

Eugen SIMION

## Slavici și strategia moderației (II)

### Abstract

*The author refers to the 7th and 8th volumes from the series I. Slavici "Opere" (Works), edited by Dimitrie Vatamaniuc and edited by the Romanian Academy and the National Foundation for Science and Art. The books gather articles published by Slavici in several publications, such as: "Timpul" (The Time), "Tribuna" (The Tribune), "Correspondența română" (Romanian Correspondence), "Minerva" (Minerva), "Ziua" (The Day), "Gazeta Bucureștilor" (Bucharest's Newspaper). We spot the writer's pro-Austrian sympathy and signalize his polemics with intellectuals from Bucharest and Transylvania.*

**Keywords:** I. Slavici, Dimitrie Vatamaniuc, "Tribuna" ("The Tribune"), pro-Austrian sympathy, polemics

George NEAGOE

## Proza criticului

### Abstract

*This is a book review about Florin Manolescu's collection of short stories, entitled "Mentalistii" (2009). The nine tales included in this volume are connected with the previous nine gathered in "Misterul camerei ascunse" (2002). Bizarre and erudite, these works represent an entertaining lecture. The writer proved to be first of all a critic, who knows how to use literary techniques.*

**Keywords:** Florin Manolescu, Mentalistii, short stories, bizarre, bookish references.

Bogdan CREȚU

## Fantezii mateine

### Abstract

*The author makes an analysis of Ion Iovan's "Ultimele insemnari ale lui Mateiu Caragiale" ("The Last Annotation of Mateiu Caragiale"), proving that, although it a well documented novel, the book is pure fiction. Based on the diary fragments (in French) conserved from the son of I. L. Caragiale via the inaccurate transcription made by Perpessicius in "Revista Fundațiilor Regale" ("Royal Foundations' Magazine"), Ion Iovan created a dandy character, who resembles with the author of "Craii de Curtea-Veche" ("The Older Court Don Juan's").*

**Keywords:** Ion Iovan, Mateiu Caragiale, Perpessicius, diary, fiction, dandyism.

# Marin DIACONU

## Recuperare publicistică

### Abstract

*In 1988-1989, I was proposed by Gabriel Liiceanu to make a collection from E. M. Cioran's articles that he published in Romania, but were not included in his book that appeared in his native country. After the political and ideological changes that happened in December 1989, there was the possibility of reediting the essayist's writings. In the summer of '90, Gabriel Liiceanu gave Cioran 400 pages from a total of 500. The Author withdraw 100 (not those with nationalist tinge, which were kept by us for a future edition), substituted a few words (without any ideological or philosophic signification), wrote a preface and this was how it was published by Humanitas Publishing House "Singurătate și destin" (Solitude and Destiny). Now, when there is one year until E. M. Cioran's centenary, "Caiete critice" gives us the opportunity to republish about 170 from his work. The current issue contains the first series. Keywords: E. M. Cioran, Gabriel Liiceanu, journalism, "Singurătate și destin" (Solitude and Destiny), rediscovered articles.*

Marin DIACONU, July 2010

*În 1988-1989, la propunerea lui Gabriel Liiceanu, am pornit împreună să realizăm o culegere cu publicistica românească a lui Emil Cioran, aceea pe care Autorul n-a incluso în cărțile editate în țară. După răsturnarea politică și ideologică din decembrie '89, s-a redeschis posibilitatea editării și a reeditării scrierilor cioraniene. În vara lui '90, din cele vreo 500 de pagini identificate, Gabriel Liiceanu i-a înmănat lui Cioran vreo 400 de pagini, spre a-și da acordul pentru editare. Acesta a lăsat deoparte vreo 100 de pagini (nu cele mai accentuat ideologice – pe acelea le reținusem noi, pentru împrejurări mai puțin tensionate ideologic decât ele din '90), a schimbat câteva cuvinte (fără vreo semnificație ideologică sau filosofică), a scris un cuvânt înainte și așa s-a tipărit, la Editura Humanitas, culegerea publicistică Singurătate și destin (în timpul rotitor, după culegerea Revelațiile durerii, îngrijită de Mariana Vartic și Aurel Sasu). O parte dintre textele rămase în afara culegerii, a fost trimise de Horia-Roman Patapieviți (?...) la revista „Vatra”, unde a apărut în nr. 7-8 din 2004. Câteva articole au fost incluse și într-o culegere colectivă. Acum, în preajma Centenarului nașterii lui Emil Cioran, prin bunăvoința conducerii revistei „Caiete critice” și până la adunarea lor într-o ediție (amânată) de Opere, revăd lumina tiparului publicistic toate acele aproape 170 de pagini semănate de și risipite al gânditorului rășinărean – începând cu numărul de față.*

Marin DIACONU iulie 2010

**Andre Mueller**  
**în dialog**  
**cu Alberto Moravia**  
*Traducere de Daniel STUPARU*

**Abstract**

*In this issue, we present an interview between Andre Mueller and Alberto Moravia. Their discussion was translated by Daniel Stuparu. They talked about the writer's habits, tenets and personal life. The novelist explains that he need not have children because he had considered that art is the artists' purpose. He refers also to his political sympathies towards the communists.*

*Keywords: Alberto Moravia, art, policy, tenets, creation.*

**Iordan DATCU**  
**La încheierea**  
**Dicționarului limbii**  
**române**

**Abstract**

*The author makes a few considerations on the editing of the final 2 volumes from Dicționarul limbii române ("The Romanian Language's Dictionary"), in March 2010. This work, initiated in 1869, by the Romanian Academic Society (the actual Romanian Academy), is composed of 37 tomes. A. T. Laurian and I. C. Massim realized together the first tomes three tomes. Their effort was continued by B.P. Hasdeu with "Etymologicum Magnum Romanian". The work was ended by a group of researchers from the Institute of Linguistics "Iorgu Iordan - Al. Rosetti", directed by Academician Marius Sala.*

*Keywords: Dicționarul limbii române ("The Romanian Language's Dictionary"), Romanian Academy, A. T. Laurian, I. C. Massim, B. P. Hasdeu.*

Lucian CHIȘU

**Scriem cum vorbim?**

sau

**despre ortografia noastră  
în mediul electronic**

**Abstract**

*This text is a continuation of the author's intervention, published few years ago under the title Electronic communication and our ortographical problems. At the time of his first intervention, the digital language in Romanian had a rather transitory aspect. The author considers that, for its optimal usage, two kinds of interventions would be necessary. On one hand, the intervention of technical and system engineers towards creating the software to adapt the keyboard to the Romanian language. On the other hand, the firm attitude of the specialists (linguists, philologists, the cultural elite) towards respecting the ortographical and literary language norms in the case of the digital language, which is about to become the most consistent form of communication between institutions and individuals. The conclusion of the new research, including the 2003-2010 period, is the following: although software exists and Romanian language keyboards are commercialised, and although laws have been passed sanctioning the bad usage of the literary language, the deviations, mistakes and hesitations from the early days are still present in a rather worrying percentage. Official people websites are indicated, some belonging to the Ministry of Culture and Ministry of Education, where ortographical reglementations, far from being put to use, are avoided, in some cases with the express indication to elude diacritics.*

**Keywords:** *communication, language, information technology, ortography, norm, corectitude, deviation.*

Felix NICOLAU  
**Cultură**  
**versus**  
**universitate**

**Abstract**

*The author spots a few acute problems of the Romania educative system. He states there is an incompatibility between the academic career and the cultural publications, because only the articles published in annals contribute to the professors' annual evaluation. In addition to this, another abnormality is that of "specialization", which obliges the intellectuals to master a very little piece of knowledge. Besides, one cannot promote in the academic hierarchy without being a member of a grant. The risk is that professors become cultural functionaries.*

*Keywords: culture, university, education, academic evaluations, "cultural management" (burocracy), grants, cultural functionaries.*

Aurel RĂU  
**A.E. Baconsky - o evocare**

**Abstract**

*This text transcribes Aurel Rau's speech delivered in June 2010, when the National Museum of Romanian Literature organized a debate about A. E. Baconsky. The former comrade from the literary magazine "Steaua" ("The Star") made a few commentaries about the life and work of the poet who influenced the so called "60's generation". He referred also to the edition "Works" (2 volumes, 2009), made by Pavel Tugui and Oana Safta, with an "Introduction" by Academician Eugen Simion.*

*Keywords: A. E. Baconsky, M. R. Paraschivescu, "Steaua" ("The Star"), First Romanian Writers Congress (1956), Pavel Tugui, Oana Safta.*

Nicolae ILIESCU

# A organiza o găină sau a-ți îngriji cinstea

## Abstract

*The author makes a few consideration about Teodor Mazilu's humoristic short stories. He remarks that, beyond their actuality, these pieces have no satiric notes. The characters have abnormalities and ethic dysfunctions. Mazilu's work can be read as a social document.*

*Keywords: Teodor Mazilu, short stories, humor, social document, actuality.*

Caius Traian DRAGOMIR

# "Justine"

## Abstract

*The Marquis of de Sade "Justine - ou les malheurs de la vertu" expresses the idea of the lack of value of the moral behaviour or, more than this, of the negative consequences of the ethical convictions. Suffering thirty years of emprisonment in all his life, for his "sadic" philosophy and his way of intimate conduct the Marquis was, literally, reconsidered by Guillaume Apollinaire and the amoralists of the XXth century.*

*In fact, all the modern literature is devoted to the concept of the existential difficulties oposed to a moral personal orientation. In this respect, the Renaissance literary creation is open by Miguel Cervantes' "Don Quijotte". Shakespeare's works or Goethe's and Schiller's are proving the same conception of the great writers of the modern world. The deepest philosophical and theological analysis of the relation between good and badness is exposed by Dante Aligheri in his "Divina Commedia".*

Irina GEORGESCU

# Recurența aluziilor politice la Alexandru Mușina și Florin Iaru

## Abstract

*The 80s Generation (the promoter of Romanian Postmodernism) uses an allusive language when referring to the political context of that period. The studies about Postmodernism did not mention the problems of this type of poetical discourse. We speak about a few poems written by Alexandru Musina and Florin Iaru in order to prove our hypothesis.*

*Keywords: the 80s Generation, Postmodernism, Alexandru Musina, Florin Iaru, political allusions, poetical mechanisms.*

Iuliana BARNA

# Portretul unui scriitor în peisaj marin

## Abstract

*Virgil Tănase's first novel, which appeared in France with the title "Portrait d'homme ? la faux dans un paysage marin", represents an epic exercise, similar with the New French Novel. Its structure does not include any dialogues, because is a sort of retrospection made by the narrator, who is also the principal character. The voice who tells the plot is anonymous; acting like no one would see him. The protagonist has no real perception about the world. He is involved into oneiric memories.*

*Keywords: Virgil Tănase, "Portrait d'homme? la faux dans un paysage marin", oneiric obsession, New French Novel, epic exercise.*

Virgil TĂNASE  
**O carte care nu-i  
exact de memorii**

**Abstract**

*Au moment même où, en train de rédiger un livre avec des références autobiographiques, il en est au chapitre de son exclusion de l'Université en 1966, Virgil Tanase rencontre, dans une soirée littéraire, un de ceux qui, à l'époque, avait joué un rôle important dans le procès qu'on lui avait fait, notamment pour avoir osé prononcer le nom d'Emil Cioran, interdit alors. Il est surpris par la façon dont cet ancien personnage important du régime totalitaire, au lieu d'intégrer ses options d'autrefois dans l'édifice de sa vie, il les supprime tout simplement, comme si elles n'avaient jamais existé. C'est d'ailleurs, croit l'auteur, ce qui rend si troublante l'atmosphère générale de la Roumanie d'aujourd'hui : en dépit d'une gesticulation impressionnante destinée à rendre hommage aux victimes du régime aboli et de la condamnation théorique de celui-ci, où justement à cause de cette agitation suspecte parce qu'excessive, la Roumanie d'aujourd'hui semble avoir extirpé de son histoire un demi-siècle, qui pourtant a été là, et qui reste, qu'on le veuille ou non, le fondement de la société d'aujourd'hui.*

*In these moments, when the author is writing a book of memoirs, he remembers his exclusion from the University of Bucharest (1966). He is surprised and puzzled by the fact that Ion Brad, a man who was among the servants of the communist regime and contributed to Virgil Tănase's expulsion from the Faculty of Philology, mainly because the novelist dared to pronounce the name of Emil Cioran, seems to have forgotten his past after December 1989. His attitude is considered to be generalized in Romania. People avoid to recall that totalitarian period. Keywords: Expulsion from Young Workers Union (Uniunea Tineretului Muncitoresc), Ion Brad, Nicolae Ceausescu, Ioan Alexandu, Emil Cioran, amnesia, postcommunism.*



Dana DUMA  
*Festivalul International al filmului*  
*de la Valladolid 2010*  
**Redescoperirea suspansului**

**Abstract**

*By including a suspense formula, remarkable movies presented at the 55th edition of the International Film Festival of Valladolid established a trend that may shorten the distance between personal cinema and mainstream cinema.*

*Keywords: International Film Festival of Valladolid, Denis Villeneuve, Miguel Cohan, Abbas Kiarostami, "Golden Ear" Prize.*

Călin CĂLIMAN  
**Filme de la Cannes la București**

**Abstract**

*Sizing the opportunity of a recent programme of movies selected or awarded at the Cannes Film Festival, the author analyzes the contribution of this festival to Romanian cinema recognition and self conscience.*

*Keywords: Movies from "Cannes" at Bucharest Festival, C. Mungiu, Thierry Frémau, Liviu Ciulei, Victor Rebengiuc.*

Pavel ȘUȘARĂ  
**Partea văzută a lui A.E. Baconsky**

**Abstract**

*A. E. Baconsky is both a poet and a painter, as many others in Romanian literature: Tudor Arghezi, Marin Sorescu, Nichita Stănescu, Ion Vlasiu, Șerban Foarță or Gabriela Melinescu. He studies spaces and colours as if he follows the latin dictum: "ut pictura poesis".*

*Keywords: A. E. Baconsky, poetry, paintings, space, colour.*