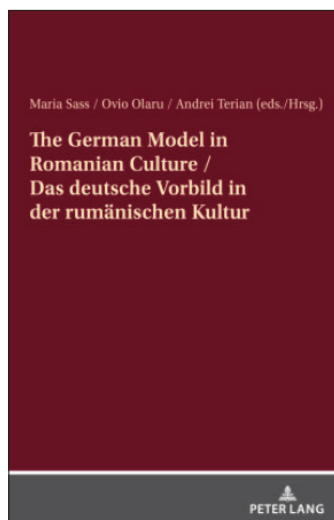

EDITORIAL EVENTS

A Radiography of German Cultural Influences

ALEXANDRA PĂTRĂU

<https://doi.org/10.33993/TR.2026.2.10>



MARIA SASS, OVIO OLARU, and ANDREI TERIAN, eds., *The German Model in Romanian Culture / Das deutsche Vorbild in der rumänischen Kultur* (Berlin: Peter Lang, 2023).

THE BOOK—Maria Sass, Ovio Olaru, and Andrei Terian, eds., *The German Model in Romanian Culture / Das deutsche Vorbild in der rumänischen Kultur* (Berlin: Peter Lang, 2023)—proposes a multiple perspective on what has been generically called the “German model” and its influence on Romanian intellectual traditions. The contributions vary thematically and refer to many different yet intersecting cultural fields (language, imagology, translation and publishing activity, education, sociology, philosophy), since they have literature as a common denominator. The editors describe the volume as “part of a larger project aiming at integrating contemporary Romanian scholarship in a European circuit and thus ‘de-peripheralize’” it and “as a more hands-on approach to literary production in Romania and especially in connection to the German cultural space” (15). Organized chronologically rather than thematically, the volume can be considered a radiography of cultural influences and

Alexandra Pătrău

Assistant professor at the Faculty of Letters, Alexandru Ioan Cuza University of Iași.

symbioses across all fields of the humanities (15) within a fairly extended period of time—from the 1860s to the early 2000s—showing how and to what extent the “German model” or *a* “German model” has influenced, re-shaped, or catalyzed Romanian culture.

Teodora Dumitru (“About the Mechanistic-Scientist Origins of the First Theory of Poetry in the History of Romanian Literature: The Influence of Schopenhauer and Herbart on Titu Maiorescu,” 25–51) identifies the first moment when a specifically German influence can be distinguished within a broader Western framework, namely, Johann Friedrich Herbart’s philosophy as reflected in Maiorescu’s conception of early Romanian poetry. In her contribution, Dumitru analyses the influence exerted by the German philosophers Johann Friedrich Herbart and Arthur Schopenhauer on the first theory of poetry in the history of Romanian literature, showing that Maiorescu’s *Poezia română: Cercetare critică* (Romanian poetry: A critical inquiry) (1867) is in fact grounded in scientific principles. Building on the work of Mircea Florian (1930s) and Liviu Rusu (1970s)—who not only noted Herbart’s influence on Titu Maiorescu’s concept of poetry but also rejected the possibility of Hegel’s influence—Teodora Dumitru further examines how “Herbart and, through him, Maiorescu are increasingly drawn to explanations and theorizations inspired by Newtonian mechanics and other concepts and theories (which have themselves meanwhile become established) of modern science” (28). She shows how Schopenhauer and Herbart not only represent “the immediate sources of Maiorescu’s thesis on the origin/object’ of poetry in ‘feeling’ or ‘passion’” (30), but also how they contributed to a scientization of poetry: Maiorescu seems to have re-coded Schopenhauer’s ideas “through the filter of this new perspective on psychology borrowed from Herbart” (28). Dumitru outlines different similarities and adaptations of various theories and concepts of the “Schopenhauer–Herbart couple” as they appear in Maiorescu’s debut book, *Einiges Philosophische in gemeinfasslicher Form* (Berlin, 1860) and in his study *Poezia română: Cercetare critică* (Iași, 1867).

Maria Chiorean’s contribution (“Imagological Selection and Novelistic Dispersal in Nineteenth Century Romania: The Appeal of the German Culture and the Promise of Nation Building,” 53–72) focuses on the image of German nationals as reflected in Romanian novelistic production at the end of the 19th century and around the Junimea (Youth) group. Maria Chiorean presents a brief history of the object of study in the wake of Manfred Beller and focusing mainly on a certain continuity in the representation of the Germans from Caesar (1469) until Madame de Staël (1813) and on the fact that this imagological register was based since the Enlightenment and Romanticism on similar contradictions and opposites and on attributes that mainly distinguished the German identity

from the French identity (55–56). These attributes were adopted in this form by 19th-century Romania, at a time when the French model was widely regarded as superior in every respect and when Romanian society sought to emulate the French through imports of all kinds. This changed in the 1860s, when the Romanian cultural and political life underwent a significant shift under the influence of Junimea, led by Titu Maiorescu. In the main part of her contribution, Maria Chiorean examines the way in which the Junimea group perceived the image of the German, itself influenced by certain German models in literature and philosophy, and further presents Junimea's definition of the concept of nation as influenced by German philosophy. Finally, the author compares the image of the German in the conservative narratives about nation building, with the novelistic representation of German characters, as seen in the *Digital Museum of the Romanian Novel*, showing through a survey of novels from the period that, rather than forming a single, stable typology, German characters are portrayed in a wide variety of ways, resulting in a fragmented and heterogeneous image. She concludes that “the coexistence of imagological selection and novelistic dispersal in the nineteenth century also confirms that, when it comes to Romania's struggle for recognition and access to the center(s) of the modern world-system, the usual dichotomies—Westernization vs. nationalization, progressive vs. traditionalist, imitative vs. authentic—are infinitely complicated by the pervasive nature of Eurocentric philosophical, developmental, and knowledge patterns (70).

Two Romanian renditions of the vampire myth from Jules Verne's 1892 *Le château des Carpathes*, one of which is completely anonymous, are the topic of Anca-Simina Martin's chapter (“Jules Verne and the Transylvanian Struggle for Independence: Political Appropriation in Victor Onișor's 1897 Translation of *Le château des Carpathes*,” 73–88). The author shows how Victor Onișor's translation of Verne's novel, serialized in the newspaper *Tribuna*—whose founder, Ioan Slavici, stood at the forefront of the Memorandum movement and whose views traditionally aligned with the German cultural model due to their ties with the Romanian literary group Junimea—is connected to Onișor's own involvement in the 1892 Transylvanian Memorandum. As an activist, he attempted to suggest Verne's support for Romanian identity in the region of Transylvania. Anca-Simina Martin compares this rendition with Verne's text and with the unsigned version published later that same year in Romania, showing that *Tribuna*'s politicized translation removed the German and Hungarian elements underlying Verne's portrayal of Transylvania, whereas the unsigned edition appears to have simply capitalized on the novel's setting and its author's popularity, with no discernible political agenda (76). In the introduction, Martin explains how the emergence of the vampire myth in Romanian culture has always been connected to the practice of translation and outlines the context in which the two

renditions appeared. The author also emphasizes the major role of a newspaper like *Tribuna*: Slavici's pro-German orientation encouraged a favorable image of Germans, contrasted with the negative perception of Hungarians, which made the idea of a rendition depicting a Hungarian-oppressed Transylvania even more tempting for Onișor. However, states Martin, "Verne's Transylvania features a second foreign element, the German one, which unlike the former, was unacknowledged yet similarly effaced." She shows that although both translations adapt or omit politically sensitive elements, Onișor's version represents a clear reshaping of the original novel, highlighting Hungarian oppression, minimizing the German element, and reinforcing a Romanian national identity.

Imre József Balázs ("Expressionist Models in Interwar Romania," 89–101) discusses the evolution of the literary avantgarde in interwar Romania based on three case studies belonging to the movement's Hungarian rendition. He argues that through opening up Romanian literature toward extraterritorial, multilingual, minority variants, the idea of cultural transfers becomes even more relevant for the field. By examining the works of Hungarian minority authors in Romania, the article identifies transitional forms that negotiate between modernist and avantgarde tendencies, French and German cultural models, urban and rural topics, and rational and instinctive approaches. Romania, Balázs notes, was a "complex cultural landscape" in terms of influences: the French one was predominant, but the German one was also not to be neglected, leading to a series of "hybridizations and dynamic adaptations" (90). He highlights not only the combination of these two models, but also other elements shared across minority cultures. The central focus is the presence of Expressionism in the Romanian avantgarde. The author chooses to illustrate four different variants of Expressionism in interwar Transylvanian Hungarian literature, based on the approaches of three writers—László Dienes (1889–1953), János Bartalis (1893–1976), and Jenő Szentimrei (1891–1959)—as well as a 1923 anthology, showing that Expressionism "does not contain a single, uniform discourse" (98). Imre József Balázs concludes that although the German model seemed more important for Hungarian authors than for Romanians, the avantgarde in Transylvania did not experience the same conflict with aestheticist modernism as in Budapest. Hungarian avantgarde writers from Romania often promoted themselves in the same journals as the modernists or the Transylvanists (99). Expressionism would therefore emerge as a transitional form bridging modernism and the avantgarde, and illustrating how these categories can overlap rather than oppose each other—an aspect particularly relevant in semi-peripheral cultures like Romania. Here, such transitional forms mediate between different models, encouraging hybridity rather than division.

George State (“Traklative: Another Critical Confession,” 103–118) shows the continuous relevance of Georg Trakl’s poetry, tracing it from the Austrian author’s first mentions and translations to the present day. He frames his discussion around the question: “Does each translation highlight one particular component, outlining certain elements that would otherwise remain less visible (which ones?), and do all of them combine to create an otherwise ambiguous and disturbing image?” (105). In the historical overview of the translation of Trakl’s poetry into Romanian, George State—himself a translator of Trakl—lists, discusses, and compares the major Romanian versions: the first poems translated in 1922 by Ion Pillat and Oskar Walter Cisek, followed by Ștefan Baciu’s translations from 1934–1936, Petre Stoica’s first comprehensive sample of the poet’s work—*59 poeme* (59 poems)—from 1967, A. E. Bakonsky’s 1965 translation, the poems translated by Ștefan Aug. Doinaș in 1988 for one of the most representative anthologies of world poetry ever published in the Romanian language—*Atlas de sunete fundamentale* (Atlas of fundamental sounds)—, the only complete translation of Trakl’s work by Mihail Nemeș (1988, later republished and reissued), and finally Nicolae Ionel’s translations from 2007. State’s comparative analysis of the style and character of each of these translations, as well as of the critical views on Trakl expressed directly or indirectly by their translators, leads him to what he calls a “rabbinical answer” (114) to his initial question about whether the numerous Romanian translations produced over a relatively short period of time contribute in any way to the understanding of the poet’s work: “yes and no. No, because if we look at them from the perspective of the average reader and in terms of their loyalty to Trakl’s poetics, the differences between the Romanian versions are hardly significant . . . Yes, because the translation of a poem should be, in and of itself, a poem” and therefore a distinct text, where any of the translator’s decisions plays a crucial role “in conveying the unmistakable Trakl-Ton” (115).

Andrei Terian’s contribution (“Hugo Friedrich and Romanian Poetry Criticism,” 119–130) focuses on Hugo Friedrich’s *Die Struktur der modernen Lyrik* (The structure of modern poetry) (1956) and on the German scholar’s importance for Romanian postwar criticism. The author shows that Friedrich contributed, although indirectly, not only to the understanding and definition of Romanian modernity, but also of postmodernity. His work became “a genuine Bible for poetry criticism” (123), due both to its non-political perspective and to the way it enabled the conceptualization of alternative modernities. According to Terian, the book’s success can be ascribed to four main factors. First, its bold claim that all modern European poetry shares a single underlying structure gave readers a sense that the entire field could be grasped quickly and coherently; second, its focus on stylistic analysis offered a practical and accessible meth-

od for interpretation; third, its formal and apolitical approach made the work adaptable across different political systems, including communist regimes, and finally, its narrow focus on a handful of Western European traditions paradoxically broadened its global impact, as it provoked responses and reinterpretations in other cultural contexts, helping to fuel its international reception (120–121). Since “at least the last two mentioned factors seem to have proven decisive for Friedrich’s reception in Romanian culture” (121), Terian focuses his study on them. The text analyzes the major role that Friedrich’s book has played in Romanian culture by becoming a “standard-bearer of this new direction in Romanian poetry criticism” (121), whether embraced or contested, as demonstrated by the numerous examples cited by the author.

Radu Vancu (“Intertextuality as a World Literature Mechanism: German and French Sources in Mircea Ivănescu’s Poetry,” 131–140) discusses the German- and French-language intertext in Mircea Ivănescu’s work. In his article, Vancu starts from David Damrosch’s definition of world literature—*What Is World Literature?* (2003)—particularly from the idea that it involves translation as a natural medium, together with the changes that the work undergoes through it (131–132)—and extends this notion with the concept of intertextuality, whose effects on the text resemble those of translation: “world literature is writing that gains in translation—as well as in intertextuality” (132). His first aim is therefore to prove this similarity, which he does through the work of the Romanian writer Mircea Ivănescu—an author who “has conceived his work as world poetry” (134). Secondly, Radu Vancu shows that the German sources in Ivănescu’s work are at least as present and meaningful as the Anglo-Saxon ones, arguing that the author actually had four “stellae fixae” in his work when it came to allusions or references: the French Proust and Camus, and the German writers Rilke and Goethe. This, Vancu suggests, “shows that Romanian literary criticism hurriedly relegated Ivănescu’s poetry in the wake of Anglo-Saxon postmodernism exclusively—and, given the fact that his four fixed stars are three high modernist poets and a pre-modern one, it is disputable if one can label Ivănescu as a postmodern at all; . . . one can still argue that none of Ivănescu’s most frequent intertexts is excerpted from a postmodern writer, which could be taken to indicate something meaningful regarding his postmodern affinities” (138).

Snejana Ung’s contribution (“Importing Writers or Books? The (In)Visibility of the German-Language Literature in the Romanian Literary Field,” 141–155) examines what she calls a “compromised import,” referring to the limited circulation of German language literature back into the East European periphery, despite the strong interest and nostalgia surrounding the Eastern European turn in German literature. Following the development of two successive turns in German-language literature—the Turkish turn and the East-

ern European turn—her chapter aims to conduct a sociological analysis of the visibility of German-language writers originating from Eastern Europe. Her study consists of a twofold analysis, considering both the translations and the presence of German-language writers at literary festivals. Starting from the idea that “the reception of every transnational writer originating from the Second or Third World hinges on their homeland” (141) and drawing on Leslie A. Adelson’s alternative to the “between two worlds” paradigm—namely, the concept of “touching tales” (142)—the author notices that writers who would normally fall into the East European category “still carry the label of their former cultural and national background” when considered individually (142). This observation leads Ung to several key questions: What happens to the somewhat exotic character of works written in German by Eastern-European-born authors? How are these works revalued in a different context? And to what extent do they really travel to Eastern Europe (143)? By examining Romanian translations of this such works, the presence of Eastern-European-born authors writing in German at three major Romanian literary festivals (FILB, FILTM, FILIT) and the number of authors who have received the Adelbert von Chamisso Prize and/or the Ingeborg Bachmann Prize, Ung draws some interesting conclusions regarding the visibility of the Eastern European turn in Romania. She shows that there is an elliptical representation of this literature, as a kind of compromised import in the Romanian literary field, resulting in a process of importing either writers or works, but rarely both. She argues that this compromise is shaped by the economic constraints of the post-communist Romanian book market as well as by the hegemony of English-language literature.

Maria Sass—“Deutsches Gedankengut als Vorbild zur Entwicklung der rumänischen Literatur Siebenbürgens vom Ende des 18. Jahrhunderts bis 1918” (German intellectual tradition as a model for the development of Transylvanian Romanian literature from the late 18th century to 1918), 157–170—examines the cultural, primarily literary, connections between Transylvanian Romanian scholars and poets and the German-language literature from the late eighteenth century through the nineteenth century and the first two decades of the twentieth, prior to Transylvania’s annexation by Romania. She discusses the role that the Transylvanian School had in importing Enlightenment ideas into Romanian culture. Since one of the movement’s central aims was emancipation through culture, Sass shows how representatives of the *Școala ardeleană* (Transylvanian school) Movement—Samuil Micu, Gheorghe Șincai, Petru Maior—introduced different kinds of German-language literature through translation. She further examines several Germanophile tendencies throughout the nineteenth and twentieth century, focusing on the catalytic role of the German culture as promoted and imported by scholars and writers such as Gheorghe Lazăr, Vasile Aaron,

Ion Barac, Gheorghe Barițiu, Ioan Slavici, George Coșbuc, George Bogdan-Duică, Ștefan Octavian Iosif, and Lucian Blaga. The author emphasizes that the dissemination of Romanian literature in the German-speaking world was possible only through translation, and she presents examples of the very few translations of Transylvanian Romanian literature available before 1918, as well as texts that mention or address Romanians (Johann Karl Schuller, Carmen Sylva, Mite Kremnitz, *New Romanian Sketches*; Wilhelm Rudow; Martin Opitz, Joseph Marlin).

Doris Sava—"Exportschlager Deutsch: vom Aspirin zum Zeppelin: Germanismen als Kulturgut" (German as export hit: From aspirin to the zeppelin: Germanisms as elements of the cultural heritage), 171–198—focuses on German-language imports into the Romanian vocabulary. The author outlines the facets of these borrowings and explains several notable ways in which language contact influences lexical material, presenting both the classification criteria for Germanisms in Romanian and the subject areas in which they appear. The article also includes a case study on the influence of Romanian on the regional standard variety of German in Romania, using the example of the supra-regional *lingua franca* spoken within the German-speaking communities in the country. Doris Sava illustrates how changes in lexical material result from social, political, economic, and socio-historical shifts, and how direct borrowings are often linked to factual borrowings, even though the routes of transmission are diverse. Many words of German origin have been adapted so thoroughly upon adoption into another language that their foreign origin is no longer apparent. Because linguistic innovations are tied to socio-historical, cultural-historical, sociolinguistic, and pragmatic factors, tracing the pathways of lexical-semantic borrowings with German as either source and intermediary language presents a particular challenge. In Romanian, naturalized Germanisms often retain only the meaning adopted from German and refer to concrete concepts. However, these borrowings may also involve a shift in meaning, in which the original meaning is supplemented by a further, new, or semantically related one. A specific form of semantic change is metaphorical transfer, through which speakers no longer perceive the words in question as foreign. Many metaphorically used Germanisms are stylistically marked and frequently appear in colloquial speech. The presence of Germanisms in Romanian is also due, to a considerable extent, to the ongoing contact with German-speaking communities that settled on the territory of present-day Romania, contributing significantly to the enrichment of the language.

Ovio Olaru—"Ibsen importieren: Das deutsche Modell in der rumänischen Peripherie" (Importing Ibsen: The German model in the Romanian periphery), 199–211—illustrates how the Romanian reception of the Norwegian author

Henrik Ibsen is closely linked to the cultural capital he accumulated in “the” Germany of his voluntary exile. Analyzing Ibsen’s ties with Germany and the ways in which he was imported, discussed, and staged in Romania, Olaru shows that his reception cannot be attributed solely to the influence of the German-language press, although this played an important role, particularly because it was through this channel that Ibsen first entered Hungarian cultural life. Nevertheless, German theater productions dominated in Romania in the late nineteenth and early twentieth centuries, a phenomenon connected both to Ibsen’s association with the German cultural sphere and to his affinity with German literature and philosophy. In Romanian literary criticism, Ibsen was frequently recognized as a representative of naturalism and was discussed within broader cultural debates alongside other Nordic authors, which produced a dichotomous interpretive framework contrasting the French theater model with the German one. Nordic theater emerged as an innovative alternative to the French tradition, which was perceived as dominant. At the same time, the orientation toward the German model could also be interpreted as the expression of a growing Romanian cultural autonomy. Although Naturalism across Europe exhibited strong socially critical and, at times, socialist tendencies, Ibsen’s work offered a middle ground: it combined socially critical content with a form that remained acceptable to a broader, more liberal-minded audience. This approach resonated particularly in a society like Romania’s, which was marked by social inequalities, hypocrisy, and strict norms.

Lăcrămioara Popa’s contribution—“Die Übersetzung rumänischer Volksdichtung ins Deutsche: eine Periodisierung” (The translation of Romanian folk poetry into German: A periodization), 213–236—examines the translation of Romanian folk poetry into German and points out that the aesthetic dimension of these translations was only acquired during the twentieth century. Her diachronic analysis begins with the observation that the earliest German–Romanian relations date back to the Middle Ages and arose from the interethnic coexistence of German settlers in Transylvania and the Romanian population, where the Saxons played an important role as mediators of cultural values. From the first translators responsible for official documents—crucial for the relations with the Romanian principalities—through the early history of translation involving church literature during the Humanist era, several examples from the Baroque era, and the eighteenth century, when translations were primarily linked to trade, Popa traces the long and varied history of German translations of Romanian texts. She then turns to the nineteenth century, when the first systematic attempts to translate Romanian folk poetry into German occurred, coinciding with the publication of the earliest Romanian folk literature collections. The examples from the twentieth century demonstrate the paradigm shift that occurred

in the twentieth century, when the meaning of translation began to incorporate the idea of literary value.

Valeriu P. Stancu—"Paul Celan: Sprachliche Neuschöpfungen als *Meridian*-Dichtung in den Bänden *Sprachgitter* und *Die Niemandrose*" (Paul Celan: Linguistic innovations as *Meridian*-poetry in the volumes *Sprachgitter* and *Die Niemandrose*), 237–257—analyzes the linguistic innovations of the German-language Romanian poet Paul Celan in the two volumes of poetry mentioned, taking into account the theoretical considerations articulated by Celan himself in his two famous speeches, the Meridian Speech and the Bremen Speech, both grounded in the deconstruction of language and, implicitly, of the history of the Shoah. In the first part, Valeriu P. Stancu outlines the principles underpinning Celan's Meridian Speech: poetry's relationship to reality, its perception through actualization, and its liberation from linguistic conventions (238). In this context, tropes, images, and metaphors become merely means toward an ideal language (240). Stancu argues that the reflection on the catastrophic scale of the Holocaust is not only to be explored ontologically, but also in the linguistic aspects of the poems, and he demonstrates that linguistic innovation can serve as a key to both the creation and reception of poetry in the wake of the Shoah (255). He draws on two studies by Larissa Naiditch ("Strukturelle Besonderheiten und stilistische Funktionen der Komposita in der Dichtung Paul Celans," 2010) and Jürgen Lehmann (*Kommentar zu Paul Celans "Sprachgitter,"* 2005), which also address linguistic innovations and compound words in Celan's work. Central ideas put forward by these two authors, such as the metaphorical basis of compound words, the tendency toward textual densification, and the deconstruction of language perceptible across multiple layers of the text (disassembled lexemes, ellipses, severed grammatical connections, graphic signs that often correspond to silence or a reduction of what is said, the tendency toward nominalization, etc.) (242–243), lead Stancu to conclude that Celan sought a form of poetic condensation that heightens sensory perception and enables the experience of a new, painful reality (243–244). The author identifies three categories of important perception-related compounds or linguistic innovations: compounds centered on perception and sensory impact, compounds with figurative associations and an emphasis on the reconstruction of concepts, and compounds created through associations of words from multiple fields. Through his detailed analysis and the many examples provided, he demonstrates that the poems in the two selected volumes reveal a new poetic language, one that seeks not only to find a poetic form for the wound of the Shoah, but also a form for the eternal nature of that wound (241).

Ioana Constantin—"Rumänische Versionen von Goethes *Faust*: Die Übersetzung von Ștefan Augustin Doinaș" (Romanian versions of Goethe's *Faust*:

Ștefan Augustin Doinaș's translation), 259–272—shows how Ștefan Augustin Doinaș's 1983 translation of Goethe's *Faust* is an updated version of the German classic. She highlights both the theoretical considerations of Doinaș's translation and his hermeneutical approach to the tragedy itself. The analysis incorporates comments grounded in the theoretical framework provided by Werner Koller's theory of equivalence in translation. Out of the five types of equivalence relations (260) identified by Koller (denotative, connotative, text-normative, pragmatic, and formal-aesthetic), the author focuses on the connotative and formal-aesthetic types, which she identifies in Doinaș's translation. Building on Doinaș's hypothesis of an aesthetic reading—one that may, however, betray both the source and target texts when viewed from multiple perspectives (260)—Ioana Constantin shows how Doinaș develops the concept of a “genetic reading” that engages critically with prior interpretations (262). In this context, Doinaș comments on the previous translation of the tragedy, made by Lucian Blaga. Although one cannot deny its outstanding quality, Doinaș identifies the very personal touch that the poet impresses upon his work as the most striking feature of Blaga's translation and sees in this overemphasis of his own poetic personality the very weakness of the translation (263). At the same time, Doinaș warns that translations which stray too far from the source text's intentional ambiguity, becoming overly vague or lacking coherence, can mislead the interpretation, potentially obscuring meanings that a more faithful rendering might have preserved (264). Ioana Constantin attempts to illustrate precisely this effort on Doinaș's part to maintain a balance between the two approaches and presents Doinaș's interpretation of *Faust* and of its translation, emphasizing its relevance today: For Doinaș, the Faustian man is in fact a synthesis of the European spirit, the prototype of a still undefined *homo europaeus*, where the concept of Europe is understood in the wake of Karl Jaspers (1946) as the meeting point of the three concepts of freedom, history, and science (265–266). In addition to demonstrating how this European synthesis is dialectically present in Doinaș's translation, Ioana Constantin focuses on the connotative level of the equivalence relationship, illustrating how Doinaș's excessive concern that something might be lost in translation can be seen at the prosodic, syntactic, morphological, or stylistic level.

Susana Monica Tapodi's contribution—“Das Bild der Anderen in den Romanen von Eginald Schlattner” (The portrayal of others in the novels of Eginald Schlattner), 273–287—concerns representations of otherness, ethnic influences, and conflicts in multicultural Transylvania as depicted in Eginald Schlattner's novels with autobiographical undertones *Der geköpfte Hahn* (The beheaded rooster) and *Rote Handschuhe* (Red gloves). Following a biographical sketch and a brief overview of various theoretical approaches and a definition of ima-

gology as a transdisciplinary approach concerned with the study of collective representations and with the mental representation of otherness (274), the author draws on Zsuzsanna Ajtony's study "A nemzeti sztereotípiák—a gondolkodás segítői vagy gátjai?" (Stereotypes—a help or a hindrance to understanding?) (Cluj-Napoca, 2011), which discusses the principles of analyzing stereotypes and the importance of emphasizing their aesthetic effect. She also refers to Daniel Henri Pegeaux's contribution *Literatura generală și comparată* (General and comparative literature) (Iași, 2000), in which he identifies three fundamental attitudes towards otherness: phobia, mania, and philia (276). Tapodi incorporates these concepts into her imagological analysis of the two novels; furthermore, she examines hybridization, cultural and religious differences as perceived by the characters and the depiction of their thought processes, demonstrating that the first novel showcases an encounter of internalized stereotypes and the experienced reality, whereas the second one illustrates how a gaze directed at the other turns back towards the self, and the gaze at the self passes through the other (285).

This comprehensive volume is of interest not only to specialists in the humanities represented by its chapters, but also to anyone interested in the ways cultural models circulate and transform. Taken together, the studies demonstrate just how fluid the concepts of culture and cultural models truly are. By focusing on influences and interactions with the German culture, the book contributes to a repositioning of Romanian culture and to its clearer understanding within the broader European context.

