

Eugen SIMION  
**Un jurnal intim  
de acum patru decenii (III)**

**Abstract**

*The article contains notes from a diary written by the author himself, four decades ago, during his journey to Denmark. A diary almost forgotten, but found among some papers.*

*Key words: literary essay, biography genres, Denmark.*

Serge FAUCHEREAU  
**En songeant  
a Tristan Tzara**

**Rezumat**

*Autorul evocă personalitatea lui Tristan Tzara, poet care fără a fi fost unul dintre personajele cele mai importante ale avangardei literare dintre cele două războaie, încarnează, în cel mai înalt grad, ideea de avangardism a acelor timpuri. Eseul este prilejuit de primele călătorii ale lui Serge Fauchereau în România, ele reprezentând, totodată, tentativele cunoașterii operii și omului prin intermediul unor incursiuni bibliografice (Primele poeme, Cartea Românească 1972) și biografice în Moineștii lui Tzara.*

*Cuvinte-cheie: poezie, avangardă, manifest, Tristan Tzara, România.*

Tudor NEDELCEA  
**Poetul,  
simplu ca iarba**

**Abstract**

*The author brings homage to Grigore Vieru, a "divine poet" as he calls him, talking about the time he spent in the company of the great poet, whom he admired not only for his work, but also for his personality, his kindness, his spiritual richness.*

*Key words: poetry, Romania, The Republic of Moldova, the Romanian language and culture.*

Alexandru ZUB

# Un ostaș al cauzei naționale: Grigore Vieru

**Abstract**

*The article is a last homage brought to the poet who stood as the image of the Romanian language in Romania and Basarabia. His devotion is an occasion to remember the civic and artistic achievements of the regretted Grigore Vieru.*

*Key words: poetry, the Romanian language, conciousness, Grigore Vieru.*

Simona ANTOFI

# Dilemele actuale ale criticilor - În ariergarda avangardei

**Résumé**

*En essayant de réaliser un livre parlé - genre particulier et tout à fait spécial de l'écriture biographique - deux écrivains, Eugen Simion et Andrei Grigor, mettent en oeuvre, à travers les générations, un dialogue sur les formes et les buts de l'acte / de la démarche critique et surtout un récit identitaire malgré soi, par lequel Eugen Simion, l'homme et le critique, se cache et se dévoile, en même temps.*

George NEAGOE

# Eminescu tratat de negociere (I)

**Abstract**

*The article is the first part of a discussion about the study "Eminescu: negocierea unei imagini" by Iulian Costache. The scholar proposes a new vision about the way in which the poet was perceived by his contemporaries between 1870 and 1902. The aim of this paper is to analyse the image of Eminescu until 1875. It appears that the writer was ignored in most cases.*

*Key-words: Eminescu, negociation, image, Junimea*

Lucian CHIȘU

# Laboratorul poetic eminescian

**Abstract**

*The author makes a review of the Dictionary of Eminescu's poetical language (the accordances of postume poetries) issued in 4 volumes by the "Alexandru Ioan Cuza" University Publishing-house in Iași (2006), coordinated by the reputed Eminescu expert, professor Dumitru Irimia. Result of CNCISIS funds, the dictionary completes a larger series of lexico-graphique works dedicated to Eminescu's entire creation, using the best methods of analysis (deceleration) and interpreting.*

*Key words: IT, sense, significance, Eminescu, creation laboratory.*

Ioana VASILOIU

# Eminescu

## Semne și sensuri

**Abstract**

*Le dictionnaire de Signes et sens poétiques représente la deuxième partie du Dictionnaire du langage poétique eminescien (la première – Les Concordances des poésies eminesciennes). À son tour, il a deux parties structurées en deux volumes: I Arts, II Éléments primordiaux. Le premier volume identifie les sens des signes poétiques qui font partie du champ sémantique Arts comme: poésie, poète, poétique, comédien, créer, la création, mot, livre, chanter, image, imaginer, rime, écrire, écriture, écrivain, etc. dans le but de mettre en évidence une image de la conception esthétique du poète et de sa vision sur le monde. Le deuxième volume s'occupe de l'identification des sens des signes poétiques qui s'inscrivent dans le champ sémantique: Éléments primordiaux: Eau, Terre, Feu, c'est-à-dire mer, onde, vague, source, rivière pour Eau; flamme, étincelle, anéantissement, cendre pour Feu; abîme, profondeur, grotte, mont pour Terre. L'unité des sens de ces signes reflète l'unité de l'imagination du poète, autrement dit l'unité de l'imaginaire de son oeuvre poétique. En rapportant les sens des signes poétiques à la culture de l'humanité, à la culture nationale et à la création du poète comme Tout, le Dictionnaire se peut constituer dans « une voie d'intégration des signes poétiques d'Eminescu dans la paradigme des symboles de la poésie et de la culture universelle » (Dumitru Irimia, Préface, vol. I, p. 7).*

*Mots-cléf: langage, signe, sens, imaginaire, Eminescu, dictionnaire.*

Ileana MIHĂILĂ  
**Francis Claudon,**  
*Les grands*  
*mouvements littéraires*  
*européens*

**Resume**

*Note de lecture. Un accent particulier est mis sur quelques problèmes de l'intégration de la littérature française et des littératures est-européennes (roumaine en particulier) dans ce panorama remarquable de la littérature européenne.*

*Mots-cléf: histoire littéraire, mouvement culturelle, panorama, littérature est-européennes*

Diana SIMONCA-OPRITA  
**„Când l-am văzut...  
ne-am împrietenit  
din primele cinc minute"**

*Cu Alexandru Paleologu despre N. Steinhart*

**Abstract**

*Alexandru Paleologu, known literary critic and contemporary essayist, was one of Nicolae Steinhart's best friends. Students belonging to different generations of the same highschool, namely "Spiru Haret" in Bucharest, it was only later on, when Alexandru Paleologu lived as a clandestine in Campulung, that they met and became best friends. Arrested at the end of 1959 under charges of plotting against the communist regime, they remain imprisoned until the 3rd August 1964. Not long before Alexandru Paleologu's disappearance, I had the occasion of talking to the great man of culture. The meeting and the attempt to bring back long forgotten times took place in his house, on the Armeneasca Street.*

*Key words: memory, the "obsessive decade", consciousness, religion, Nicolae Steinhart.*

Pavel ȚUGUI

**G. Călinescu - un text cenzurat**

*Denunțurile*

**Abstract**

*On the political accusations of Hitlerism and communism brought in the press to certain public characters by people not entirely exempt from possible accusations of the same type.*

*Key words: the culture of the proletariat, communist history, transition, ideology, intellectuals' status.*

N. GEORGESCU

**Cu ochii larg închiși**

*(completări la „Boala și moartea lui Eminescu”)*

**Abstract**

*The author makes additions to his writing on the "Eminescu's death and illness", after having studied a number of research and writings on the same topic. He continues the discussion within the limits of literature.*

*După încheierea cărții „Boala și moartea lui Eminescu” (Editura Criterion Publishing, 2007), am mai mult răgaz să mă ocup de unele lucrări care tratează același subiect, pe care le-am evitat în timpul elaborării pentru a nu mă lăsa influențat sau ispitit de polemici cronofage. Îmi voi exprima părerea despre acestea – încercând, pe cât îmi va fi posibil, să-mi păstrez punctul de vedere din carte – sau nuanțându-mi-l, după caz, cu atenționarea cititorului. Păstrez, desigur, discuția în limitele filologiei, de chestiunile medicale propriu-zise ocupându-se specialiștii cărora doresc doar să le ofer izvoare cât mai curate.*

S. DAMIAN  
**Grimasa râsului**

**Abstract**

*Considerations about the literature activity of the well known novelist Nicolae Breban who celebrate in this month 75th anniversary.*

*Key-words: anniversary, contemporary literature novel, protagonists*

Crișu DASCĂLU  
***Hannibal intra muros!***  
**sau**  
**A doua (?) trădare**  
**a intelectualilor**

**Abstract**

*Nowadays Romania has been experiencing a serious process of spiritual impoverishment, which is not caused by its economical status, but by the attitudes exhibited by those who would have stopped this process: the impostors, the buffoons, the mercenaries and the deserters, who thus offer more and more indeolent cultural anti-role models.*

*Key-words: society, obsession, kind of antirole models, impostors, buffoons, mercenaries*

Ileana TĂNASE

# Hainele cele noi ale împăratului sau despre minciună în semiotica manipulării

**Abstract**

*Le prototype mensonger illustré par H. Ch. Andersen à travers les deux volets mensonge individuel vs. mensonge collectif ressortit à ces perspectives que dévoile le rapport de l'homme au monde et à soi-même, prémisses dont procède la trame du récit Les habits neufs de l'empereur.*

*Mots-clé: mensonge, manipulation, grandeurs d'établissement vs. grandeurs naturelles, acte de langage, illocutionnaire vs. perlocutionnaire, pragmatique inférentielle.*

Bogdan POPESCU

# Satul F. înainte de Bănulescu (chipuri, istorii, mentalități) (III)

**Abstract**

*In 2008, we have commemorated 10 years since the great writer Ștefan Bănulescu has parted with us. The article is an homage brought in his memory.*

*Key-words: contemporary literature, mentalities, homage, Ștefan Bănulescu*

Antonio PATRAȘ  
**Sub semnul lui Euphorion**

**Abstract**

*On the foundation of the Literary Club within the medieval city of Sibiu. Expression of a Transylvanian cultural generation, the Club was interested mainly in the intellectual competence and the works of its members are believed to be representative of a literature influenced by the German cultural neighborhood. The topic of the article includes as well the concept of "euphorionisme", i.e. the Europeanization of the Romanian cultural space.*

*Key-words: literary circle, culture, esthetics, Sibiu*

Bogdan Mihai DASCĂLU  
**A citi / A nu fi citit**

**Abstract**

*Starting with the fact that many writers complain of being read by a decreasing number of readers, the author tries to find out the cause of this phenomenon. As we can see, however, it doesn't seem to be the reader's fault, but the writers', who often make a compromise (to succeed).*

Serge FAUCHEREAU  
*Puterea imaginilor*  
**De la Lascaux**  
**la Matthew Barney (II)**

**Abstract**

*Sur le pouvoir de l'image. L'article parle de l'histoire de l'image et de son pouvoir a travers le temps, depuis Lascaux jusqu'à Matthew Barney.*

*Mots cles: image, le XX-eme siecle, histoire, manifestation de l'art.*



Rüdiger SAFRANSKI

## **Dumnezeu (totuși nu) e mort**

### **Abstract**

*Dans un monde où les gens semblent avoir oublié Dieu, l'auteur de cet article nous attire l'attention sur le fait que la religion reste au centre des conflits tels que ceux de l'Islame.*

*Mots-clé: Dieu, religion, conflit entre les religions*

Viorel BARBU

## **Timp kantian – timp eminescian**

### **Abstract**

*Kantian time – eminescian time. One briefly discusses the kantian sources of Eminescu ideas about time and space.*

*Key-words: time, space, ideas, source, Eminescu*

Virgil TĂNASE

## **Cărările scriiturii**

### **Resume**

*Une page de journal de Virgil Tanase. Sur son essai d'écrire sans avoir le temps nécessaire pour s'exprimer conformément à ses habitudes de chroniqueur.*

Maria MOLDOVEANU  
**Economia artelor (IV)**

**Abstract**

*On the economy of arts. Several aspects of the art market are presented in the article, taking into consideration the way in which art is evaluated and commercialized throughout the world.*

*Key-words: distribution, mass-media, art commerce, collectionare*

Napoleon POP, Amalia FUGARU  
**Criza financiară  
– dincolo de economicul  
predominant**

**Abstract**

*Two years after the emergence of the economic crisis, we can observe not only a piling of economic information, but also political information regarding this devastating phenomenon. From the very beginning, we have seen quick reactions and impressive mustering of financial resources, institutional resources and political willingness resources, with the purpose of diminishing the effects of the crisis, keeping in mind, however that the goals established – to dispose of the financial toxic assets, to recapitalize the banks, to relaunch the crediting of the economy, to prevent a huge economic recession – are far from being achieved in order to go back to normal in the process of global evolution, perceived not so long ago as an enrapturing reality. All this, together with the amount of political declarations which consider the present crisis – already turned into a combination of financial and economic crisis – to be a political opportunity, not only an economic challenge, draws attention upon a re-establishing of the world order, a process in which the strongest global actors – former and future actors - have started redefining their positions. The time for a new strategic repositioning for a new global future has come, opened by the end of the Cold War, with the present crisis standing for the end of a multidimensional transition, necessary to the new order. Thus, it is recommendable, more than ever, that during the conflict with the "enemy" we should not forget about the strategic place that Romania will take in this new order. The moment has come for us to establish our own vision, for the next decades to follow, if we wish to make the best out of the opportunities so painfully emerged in our own interest as well.*

*Key words: financial crisis, Romania's strategic position, new world order, transition, political opportunity.*

Dana DUMA

# Hollywood versus Sillywood

## Abstract

*A new tendency of the hollywoodian cinema was revealed by the last edition of the Academy Awards where Slumdog Millionaire beat The Curious Case of Benjamin Button: the victory of the movie about people against "pixel movies".*

Călin CĂLIMAN

# Un cineast meteoric: Nicolae Breban

## Abstract

*Considerations about the cinema activity of the well known novelist Nicolae Breban who wrote scripts and directed an adaptation of one of his most famous novels.*

*Key-words: literature, scripts, cinema, Nicolae Breban*

Dan PĂCURARIU

# Oraşul - între tradiţie şi inovaţie Soluţii pe teme date

## Resume

*Le sujet de cet article est l'urbanisme, regardé comme une discipline complexe dont le but est l'aménagement du territoire urbain, et les facteurs qui l'influencent. On a présenté les moments les plus significatifs du développement de l'urbanisme, à partir de l'Antiquité jusqu'à l'époque contemporaine, en trouvant les principaux éléments de progrès de chaque époque historique, et aussi les problèmes principales et les malfunctions qui le marquent, dont une des plus compliquées, pour l'époque contemporaine, est celle du transport urbain.*