidden Woman*, The Association of Bucharest Writers and Cartea Românească Publishing House, 1997; *The Communion*, Paralela 45 Publishing House, 1999; *Somewhere to the South-East (Two in One)*, Cronica Publishing House, 2001; and *Fairy-Tale Novel (Body and Soul)*, Dacia Publishing House, 2002.

He published a theater book entitled *The Forgotten Theater*, Publishing House of the Romanian Literature Museum, 2005.

### PRIVILEGED BY DESTINY

The book entitled *Forbidden Substances* received the ICR Yearly Book of Poetry Award in 2012 as part of the third Gala of Young Writers. What is the meaning of this prize to you?

A literary prize offers moral support. Of course, I'm referring to the prizes awarded by trustworthy juries. The Yearly Book of Poetry Award is awarded by a jury of extremely intransigent critics, the best, with „young wolves” as members and with a chairman, Eugen Simion, whose critical and academic authority is untouchable.

The organization of the Gala of Young Writers and the establishment of this award on the initiative of Dan Mircea Cipariu is a beautiful achievement for contemporary literature. To receive a prize here is both an honor and a risk, as young people are unforgiving. My predecessors in the „seniors” category were Ion Mureșan and Ioan Es. Pop. In this company, I feel somehow privileged by destiny. A destiny which is otherwise pretty tough on me...

Your books have received very many prizes, ever since your debut: the Mihai Eminescu Award of the Romanian Academy, several prizes offered by the Romanian Writers' Union and the Writers' Union in the Republic of Moldova, by international festivals, and by some major magazines in this country. After so many years of national recognition, how many of the books signed Liviu Ioan Stoiciu have been translated into other languages?

True, my poetry books won the prizes that matter in Romania and they were equally well received by critics, but your question makes me smile sadly: what shall I reply? Not only that none of my books has ever been translated, but there has never even been any question of that. It just happened that a few of my poems have been translated into other languages, that's all...

I confess I've been bewildered for a long time. I keep reading lots and lots of books translated into Romanian from every conceivable language and I seldom find a book to my liking, having any aesthetic value, or at least a book at the level of the original literature written in Romanian. And I wonder: why is this happening? We have a small army of translators for all languages on earth, members of the Writers' Union, but there is just a handful of translators who translate books written in Romanian into major foreign languages. They are translating industrial amounts of foreign books, picked at random, „as long as they are foreign,” so one feels there are no original Romanian books out there.

Does joining writers' unions, institutes, and guilds matter to a writer born in Romania? What would be the normal representation



of a writer belonging to an organization that would manage his image and literary trajectory well and would offer him the best options to make a name for himself - in one word, to represent him?

Ideally, there should be literary agents to manage the work of each valuable writer from printing and distribution, to marketing, immediate translation into a major language, nomination for prizes, and scholarships abroad. It's being reiterated obsessively that Romanian writers have no readers, so literary agents say from the very beginning that they can't support themselves, so...

Unfortunately, in Romania, only a few writers are consistently promoted by publishing houses that have purchased the copyrights and manage their works — I mean successful writers. Otherwise, most of the Romanian writers cling to the Writers' Union, expecting a pension raise by 50 percent or a merit bonus if the writer is a laureate or he holds management positions in the administrative hierarchy of the guild. But even this pension raise for writers has only been granted in recent years. Before reaching the pension age, a member of the Romanian Writers' Union does not expect anything, but he is proud because, publicly, he is recognized as a professional writer. Each writer publishes his books any way he can, he struggles to get additional literary reviews to kind of soothe his pride, while he dreams of being nominated for some prize awarded by a local chapter. The life of a Romanian writer is a permanent paradox.



### „I LIVE IN A HYSTERICAL HISTORY”

What are the rapports between awareness and helplessness to Liviu Ioan Stoiciu, the writer and the man?

If we stay with poetry writing, in my case, things are terribly complicated. I have no idea (so, no awareness or knowledge) about the way I write. I write spontaneously — so I don't appeal to any awareness or to reason, but rather to the irrational, meaning that I put pressure on my subconscious, without forcing it. At my writing table, helplessness has to do with lucidity: when one is desperate because nothing comes out the way he wishes, it's no use to fight frantically, one feels a lack of inspiration. This could be the connection between helplessness and awareness: inspiration, „the ghost that animates one spiritually.”

As far as I'm concerned, I'm in no hurry to write yet another poem. Usually, I put everything I write in some drawer for preservation, and if, a year later, I am convinced that it's valuable (at least in my mind), I save it, I publish it. If not, I throw it away or I ignore it. This way, it's almost unimportant whether I fail a poem at my writing table.

On the other hand, helplessness in my daily life means despair, which, in my case, has become, in time, a sorrowful depression: I can't get along at all „in society,” I'm usually not very nice, I'm uncommunicative, irritatingly shy and lonesome, with no hope of redemption. Likely, my awareness is to blame for the fact that I have never been able to meet the requirements of the epochs I've been through and that I permanently live in a hysterical history, which doesn't suit me.

### What is, in your opinion, the place of the 1980s generation in the Romanian literature?

Allow me to say that contemporary literature could not even be conceived without the generation of the 1980s (the debutants of the 1980s, 1990s, and 2000s), a generation that is mistaken for the Romanian Post-Modernism, with an exacerbation of Biographism, and the exploitation of raw daily life. It still occupies virtually the entire forefront of the Romanian literature. The generation of the 1980s - especially the poets - are now in control of our literary life, they manage magazines, publishing houses, they lead the Romanian Writers' Union, their works are translated, and they are included in all the literary histories, dictionaries, encyclopedias, and high-school and university textbooks, they contribute influential comments to periodicals, and one of them is even a member of Parliament. Books have been written about their works, they have impressive bio-bibliographies.

The generation of the 1980s are seen as Romania's greatest writers alive: Mircea Cărtărescu (prose), Ion Mureșan (poetry), and Matei Vișniec (theater); does anyone need any more arguments about their performance?

### POETRY AFTER POETRY

What do you think are the current trends in Romanian poetry?

If we calculate that a generation includes three 10-year cycles (the critical taste changes once in 10 years), we can identify trends of the 1980s, 1990s, and 2000s. There is a lot of talk not only about Post-Modernism in general, but also about Post-Expressionism or Post-Impressionism, mostly in poetry. They have legitimized auto-references, exhibitionism, and a licentious language in an effort to make the public pay attention, but every year, subtly in poetry, the degree of authenticity, and the force of the subliminal message have increased. These are directions that complete each other when they don't contest each other. Starting last year, the young people of the so-called class of 2000 ascended to peak positions in the top poetry and prose books, which is very meaningful. The pessimism generated by the rarefaction of the lyric substance is gone and the maturation of the 2000s writers has brought value to Romanian literature. Of course, there will be newness in the sensitivity of the poets who are debuting or who will debut in 2010-2020, because with them, a new generation will begin, which will stretch over another 30 years.

The unfortunate thing is, I believe, the fact that nobody reads poetry anymore, except for the friends of the poets and a few critics who do so to cover their need for writing. Then, the numbers of published copies of books are ridiculous, and, when a recital is held, only those who read listen to each other. Unfortunately, the public's reception is as bad as the quality of the Romanian-language poetry is good.

### PERSONAL APOCALYPSE

A Verse from your latest book, *Forbidden Substances*, reads: „The future is deteriorating”...

I waited for the collective apocalypse on December 21, 2012 to solve the problem of „time,” which had to reach zero and to abolish the idea of a future. It didn't come, so all I can do is find solutions to solve this problem on my own at personal level, and to speak about a future after death (death stops this earthly time, perhaps the only time that exists in the Universe).

Undoubtedly, the distant future is deteriorating, and the immediate future is dying, second by second. The future is the best testimony that time is dead, but also that time is resurrected through us. The very coming second dies and it is resurrected through us, who watch it on the clock. We are but an energy charge of a certain vibration. We come to this world to make spiritual progress: this body full of temptations is given to us to torment us, so that, by suffering, we may reach a higher spiritual plane.





**RADU ŢUCULESCU**  
Mère-vieille racontait/  
The Stories of TheOldMother

Ginko Publishing House, Paris, 2012

## Imaginative Stories

The book is full of suspense since its very beginning: the readers witness an unsolved crime which is committed in a community about to disappear. A community dominated by Eros and Thanatos, with strong characters, with unexpected destinies in which the devil often interferes. The novel is a genuine carousel of stories told by *theoldmother*, a real character with whom the author chit-chatted periodically for more than five years. Reality blends with fantasy, irony and grotesque scenes blend with poetry, madness with flashes of lucidity. A world which lets itself devoured by life, without giving a damn about the fact that nothing is left after its disappearance.

The translation into the French language is signed by Dominique Ilea. The novel is for sale in France, Belgium, and Switzerland. It will also be published in the Czech language in the year 2013.

**RADU ŢUCULESCU** is a prose writer, a playwright, an article writer and a translator from the German language. Some of his novels are: *Marsias' Fingers* (1985), *The Shadow of the Goose Feather* (1991), *The Stories of TheOldMother* (2006), *Stalin, his Hoe at the Ready* (2009), *The Women of the Insomniac* (2012). He published short prose volumes and two theatre volumes. Some of his books were published in Hungary, Russia, Austria, Czech Republic, Switzerland, France.

## 13 Romanian Authors Translated into French

Tracus Arte Publishing House issued the volume *Anthologie de la poesie roumaine contemporaine 1990-2013*, selections and translation into the French language by Linda Maria Baros. The 13 authors included in the anthology are: Ioan Es. Pop, Lucian Vasilescu, Paul Vinicius, Mihail Gălăţanu, Dan Mircea CiŃariu, Mihail Vakulovski, Dan Sociu, Teodor Dună, Alexandru Vakulovski, Andra Rotaru, Miruna Vlada, Moni Stănilă, Cosmin Perţa. The volume will be launched at Salon du Livre in Paris.

"Human and literary values that poetry puts forth are universal. That is why it makes possible the connection of any national microcosmos to the macrocosmos represented by the culture at an international level (...) The participation of Romania as a guest of honor in the Salon du Livre in Paris in March 2013 is, for sure, an unprecedented occasion. I would say, for our literature to make itself known at an international level. An extraordinary occasion for us to give Romania a new image! (Linda Maria Baros).

**LINDA MARIA BAROS** was born in 1981 in Romania. She has been living in Paris for many years. She has a PhD from old Sorbonne. University Associate Professor attested in France. She has published five verse volumes (two in Romania, three in France). She was awarded the Prize for Poetic Vocation, 2004; the Prize Apollinaire, 2007. Poems published in 25 countries. She translated thirty books in the French and the Romanian language. In France, a member of the jury of the Prize Apollinaire, member of the jury of the Prize Max-Pol Fouchet and the general secretary of the Comparative literature College (Paris). In Romania, she was the initiator and the co-organizer of the Festival 'The Poets' Spring' and the director of the literary magazine VERSUs/m.

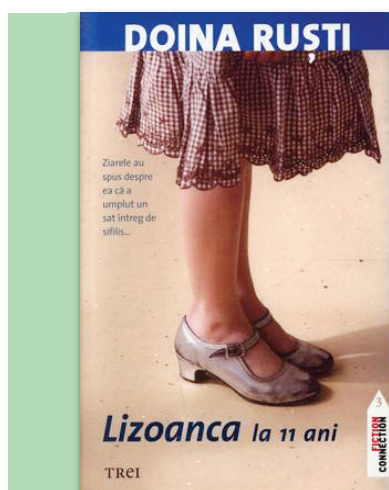
Personal site: [www.lindamariabaros.fr](http://www.lindamariabaros.fr)



**LINDA MARIA BAROS**  
Anthologie de la poesie  
roumaine contemporaine  
1990-2013

Tracus Arte Publishing House,  
Bucharest, 2013

## Lizoanca by Doina Ruşti in Germany, Italy and Spain



**DOINA RUŞTI**  
Lizoanca

Trei Publishing House, Paris, 2009

The novel *Lizoanca* tells the dramatic story of an 11-year old girl from a Romanian village in the year 2000. After being sexually abused, she becomes a

prostitute and she is blamed by her fellow-villagers because she spreads sexual diseases; she is in the spotlight of tabloids and a victim of a ruthless society.

The novel was published in 2009 by Trei Publishing House and it has been recently translated into the German language, at Horlemann Verlag, Berlin, the same publishing house that publishes the German version of Mo Yan's books. The German translation was made by the writer Jan Cornelius. Doina Ruşti is invited at the International Book Fair in Leipzig (14-17 March 2013) where she will have several readings and she will meet her German readers (Café Europa and Theatre Fact). In the same period, the author will participate in other activities as well, among which a literary dialogue, organized in Berlin by Deutsch-Rumänisches Forum in collaboration with the Romanian Embassy (13 March). The Ministry of Culture has its share in the promotion of the novel *Lizoanca*.

The novel *Lizoanca* received the prize "Ion Creangă" of the Romanian

Academy and is about to be published in Italy (Rediviva Publishing House, Milano) and in Spain (Ediciones Traspies, Granada).

"Doina Ruşti is an excellent prose writer, of a great talent and intuition, with a rough style when she has to, and different and in many other ways when required, with humor and candor, sarcasm and affection for her characters who are always lively, ambiguous, original, as the author wants them to be" (Norman Manea)

"Doina Ruşti, is, in my opinion, a prose writer of the first rank of current literature." (Nicolae Breban).

**DOINA RUŞTI** was born in 1960, she is a literature university professor. She published numerous books on communication. Her novels were highly acclaimed in Romania, all of them were awarded prizes and were translated into other languages. Doina Ruşti made her literary debut with the novel *Zogru*, followed by *The Phantom at the Windmill*, the volume of short novels *The Checked Shirt*, *Lizoanca*.

**BERLIN**  
Koenigsallee 20 A, 14193, Berlin  
Tel: + 49(030) 89061 987  
Fax: + 49 (030) 89061 988  
E-mail: [office@rki-berlin.de](mailto:office@rki-berlin.de)  
Website: [www.icr.ro](http://www.icr.ro)

**BRUXELLES**  
Gabrielle 107, 1180 Bruxelles, Belgia  
Tel: + 32 (0) 2 344 41 45  
Fax: + 32 (0) 2 344 24 79  
Email: [or.rci@sellxurb](mailto:or.rci@sellxurb)

**BUDAPESTA**  
Izsó utca 5, 11 46 Budapest XIV, Magyarország  
Tel: + 36 (1) 383 26 93  
Fax: + 36 (1) 383 53 45  
E-mail: [romankulturalis.intezet@upcmail.hu](mailto:romankulturalis.intezet@upcmail.hu)  
Website: [www.icr.ro](http://www.icr.ro)

**CHIŞINĂU**  
Str. Bucureşti 66/1, cod postal 277012, Chişinău  
Tel: 00373. 22. 23.76/00373. 22. 22.83.60  
[icrmihaimescu@icr.ro](mailto:icrmihaimescu@icr.ro)  
Website: [www.icr.ro](http://www.icr.ro)

**ISTANBUL**  
Siraselviler Cad., 21, Taksim, Beyoglu, 34433, Istanbul  
Tel. & Fax: + 90 212.292.43.45  
E-mail: [icr.istanbul@icr.ro](mailto:icr.istanbul@icr.ro)  
Website: [www.icr.ro](http://www.icr.ro)

**LISABONA**  
Adresa: INSTITUTO CULTURAL ROMENO  
Rua Dr. António Cândido, nº 18,  
1050-076 Lisabona, PORTUGALIA

Tel.: 00351 21 353 70 60  
Fax: 00351 21 357 32 07  
e-mail: [icr.l.geral@mail.ptprime.pt](mailto:icr.l.geral@mail.ptprime.pt)  
Website: [www.icr.ro](http://www.icr.ro)  
TWITTER: [@icrlisboa](https://twitter.com/icrlisboa)  
FACEBOOK: <http://www.facebook.com/icrlisboa>

**LONDRA**  
1 Belgrave Square  
London, SW1X 8PH  
United Kingdom  
Tel: + 44 (0) 207 752 0134  
Fax: + 44 (0) 207 235 0383  
Mobile: + 44 (0) 7919 022 796  
E-mail: [office@icr-london.co.uk](mailto:office@icr-london.co.uk) | [www.icr-london.co.uk](http://www.icr-london.co.uk)  
Website: [www.icr.ro](http://www.icr.ro)

**MADRID**  
C/ Marqués de Urquijo, 47, 1º dcha. 28008 Madrid  
Tel.: 0034 917 589 566  
Fax: 0034 915 590 135  
E-mail: [icrmadrid@icr.ro](mailto:icrmadrid@icr.ro)  
Website: [www.icr.ro](http://www.icr.ro)

**NEW YORK**  
200 East 38th Street, New York, NY 10016, USA  
Tel: 212-687-0180, Fax: 212-687-0181  
Email: [icrny@icrny.org](mailto:icrny@icrny.org)  
Website: [www.icrny.org](http://www.icrny.org)

**PARIS**  
1 rue de l'Exposition  
75007 PARIS,  
Tél. : 01 47 05 15 31  
Fax : 01 47 05 15 50

Courrier électronique:  
[institut@institut-roumain.org](mailto:institut@institut-roumain.org)  
Facebook: <http://www.facebook.com/institutroumainparis>  
Youtube: <http://www.youtube.com/user/institutroumain>  
Blog: <http://institutroumain.wordpress.com/>  
Website: [www.icr.ro](http://www.icr.ro)

**PRAGA**  
Ružová 1416/17, Nové Mesto, 110 00 Praha 1  
Tel: + 420 - 222 523 096 II + 420 - 222 522 865  
Fax: + 420 - 222 522 778  
Mobil: + 420 - 723 222 896 II + 420 - 774 228 960 II  
+ 420 - 728 135 014  
Email: [praga@icr.ro](mailto:praga@icr.ro), [rumunskyyinstitut@seznam.cz](mailto:rumunskyyinstitut@seznam.cz)  
Web: [www.icr.ro/praga/](http://www.icr.ro/praga/);  
[www.rumunskoprovas.cz](http://www.rumunskoprovas.cz)

**ROMA**  
Valle Giulia, Piazza José de San Martín, 1 00197  
Tel: 00-39-06-320.80.24; 00-39-06-320.15.94;  
00-39-06-977.49.813; 00-39-06-977.49.814;  
00-39-06-977-49.815  
Fax: 00-39-06-3216964  
E-mail: [accadromania@tin.it](mailto:accadromania@tin.it);  
[accadromania@hotmail.com](mailto:accadromania@hotmail.com)  
Website: [www.accadromania.it](http://www.accadromania.it)

**STOCKHOLM**  
Skeppsbron 20, 111 30 Stockholm  
Adresa poştală: Box 2336, 103 18 Stockholm  
Tel: + 46(0) 8 20 76 00  
Fax: + 46(0)8 20 74 06  
[www.rkis.se](http://www.rkis.se)

**SEGHEDIN**  
6720 Szeged, Dugonics tér 2, Magyarország  
Tel: 0036 62 550 321  
Fax: 0036 62 550 320  
E-mail: [rki.szeged@invitel.hu](mailto:rki.szeged@invitel.hu)  
Website: [www.icr.ro](http://www.icr.ro)

**TEL AVIV**  
B-dul Shaul Hamelech nr. 8, 64733 Tel Aviv, Israel  
Tel.: + 972-3-696 17 46, + 972-3-691 12 05  
Fax: + 972-3-691 12 04  
E-mail: [office@icrtelaviv.org](mailto:office@icrtelaviv.org)  
FB: [www.facebook.com/icr.telaviv](https://www.facebook.com/icr.telaviv)

**VARŞOVIA**  
ul. Krakowskie Przedmieście 47/51  
00-071 Warszawa  
Tel./Fax: + 48 22 828 12 78  
E-mail: [warszawa@icr.ro](mailto:warszawa@icr.ro)  
Website: [www.icr.ro](http://www.icr.ro)

**INSTITUTUL ROMÂN DE CULTURĂ ŞI CERCETARE UMANISTICĂ VENEŢIA**  
Palazzo Correr - Campo Santa Fosca, Cannaregio 2214  
30121-VENEŢIA, ITALIA  
Tel.: 0039/041-5242309, 0039/041-5242057  
Fax: 0039/041-715331  
E-mail: [istiorga@tin.it](mailto:istiorga@tin.it)  
Website: [www.icr.ro](http://www.icr.ro)

**VIENA**  
Argentinierstr. 39, 1040 Viena  
Tel./fax: + 431 319 10 81  
Mail: [office@rkiwien.at](mailto:office@rkiwien.at)  
[kulturraumrauenien.blogspot.com](http://kulturraumrauenien.blogspot.com)  
Website: [www.icr.ro](http://www.icr.ro)