

concept of *circulation*, showing that the structural relationship between cinema, fiction, photography, painting, etc. can re-define reality. Starting from the idea that cinema was born as *world cinema*, as the surrealists defined themselves as *citizens of the world*, Delia Ungureanu focuses on de-territorialized artistic products and shows that “the circulation of literature through film, or film through literature” (21) makes possible a constant (re)definition of the dynamics between the two mediums and generates a true creative and global potential.



ANDREEA MÎRȚ

CORIN BRAGA, ed.

**Concepte și metode în cercetarea
imagnarului: Invitații Phantasma**
(Concepts and methods in imaginary
research: The Phantasma guests)
Iași: Polirom, 2021

THE VOLUME has been put together within the Phantasma Imaginary Research Center at Babeș-Bolyai University, in Cluj-Napoca, as a follow-up of the one from 2007. It preserves the architecture of the previous debates, based on a pilot text and dialogue, retrieved with the aim of extending the research on the vast field of the imaginary.

The publication brings together several theoretical contributions on topics that open the field of imagination to technology and a digital world. Synthetically, they are structured around tension: the tension between periphery and center, the tension between science and arts, the tension be-

tween the episteme of modernity and its derivatives.

Methodologically, the volume proposes an approach to literature and culture based on the latest theories in cultural imaginaries. Focusing on new concepts, the authors use multidisciplinary and transdisciplinary methodologies to highlight the innovations in the field of the imaginary. The extension of the field of the imaginary towards technology and towards its integration through various techniques into all structures of literature is noticeable.

The guiding concepts of the debates are cosmopolitanism, holarchy, asymptotic metaphor, fractals, anthropomorphine, mythopia, the figure of the amazon woman, the osmo-dynamics of reason and love, the legitimacy of comics, the heuristics of fear, and the fourth humanism. These notions aim to offer a new perspective on the tense relationship between modernity and derivative paradigms in order to find a formula for plural thinking. Each guest offers a model, a concept, a formula to define a macrostructure by recovering the microstructures that compose it, and they demonstrate that these concepts are more or less stylistic forms within modernity. It is visible that they all coexist, they come from, and not after modernity. From cosmopolitanism to fourth humanism, each concept starts from dividing the world according to a dichotomous grid and imposes a trichotomous grid. A constant topic of the discussions is the conciliation of the tension between modernity and all the paradigms that follow it, showing that we have not yet left modernity altogether. All the proposed concepts seem to be extensions of modernity, approached in order to democratize this matrix and to mark a leap forward in the research of the imaginary.

Through a transdisciplinary approach, through the dialogue between art and science, Basarab Nicolescu tries to reconcile the relationship between modernity and postmodernity through cosmopolitanism, seen as an integrative narrative. Cosmopolitanism is explained by recovering the relationship between modernity and modern physics, it is a *hidden third* and a complex plurality conditioned by the dialogue between cosmoses, i.e., between paradigms. In his turn, Mircea Cărtărescu does not propose a concept for debate, but rather a set of tools with which he constructs his texts. He analyses the influence of prototexts on his work and tries to recover the origin of ideas. They are built as systems of relations and the coherence is given by textual attractors or textual ponds. His discourse is based on *pivot-ideas*, *tool-ideas*, such as holarchy, holon, asymptotic metaphor or fractals, which point out that worlds and, by analogy, paradigms, are born from one another.

The new mode of existence, the new episteme that Călin-Andrei Mihăilescu proposes, anthropomorphic, involves a formatting of the subject by destroying it as a historical being and recovering it as a vital structure. After the democratization of literature, we can see that anthropomorphism does not follow postmodernity, but rather modernity, it is another hypostasis of it, a mark of exaggeration and marginalization. The collective macrostructure proposed by Bellini is called *mythopia* and appears as a conciliation between culture, humanity and technology. He bases his thesis on a technological determinism and seeks to recalibrate modernity by integrating the subject into virtual worlds.

By employing a comparative and transdisciplinary approach, Adriana Babeți proposes the recovery of a fundamental figure

for today's studies on feminism, the figure of the Amazon woman. She does not fully recover the figure of the Amazon woman, but only its features, because there is an intersection between the evolution of the Amazon women and the history of women's emancipation.

Caius Dobrescu analyses the concept of philosophy and explains that it can be reduced to the binomial love-wisdom. In order to reconceptualize philosophy, he returns to the matrix of modernity. Using the theory of multiple intelligences as a conceptual framework, he observes that the hypostases of modernity are nothing more than codifications of the osmo-dynamics of reason and emotion. Following the same direction of extending the sphere of the literary imagination, Ion Manolescu proposes an extraterritorial perspective in order to be able to legitimize a literary microstructure. Comics are considered a narrative (albeit a visual one), distinguished by their universality, and this is why they must be integrated into literature. From a perspective situated on the border between posthumanism and transhumanism, Laura T. Ilea proposes a paradigmatic humanism. This humanism is based on the model of a hybrid world in which evolution can only be achieved with technological tools. At the heart of this humanism is not the human being, but the interaction with everything around him or her.

Recurrent in debates about new concepts in imagination research is the definition of a narrative that integrates paradigms coming from modernity, seen as the intersection of technology, culture and art, the conciliation between art and science. The texts proposed for debate configure various prostheses of modernity and the participants approach the concepts as fluid forms, as vectors of direction in the study

of the imaginary. The volume is a radiography of an effervescent field of study and it seeks to synchronize with the current research directions of the imaginary through transdisciplinary methodologies.



ANDRA GĂLAN

CĂLIN TEUȚIȘAN

Scenarii ale criticii: Protagonști, metode, interpretări

(Critical scenarios: Protagonists, methods, interpretations)

Cluj-Napoca: Școala Ardeleană, 2021

TAKING INTO consideration individual works belonging to literary researchers of the Cluj school, Călin Teuțișan's meta-critical approach focuses on outlining a specific network of their critical and theoretical thinking, discussing each member's methods, theories, and literary (or, more broadly, cultural) areas of development. Aiming to historicize these projects on behalf of a common cultural morphology and an academic ethos that is not limited to their shared location, Teuțișan's project comprises seven chapters: while each one of the first six is dedicated to a single author, the last one envisages the objectives and the challenges of the new methods in literary studies by referring to the "new waves" of Cluj researchers.

Besides, the project is built on two levels: firstly, there is the surface structure, which, analyzing the critical predilections of each author, also frames a trajectory of foreign influences within local criticism. From D. Popovici, "a post-Lansonist" whose critical approaches are based on "historicist analysis" and "the rhetoric of literary discourse" (19), to the younger

critics of the 2000 and post-2000 generations who have been revisiting literary history through the lens of quantitative analysis, world systems theory, and sociological approaches from the World Literature spectrum, Călin Teuțișan manages to reveal both the theoretical imports (especially French and American models) and their adaptations in the local literary field. Secondly, at a deeper level, there is an actual dialogic subtext, through which the author himself investigates, either polemically or in agreement, the methodology and the specificities of the chosen critics. As a matter of fact, the author's manner of finding convergent points due to his fine-draw analysis tends both to systematically explore these "critical scenarios" and to identify the dysfunctions of some research methodologies.

For example, in the case of Ioana Em. Petrescu, whose dialectical approach combines on the one hand rationalism as method and, on the other hand, metaphysics as telos (34), Teuțișan nuances her paradoxically and permanently questioned effort to organize that which is generally "unnamable." In the author's words, she

privileges an essentialist and rationalist vision and method of cultural and aesthetic interpretation. Her literary hermeneutics puts into practice a paradoxical methodological reconciliation between Cartesian metaphysical realism and the principles of modern science. Finally, the concept of 'configuration,' as one of the main keys to her critical interpretations, derives from an intuition of the eternal patterns underlying artistic objects. (50–51)

Along the same lines, Liviu Petrescu's critical model is the offspring of *la Nouvelle critique*, but, despite the practice of "pure