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**DIVERSITÉ ET
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EN EUROPE**

**DIVERSITATE ȘI
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ÎN EUROPA**

TOME 20/2



București, 2023

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EXEGI MONUMENTUM: EUGEN SIMION – 90



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I. FONDAMENTS

EUGEN SIMION: *EXEGI MONUMENTUM*

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Abstract:

This text is a reminder that October marks one year since the passing of Professor Academician Eugen Simion, a prominent figure in Romanian culture. The article pays tribute to the efforts and achievements of Eugen Simion’s work and legacy, exemplified by the verses of the Latin poet Horace, “*exegi monumentum aere perennius*”. It highlights the significant contributions of this exceptional personality of Romanian culture and literature, emphasising Eugen Simion’s reputation as one of the most esteemed literary critics and historians, essayists and theorists in the field of literature. He is considered the (theoretical) founder of biographical genres (journals, correspondence, memoirs). His activity as an editor, preface writer, author of monographs and promoter of national-scale projects yielded important results, including *Dicționarul General al Literaturii Române* ‘The General Dictionary of Romanian Literature’ (DGLR, two editions), *Cronologia vieții literare românești 1944 – 2012* ‘The Chronology of Romanian Literary Life 1944 – 2012’ (CVLR, 60 volumes) and the facsimile reproduction of Eminescu’s manuscripts (notebooks) (38 volumes). A university professor and member of the Romanian Academy and president of this high forum between 1997 and 2006, Eugen Simion also became a member of seven other academies in the United Kingdom, Denmark, France, Greece, Moldova, Spain and Serbia. Some of his books and studies were translated in Belgium, Switzerland, France, Germany, the United States, Serbia and Hungary. The unexpected loss of Professor Eugen Simion left a vast literary project unfinished, deprived now of the infectious energy and enthusiasm of its initiator. These projects are currently being continued and completed by researchers at the “G. Calinescu” Institute of Literary History and Theory of the Romanian Academy, where Eugen Simion served as director.

Keywords:

Eugen Simion, literature (criticism, essay, literary theory), personality, European Academies, literary projects, fundamental works.

II. THE LITERARY CRITIC

ON THE “CULTURAL HERITAGE” OF LITERARY CRITICISM IN EUGEN SIMION’S WORK: BETWEEN “COMPREHENSIVE CRITICISM”, “DIRECTIONAL CRITICISM” AND MILITANT CRITICISM (1965-1971)

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Abstract:

The aim of this study is to examine the theme of “cultural heritage” in the light of Eugen Simion’s work (1965-1971). Although this intellectual coordinate was promoted by the ideologues of the communist regime, it was approached in an aesthetic manner by the growing literary criticism of that period. Our main contribution is to observe how the public discourse changed because of the political interferences from the “socialist democracy” program. We will try to explain the strategies through which ideology functioned as Procrustean bed to literary criticism, focusing on the case of E. Lovinescu’s work, which became one of the central points of debate, thanks to a certain relaxation of the political control. Throughout the research, we will propose a few answers about E. Lovinescu’s status in the general context of those years.

Keywords:

Cultural heritage, communist ideology, aesthetic values, E. Lovinescu, G. Călinescu, Eugen Simion.

III. THE THEORETICIAN

THE RETURN OF THE AUTHOR

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Abstract:

This article will discuss *Întoarcerea Autorului (The Return of the Author)*, published for the first time in Communist Romania in 1981, and, after 1990, in France and the United States, republished in post-Communist Romania in 1993, 2005, and 2013, the fourth edition. The article will try to follow the historical and cultural background for the volume and its subsequent editions to answer the question who is the author of the “return of the author”? I will point to the implicit and explicit dialogue of the 1981 book with other books dealing with the same topic and perceive their coincidences – with reference to Sean Burke, Dominique Maingueneau, Antoine Compagnon and Valentine Cunningham. I will focus on one of the most important and daring ideas of this book (which can be retraced afterwards, in *Reading after Theory* by Cunningham): those critics who proclaim the death of the author have proved to be the most authorial and authoritarian of all. Within the broader context of author studies, I will outline the characteristic features of the 1981 book and the actuality of Simion’s critical position.

Keywords:

Author theory, death of the author, return of the author, deconstructivism, post-theory.

THE RETURN OF THE AUTHOR: AN EXISTENTIALIST CREED

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Abstract:

Published in 1981, the book *Întoarcerea autorului* (‘The Return of the Author’) is a sharp dialogue conducted by Eugen Simion with the theories formulated by representatives of the *new criticism*, especially Roland Barthes, fashionable in those years with his programmatic study entitled *La mort de l’auteur* (1968). In the final part of his work, which Eugen Simion gave an interactive title, *Dialoguri* (‘Dialogues’), he anticipates the direction of the novel and poetry of the 1980s, in which textualism and theoretical experimentation competed with lived experience. It is not only the author of fiction works or intimate journals who returns to their own text, but the critic himself reveals his existential creed. The result is the portrait of Eugen Simion as a moralist critic, a critic of nuances, who rejects political and theoretical fanaticism, advocating for the author’s inner torment to be ignored when the work is evaluated in terms of value. In the cases exemplified by Eugen Simion, the “return of the author” must be retrieved from the comments scattered throughout the critical demonstration.

Keywords:

Author, work, biographeme, existential creed, fanaticism of the method.

LE CRITIQUE-ÉCRIVAIN ET LA PRÉSENCE DE L'AUTEUR

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Abstract:

In *The Return of the Author* Eugen Simion addresses the means by which an author can be present in his or her works without the actual involvement of their biographical person/persona – their real-life identity. If, as Roland Barthes states, during the reading process the reader craves / desires the author's figure, an essential way this presence is going to appear is the author's voice – it is style. But the critical text itself is not devoid of style. Eugen Simion points out the essential part that language and form play in Roland Barthes' theoretical discourse. and concludes that there are "fictions of ideas" that are literature in their own right. This article aims to explore the presence of the author within the critical text and the "pleasure of reading" the critical text, /such a text, seeing that, as Roland Barthes point out, only a „*texte de jouissance*” can speak of another „*texte de jouissance*”.

When describing Roland Barthes's discourse Eugen Simion speaks of its, but tenderness is also the term Ion Bogdan Lefter uses to describe Simion's own critical approach.

This article explores the author's presence in Eugen Simion's critical discourse in his work *The Return of the author* and the particularities of his voice as a writer.

Keywords:

The Return of The Author, *texte de jouissance*, author's voice, discourse, Roland Barthes

IV. THE PROJECT AUTHOR

THE GENERAL DICTIONARY OF ROMANIAN LITERATURE, CANON OF ROMANIAN LITERATURE. E. SIMION AND THE POST-REVOLUTIONARY DEBATES ON THE LITERARY CANON

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Abstract

A central topic of the Romanian post-1989 literary life, the problem of revisions of the literary canon triggered a fierce debate between rival intellectual groups, a confrontation having as one its main goals the obtaining or, on the contrary, the preservation and consolidation of symbolic power within the national cultural field. Positioned in the epicenter of this "battle" – in his capacity as creator, together with Nicolae Manolescu, of the literary canon of the sixties –, Eugen Simion made his position known through two types of actions. On the one hand, through articles and interviews in which, recognizing the reality and necessity of periodic re-adjustments of literary structures and hierarchies, he strongly supported the imperative of having, as a fundamental principle in the process of revising the canon, the aesthetic criterion. On the other hand, by initiating and carrying out the monumental *General Dictionary of Romanian Literature*. A true canon of Romanian literature, "from its origins to the present day", *GDRL* illustrates, more than any polemic or theoretical approach, the vision of the critic E. Simion on Romanian literature in its totality and organicity.

Keywords:

Literary canon, canon revision, *General Dictionary of Romanian Literature* (GDRL).

A PROJECT OF SCHOLARS: THE ANTHOLOGY OF ROMANIAN MORALISTS¹

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Abstract:

This article has two main stakes. The first, to suggest a hypothesis on the genesis of the *Anthology of Romanian Moralists* among the other initiatives of Acad. Eugen Simion, as a project expected and pursued for a longer period of time. The second objective is to describe what are the main lines of the project started in 2021 and what are the preliminary data generated by the anthologies of texts collected within this project. The early conclusions point to the agglutination of a moralistic specificity, despite the diversity of the eras and currents in which the writers and their anthologized works appeared.

Keywords:

Moralism, anthology, Eugen Simion, Romanian literature

¹ This article is written within the project: “Intelligent digital solutions for the research and dissemination of ancient and premodern Romanian literature (INTELLIV)”, Contract no.: PN-III-P4-PCE-2021-0300/PCE 127 of 29/06/2022; director: Bogdan Crețu; Project under the aegis of UEFISCDI; completion date: December 2024, and was read publicly during the *Eugen Simion Colloquium - Models of Romanian criticism*, held in Bucharest, May 25-26, 2023.

V. THE BIOGRAPHICAL GENRES

LE GENRE BIOGRAPHIQUE ET SON ACTUALITÉ

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Abstract:

THE BIOGRAPHICAL GENRE AND ITS TOPICALITY

The biographical genre held a special place in the sphere of literature: the unsettled boundaries between living the experience and recording it, its passage into fictional matter were arguments that forced the literary canon to include it in the established system of literary genres.

The article below aims to present the biographical genre, in the analysis of the critic Eugen Simion, by means of two elements, which, in my opinion, paradigmatically structure this genre and are actually characteristic of any analysis that accompanies it:

1. The first element regards the formal, compositional specificity (classifications, subdivisions, rules of operation and specific clauses comprised in it).
2. The second element has to do with the content; it refers to the theme (here, intimacy, the horizon of interiority, the metamorphoses of the self are a priority).

Keywords:

Memoir, biographical, literary genre, popular culture, confession.

Résumé:

Le genre biographique a connu un état singulier dans la sphère de la littérature : les confins inconstants entre le vécu et sa consigne et le passage de ce qu'on vit en matière fictionnelle ont été les arguments qui ont forcé le canon littéraire à l'inclure dans le système consacré des genres littéraires.

L'article qui suit se propose de présenter le genre biographique analysé par le critique Eugen Simion à travers deux éléments que je considère structurellement

dans le paradigme du genre et qui caractérisent d'ailleurs toute analyse qui l'accompagne :

1. Le premier vise le spécifique formel, de composition (encadrements, compartiments, règles de fonctionnement et des clauses spécifiques des espèces qui le composent).

2. Le second est lié au contenu, il envoie au thème (où on retrouve comme prioritaires, invariablement : l'intimité, l'horizon de l'intériorité, les métamorphoses de soi).

Mots-clé:

Mémoire, biographique, genre littéraire, culture populaire, confession.

EUGEN SIMION – THE FIGURE OF THE LITERARY CRITIC IN DIARIES AND DIALOGUES (OUTLINES OF A SELF-PORTRAIT)

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Abstract:

In most of his books (*Timpul trăirii, timpul mărturisirii. Jurnal parizian, Sfidarea retoricii. Jurnal german, Fragmente cririce, Ficțiunea jurnalului intim, Genurile biograficului*), Eugen Simion focused on the essential theme of the ideal critic and that of the aesthetic criticism. How did he managed to get closer, as time passed, to what he understood of these notions, to what he wished, first from himself, as an author, we find, as well as from his books, also from few interviews and also from his volumes of *Dialogues with Petru Dumitriu* and *Dialogues with Andrei Grigor*. This way, we find out from the confessions of his journals, but also from the dialogues with other writers, how the critic Eugen Simion sees/analyses himself, how he looks at himself in relation to the others and, especially, what he understands by the critic’s mission/the destiny of the literary critic, into an outline of self-portrait that mirrors *the profound self* versus *the biographical self*.

Keywords:

Diaries; autobiographical essays; interviews; diary; metamorphosis on the way of the act of work; the deep self vs the biographical self; the mission of the writer/literary critic.

VI. VARIA

EUGEN SIMION – CULTURAL PRESENCE IN SERBIA

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Abstract:

This paper seeks to examine the impact of academician Eugen Simion on the literary landscape in Serbia, focusing on his contributions to fostering cultural exchange between the two neighbouring countries. Additionally, it explores his efforts to promote Romanian creativity and his perspectives on Serbian artistic expression. Furthermore, this paper will analyse the reception of Simion’s works in Serbia it will delve into the collaborations and partnerships he established with Serbian literary institutions, highlighting the lasting legacy of his efforts to strengthen cultural ties between Romania and Serbia.

Keywords:

Eugen Simion, Serbia, Romania, translations, cultural dialogue

LINGUISTIC TERMINOLOGY IN THE FIELD OF SYNTAX IN THE FIRST ROMANIAN GRAMMARS (END OF THE 18TH CENTURY AND BEGINNING OF THE 19TH CENTURY)

*IN MEMORIAM
EUGENIO SIMION*

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Abstract

In this article we propose a brief presentation of the evolution of syntax-specific terminology, from the grammar of Dimitrie Eustatievici Brașoveanul (1757) to that of Heliade Rădulescu (1828). The situation of the evolution of specialised terms must be seen in relation to the process of cultural development of the Romanian provinces from the end of the 18th century and the beginning of the 19th century. Grammatical works from this period are poorly represented in terms of terminology in the field of syntax because the terms obtained through semantic or structural linguistic calques, as well as neological borrowings followed a multiple model, depending on the foreign sources towards which the authors of the grammars were oriented and depending on the influences exerted on the Romanian language during this transition period, in the process of language modernisation.

Keywords

Terminology, first Romanian grammars, syntax, evolution of specialised terms.