

Carmen Popescu

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**Communicational Strategies in Literature
and the Challenges of Criticism**



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The chapters in this book are based on previous work of mine, materialized in the following articles and chapters in books, reproduced with kind permission. The articles are listed in the same order as the chapters in the *Table of Contents*. The titles have been sometimes changed to better fit the general outline of the book. Also, the content of the articles has been modified and enlarged, in some cases substantially:

- *From Dialogism to Metacommunication. With Application to Romanian Postmodern Poetry*, in *Language, Literature and Communication*, edited by Vesna Lopicic & Biljana Misic Ilic, University of Nis, Serbia, 2012, pp.175-191.
- *Metacommunication as Ritual: Romanian Contemporary Poetry*, in *The Ethics of Literary Communication: Genuineness, Directness, Indirectness*, edited by Roger D. Sell, Adam Borch, Inna Lindgren, Amsterdam/ Philadelphia: John Benjamins Publishing, 2013, Dialogue Studies Series 19, pp. 147-166.
- *Aspects of the Parodic Discourse in Romanian Contemporary Poetry*, in *Explorations of Identity and Communication*, edited by Carmen Popescu, Craiova: Universitaria & Cluj: Presa Universitară Clujeană, 2018, pp. 107-120.
- *Romanian Postmodern Parody and the Deconstruction of the Literary Canon(s)*, in *Interlitteraria*, no. 17 / 2012, Tartu University Press, pp. 196-210.
- *Parody, Satire and Carnivalisation in Romanian Poetic Postmodernism: A Communicative Approach*, in *Grotesque Revisited: Grotesque and Satire in the Post/Modern Literature of Central and Eastern Europe*, edited by Laurynas Katkus, Cambridge Scholars Publishing, 2013, pp. 124-136.
- *Ironic Palimpsests in the Romanian Poetry of the Nineties*, in *Spaces of Polyphony*, edited by Clara Ubaldina-Lorda & Patrick Zabalbeascoa, "Dialogue Studies" Series 15, Amsterdam / Philadelphia: John Benjamins Publishing Company, 2012, pp. 251-264.

- *Quotation as a Poetic Device in a Romanian Postmodern Corpus. A Pragmasemantic Approach*, in *Interlitteraria*, no. 19 (2) / 2014, University of Tartu Press, pp. 340-355.
- *Textual Liminality: Paratextual Strategies in Romanian Poetic Postmodernism*, in *Análisis Textual en la comunicación intercultural / Language Analysis in Cross-cultural and Intercultural Communication*, *Actas del Congreso Internacional Mapping Language across Cultures / Topografías del Lenguaje entre Culturas (MLAC10)*, Salamanca, 5 al 7 de julio de 2010, edited by Izaskun Elorza & Ovidi Carbonell I Cortés, Salamanca: Ediciones Universidad Salamanca, 2014, pp. 161-170.
- *L'espace littéraire en tant qu'espace intertextuel. Topique, topologie, hétérotopie*, in *Arhivele Olteniei*, serie nouă, no. 22, Editura Academiei Române, 2008, pp. 295-307.
- *L'intertextualité parodique, une po(i)étique appliquée*, in *Analele Universității din Craiova*, Seria Științe Filologice, *L'approche poétique / poétique*, 2004, Dossier *Intertextualité*, pp. 57-65.
- *La satire en tant que genre. Tentative de poétique*, in *Analele Universității din Craiova*, Seria Științe Filologice, *Langues et littératures romanes*, an IX, 2005, no. 2, pp. 195-202.
- *L'écriture au second degré et sa valeur communicationnelle dans le discours poétique*, in *Interlitteraria*, no. 18/1, 2013, University of Tartu Press, pp. 63-79.
- *Subjectivité poétique, dialogisme et transitivité*, in *Interlitteraria*, no. 20 (2) / 2015, University of Tartu Press, pp. 142-157.
- *Le centon, la satire ménippée et le collage – repères architextuels dans le postmodernisme roumain*, in *Analele Universității din Craiova*, Seria Științe Filologice, Lingvistică, Anul XXXII, Nr. 1-2 / 2010, pp. 142-154.
- *Le palimpseste shakespearien chez Eugène Ionesco et Marin Sorescu*, in *Regards francophones sur le théâtre roumain*, sous la direction de Claire Despierres, Antonie Mihail, Université de Bourgogne, Centre Pluridisciplinaire Textes et Cultures, 2015, pp. 35-45.

INTRODUCTION

The book is divided into two parts, mainly on the criterion of the language used (English and French) but the methods and choice of approach are consistent throughout. As suggested by the title, the literary phenomenon is viewed primarily as a means of communication (with the readership and with tradition). Intertextual dialogism and its various forms (pastiche, parody, quotation etc.) support this ontological trait.

The first section of the volume studies the contemporary Romanian poetry from the perspective of an intertextual and pragmatic poetics. The Romanian version of postmodernism is undoubtedly indebted to the Western model, but its promoters (writers of the '80s, mainly), have managed to articulate an original poetics, even in the absence of the objective correlative of postmodernism, which is *postmodernity* (cf. Martin 1995: 3-13). Postmodernism is still a very controversial phenomenon and a much-debated notion in Romanian critical discourse. However, nobody can deny that recent Romanian poetry has displayed an outstanding level of intertextual sophistication as well as a remarkable theoretical awareness. The representatives of the '80s wrote a type of poetry which was coincident with (and sometimes critical of) scientific developments in the fields of linguistics and semiotics (cf. Parpală-Afana 1994), thus conflating intertextuality with interdiscourse and metadiscourse. The chapters in this section intend to show that the three great "waves" of Romanian contemporary poetry (the 1980s, the 1990s and the 2000s) have elaborated complex and effective communicational strategies in order to respond to the challenges of social and political reality and also to those of culture itself. The commentators were prompt to point out not just the increased *transitivity* specific to this type of discourse (Crăciun 2002) but also its *meta-transitivity* (Popa 2007).

The first chapter is entitled *From Dialogism to Metacommunication. The Many Voices of Poetry* and sets the ground for the entire section of the book, which deals extensively with Romanian poetry in its consistent and painstaking efforts of

synchronization with Western literary trends. Although Bakhtin (1981, 1984b) was inclined to discuss dialogism and polyphony almost exclusively in reference to the novelistic discourse, postmodern poetry, marked by hybridity and intertextuality, is ostentatiously multivocal and multi-layered (palimpsestic). The chapter argues the prevalence of dialogized heteroglossia, addressivity and meta-communicativity in a corpus of Romanian postmodern poetry: the examples are drawn from Alexandru Mușina, Mircea Cărtărescu, Dan Mircea Cipariu, Letiția Ilea, Bogdan Ghiu, Magda Cârneci and Gabriel H. Decuble. These theory-savvy writers have their own vision(s) regarding dialogue and communication (as key topics of postmodernity). Their ponderings are sometimes consistent and convergent with major developments in the field of pragmatics and communication studies (see also Parpală 2011a). Other times, their views aim rather at the deconstruction, through poetic, ambiguous means, of these very theoretical models. The dialogic dimension of poetic communication undermines any attempt of defining the interaction between poet and reader in the paradigm of an abstract dehumanized scheme connecting a source of information to a receiver. By explicitly thematizing the parameters of (interpersonal and literary) communication in a relativizing and ironic, entertaining way, contemporary poetic experiments readdress the issues of the purported special ontological status of literary communication but they also bring a new perspective on human interaction as such.

Metacommunication as Ritual. The paper studies the metacommunicational devices in Romanian contemporary poetry at the end of the communist regime and in the early 90s. This chapter takes the premises of the previous one to the next logical step. Poetic metacommunication is here approached in a *ritualistic* framework. I focus on just two texts, one by Marius Oprea and the other by Mariana Marian, but I try to outline a broader context in order to assess the deeper significance of the foregrounding of communicative processes, otherwise a typical postmodern strategy. In communist Romania, the literary circles represented a form of cultural resistance to the official distorted communication, while poetry became increasingly reader-oriented. In the context of repression and censorship, Romanian poets struggled to preserve the basic addressivity of poetic language but in an ambiguous, Aesopian style. Too direct references to the totalitarian

discourse could bring about the silencing of the author, as in Mariana Marin's case. Phatic communication, as a form of ritual communication, although conventional and redundant, appeared as a standard of genuineness for the poetic discourse itself, as the example from Marius Oprea shows. Under these conditions, postmodern self-reflexivity acquires a more substantial dimension, pertaining to the ethics of (meta)communication. In the context of repression and censorship and then in the aftermath of the anti-Communist revolution, the explicit thematization of authorship, language and addressivity has acquired a cognitive¹ / heuristic function and also a function of "healing" with respect to the various pathologies of communication.

The following chapter, *Aspects of the Parodic Discourse. The Meta-Levels*, continues the study of poetic corpus, addressing the communicational dimension of literary intertextuality, in particular, parody. This genre (or, perhaps, device, according to other theories) is a form of engaging with the literary canons and traditions and also with literariness itself. Hence, the metalinguistic and metaliterary dimensions of the parodic palimpsest as emphasized by a selection of texts from postmodern poetry in Romanian. Along with reviewing various theories regarding the ontology of the parodic discourse, the chapter brings into attention, through close reading of texts, a series of sophisticated dialogic strategies employed by the writers Magda Cârneci, Augustin Pop, Aurelian Dumitrașcu and Alexandru Mușina. The writers are interested in the readers' reaction and in demystifying the creative process, which tends to be equated with a simple craft, a mechanical operation or even a cynical, calculated application of a recipe. These are all consequences of the postmodern cultural mutation, and they are denounced through parody just as in the previous generation modernist writers would denounce the negative, alienating aspects of modern civilization. The difference resides mainly in the increased scepticism and ironical, disengaged disposition of the postmoderns. Mușina's poem *Hyperion's Afternoon* is a complex rewriting of Stéphane Mallarmé's *L'après-midi d'un faune*, with supplementary echoes from Mihai Eminescu and other Romantic and Modernist authors. The poet's persona is here represented as a spider hiding in a corner on the ceiling, while some

¹ For a cognitive approach to poetics, see Stockwell (2002).

very rude, intruding “friends” are invading his house. A certain implicit thesis about polyphonic subjectivity as the basis of *poiesis* is therefore conveyed in allegorical fashion.

Deconstructing Literary Canons. The Poetic “Method”. The aim of this chapter is to assess the role of postmodern parody in the deconstruction (and reconfiguration / reshaping) of the literary canon. The latter is a concept (or a heuristic metaphor) which in Romania has started being discussed in a systematic manner after 1989. The literary practice is mirrored by the theoretical debates, equally influenced by postmodern relativism and pluralism. Strongly connected to the issue of literary evolution and paradigm shifts, parody also has the supplementary effect of making us question the basic criteria of canonicity. Parodic intertextuality concerns national but also Western hypotexts, thus emphasizing the unavoidable “anxiety of influence” (Bloom 1973), the Romanian ambivalent relationship with foreign models, as well as the cultural frustrations and the identity obsessions of marginality and belatedness.

In order to argue that the problematic of the canon has been reflected in Romanian contemporary literature, my focus will be on Mircea Cartarescu’s *The Levant* (1990), a metaliterary mock-epic and an ambiguous, ironic celebration of the literary canon, through the means of pastiche, stylization *à la manière de*, and parody. This postmodern experiment will be contrasted with Marin Sorescu’s *Alone among Poets* (1964) where the reverential parodies aimed at notorious authors (Villon, La Fontaine, Baudelaire, Esenin, etc.) could only make the re-writings of proletkult poetry appear more ridiculous. Encouraged by the ideological “thaw” of the decade, Sorescu’s polemics implicitly reinstated the criterion of literariness and aesthetic value which was to become prevalent until the late-modern period of the eighties.

The deconstructive intertextual devices displayed by the postmodern corpus draw attention, although in an oblique manner, towards the mechanisms of selection, (re)hierarchization and the axiology involved by the processes of canon formation. They also helped in making these mechanisms explicit and later contributed to raising awareness among critics with respect to the reality of power relations and authoritative structures within the institution of literature at large.

Parody, Satire and Carnivalization in Post-1989 Romanian Poetry goes on to contextualize the workings of parody, this time by comparing and contrasting it with those of other related strategies. There is a respectable tradition of contesting (either seriously or antiphrastically) the literariness of satire, starting with Horace's *Satire* I, 4, continuing with Juvenal's "Facit indignatio versus" and going as far as Nabokov's claim that "Satire is a lesson, parody is a game". Contemporary scholars of parody (cf. Hutcheon 1985) carefully draw attention to the disparity between the two genres, despite their frequent intermingling and hybridization, and admitting that satire can use parodic intertextuality as a "structural device" in order to reach its ameliorative aim.

I intend to argue that the postmodern poetics practiced by three generations of Romanian postmodern writers has turned satire into a sophisticated literary game, even when it borrows the raw energy of straightforward attack. After the anti-communist revolution, the purported emancipatory power of "Aesopian" allusive language started to be brought into question. Several writers have highlighted the striking similarity between revolution and carnival, which bring, in ritual manner, only a "temporary liberation" (Bakhtin 1984a: 10). Augustin Pop's *The TV News from Cluj* tackles the problem of the Romanian "televised" revolution and so does Magda Cârnecki's *Political Canon. 1991-1994*. The former's stern tone differs from the latter's visionary representations but they share a deep bitterness in their moral indictment of collective cowardice or indifference. Alexandru Mușina's volume *Personae* appropriates the Latin genre of the epigram (best illustrated by Martial) while also intertextually referencing Ezra Pound's stylistic experiment by the same title. The study of this corpus of Romanian postmodern poetry will emphasize the complex workings of parodical and satirical forms, with a view to the reassessment of these two major discursive practices within a pragmatic, communicative framework.

Ironic Palimpsests in the Romanian Poetry of the Nineties. No single theory of irony could be called universally relevant, as there are various ways of encoding ironic intent in a message. The unpredictable literary dynamics requires flexible concepts and sometimes eclectic approaches. Irony is primarily a communicative strategy. The challenge is to determine the specificity of ironic

dialogism in a literary context. In order to accomplish this, I take into account the palimpsestic nature of irony and the connection between ironic communication and literariness.

The chapter analyzes in detail a long, Menippean-like poem: *Dragi tovarăși. Un discurs de Nicolae Ceausescu, Allen Ginsberg și Janis Jopplin sau Recviem pentru anii 60* (*Dear Comrades. A Speech by Nicolae Ceausescu, Allen Ginsberg and Janis Jopplin or a Requiem for the Sixties*) (1994), by Caius Dobrescu. Together with the texts scrutinized in the previous chapters, the poem analyzed here outlines a corpus of texts which display stylization and hybridization of sociolects and idiostyles, but also explicit parodies of recognizable texts. In the context of the newly gained freedom of speech, Romanian poetry of the nineties redefines the rhetoric of irony by foregrounding the polemic *ethos* and the trope's overlapping not only with parody but also with satire. The plethora of voices, tonal modulations and enunciative postures foregrounds the inherent polyphony of the ironic discourse. In order to set themselves apart from the preceding generation, the young poets of the nineties had to come up with a new (pragma)poetics of irony. They sometimes convey an explicit awareness that their own use of irony is not so much subversive, but inherently intertextual.

Quotation as a poetic device. The chapter highlights the complex functioning of quotation in the context of Romanian postmodern poetry, focusing on a pragmasemantic approach, where the communicational dimension of the poetic process is underscored. A special place is granted to the theory of quotation, by reviewing various models, which range from the intertextual and dialogic-polyphonic account to the one grounded in the linguistics of enunciation as well as in language philosophy. The illustrations are taken from a corpus of contemporary poetry, starting with Cristian Popescu's "*All This Had to Bear a Name*", where the quotational paratext (the title) establishes a parodic relationship with a previous poem by Marin Sorescu. This "second-order" text does not refute the strict meaning of the original (in fact, it does not mention its theme, the Romantic poet Eminescu) but it directs its deconstructionist drive towards another cultural fetish, the ballad *The Little Ewe*, equally a part of the official vulgate, a cultural "monument". Examples borrowed from Radu Andriescu or Letiția Ilea reveal the self-

reflective use of language and also the close relationship that citation entertains with reported speech, represented discourse and the very complex phenomenon of polyphony as described by Bakhtin. Inside the texture of the postmodern poem, the grafting of alien discourses rarely reifies textual otherness and more often than not handles the quotation as manifestation of a particular voice, with which the poetic subject engages dialogically. Even so, the deconstruction of clichés and *doxa* or common opinion is crucial in this poetics. Along with the pervasive palimpsest, quotation in a poetic context also has important metalinguistic and metaliterary effects, by enhancing the literariness of literature.

Textual Liminality: Paratextual Strategies in a Corpus of Poetry Books. In Romanian poetic postmodernism, autographic paratextual strategies work on several levels of enunciation and have various implications, mostly of a semiotic and pragmatic nature. There are additional layers of complexity, engendered on one hand by the specificity of the poetic discourse and on the other hand by the innovations of postmodern poetics and its involvement with metadiscourse. The chapter focuses on three components of the authorial peritext (which is, according to Gérard Genette's theory, the paratext inside the book, as opposed to the epitext): 1) titles (of volumes), especially the quotational, allusive and ironic ones; 2) epigraphs – as “inscriptions”, as iconic devices and as intertextual interpretants; 3) footnotes, at once explanatory and playful, conflating the poetic voice with the “academic voice”. This analysis is meant to shed new light on the illocutionary force and the unexpected complexity of peritextual strategies, which are converted into authentic and compelling poetic devices.

The second section of the book, comprising articles in French, deals with various aspects of the literary discourse as marked by a generalized dialogism and by the pervasiveness of intertextuality.

L'espace littéraire en tant qu'espace intertextuel : topique, topologie, hétérotopie / The Literary Space as Intertextual Space: Topics, Topology, Heterotopy. The chapter takes into account three concepts borrowed from quite different areas, which we nevertheless

can see as closely interrelated: “topics” (the rhetorical concept, understood as a system of *koinoi topoi* or *loci communes*), “topology” (notion borrowed by philologists from mathematics, in order to account for certain features of the literary space) and “heterotopy” (*espace autre*) theorized by Michel Foucault. I also underlined the connection between “heterotopy” and “heterochrony”, a concept applied by Thomas Pavel in *L’art de l’éloignement. Essai sur l’imagination classique*. It refers to the tendency that people of the Great Century in France had to project themselves imaginatively in other times and places. I have subsumed all these notions to the (neo)classical way of negotiating intertextual relations, as opposed to the modern preference for fragmentation, lack of cohesion (and lack of closure), irony and other deconstructive strategies.

L’Intertextualité parodique – une po(i)étique appliquée / Intertextual Parody – an Applied Po(i)etics. Parodic intertextuality is here approached as a form of applied po(i)etics, meaning that the parodist implicitly analyzes the structure of its model / target / textual victim in order to rebuke its ideology or dismantle its rhetoric. This is implied in the aspect pertaining to “poetics”, which, since Aristotle’s times, referred to the structure of the literary work understood as a finished product, but another dimension which should be taken into account is the *poietics* first theorized by Paul Valéry and later taken over by other authors like René Passeron or Irina Mavrodin. This latter perspective insists on creation as an open-ended process whose energy infuses every form of “primary” discourse and also the “secondary” forms of the palimpsest (in this case, the parodic one). The strong individuality required by this polemical enterprise is just another argument against the purported “death of the author”. The general reflections in this chapter have the role of enhancing arguments concerning parody already laid out in the first part of the book.

Le genre satirique : une littérature émergente / The Satiric Genre : an Emergent Literariness. Recent literary theory approaches genre as a discursive convention, mostly from a pragmatic perspective. The Romans claimed satire to be their own original creation but they denied its literariness, hence its aesthetic value. In theory, satire belonged to an inferior genre, *genus humile dicendi*, because it employed *sermo cotidianus*, just as comedy did. Horace stated that satire was not, in fact, genuine poetry. I argue that the

Horatian rejection of satire is antiphrastic and that the satirists (Lucilius, Horatius, Persius and Juvenalis) aspired to grant this type of discourse the elevation of the *genus sublime*. The poetics of satire is articulated on the close connection between ethics and aesthetics, between moral indignation and literary ambition. Irony is a rhetorical strategy which generates ambiguity and complexity in a genre otherwise read through the narrow lens of didacticism. Structurally a mixture or hotchpotch (*satura lanx*), the satirical genre is one of the precursors of the novelistic form. The chapter is also intended to work as a complement to the analyses in the first part, where satire is described in the context of postmodernism.

L'écriture au second degré et sa valeur communicationnelle dans le discours poétique / Writing in the Second Degree and its Communicational Value in Poetic Discourse. The “second degree” of writing postulated by Genette (1982) is the equivalent of what we more often term *palimpsest* or *rewriting*. But we should also note that writing in itself (in the French sense of the term *écriture*), is already double, considering the omnipresent self-reflexivity of literature. The “zero degree” of modernity, such as it was described by Roland Barthes (1953) and the “second” degree of the comparatist and intertextual poetics prove to be related, even inextricable. The dialogical dimension of the poetic discourse is not threatened but, on the contrary, is enhanced by the indirect expression characteristic of intertextuality. As the examples from Radu Andriescu, Mircea Cărtărescu and Alexandru Mușina show, postmodernism used pastiche, parody and stylistic impersonation as efficient means for challenging the initiated, competent readership into recognizing and appreciating multiple levels of literary communication.

Subjectivité poétique, dialogisme et transitivité / Poetic Subjectivity, Dialogism and Transitivity. This chapter studies the interplay between three key-concepts, “subjectivity”, “dialogism” and “transitivity”, with reference to the recent transformations of the poetic discourse, especially in the context of Romanian postmodernism. Poetry is traditionally considered the most subjective of genres, but modern theories of enunciation and discourse can shed new light on this presupposition. Just like subjectivity, dialogism is on one side implicit and intrinsic to any type of discourse (as in Bakhtin’s account) and, on the other side, it can be deliberately emphasized in

literature. “Transitivity”, in relation to poetry, is a concept which Gheorghe Crăciun borrowed from Tudor Vianu: the reflexive function of language pertains to expressivity and the enunciative subject while the transitive function pertains to communication proper. I argue that in the corpus of Romanian poetry I envisage, poetic subjectivity is relativized by dialogizing strategies and also by devices likely to enhance the transitivity of poetic discourse (see also Popescu 2014). The self is being deconstructed and reconstructed on new coordinates and interpersonal and intertextual dialogue is being employed as a means of resistance to ideology and social engineering. Mariana Marin writes a poetic homage to the German poets in Romania, who have influenced her towards a “committed subjectivity” and away from a neo-Romantic, narcissistic subjectivity. Letiția Ilea grafts reported discourse on her pseudo-confessional poem in order to bring attention to the failure of everyday, phatic dialogue, which is rarely genuine. Dumitru Crudu designs confessional personae for himself and solicits the readers’ empathy, while Ioan Flora resorts to metapoetry, in search of a new poetics, of the poetry-as-document type.

Le centon, la satire Ménippée et le collage, repères architextuels dans le postmodernisme roumain / Cento, Menippean Satire and Collage, Architextual Landmarks in Romanian Postmodernism. Starting from the commonplace that postmodernism challenges standard generic distinctions, I argue that the *cento* (a type of quotational genre inherited from Late Antiquity), the Menippean satire and the collage (with another surrealist version called “cadavre exquis”) are three architextual components of Simona Popescu’s heteroclite opus called *Lucrări în verde sau pledoaria mea pentru poezie / Green Care Works or My Plea for Poetry* (2006). All these three sub-genres are intertextual and interdiscursive configurations, generating dialogism and polyphony. In this chapter, the issue of genre is approached mainly from a pragmatic perspective. In Simona Popescu’s book, the reader is invited to recognize and enjoy the profusion of intertextual devices displayed by her (meta)poetic postmodern experiment. The “plot” of this mock-epic (which is also modelled after Ion Budai Deleanu’s *Țiganiada*, while evoking, at the same time, Mircea Cărtărescu’s *The Levant*) is constructed around the idea that students of literature nowadays have a distaste for poetry and that their reluctance to engage with the genre has been artificially

instilled in them by the school system. The puzzle-like structure of the work is designed to be a persuasive and attractive argument for the relevance of world poetry to contemporary society, which exists in a fragmented and rhizomatic world.

Le palimpseste shakespearien chez Eugène Ionesco et Marin Sorescu / The Shakespearian Palimpsest with Eugène Ionesco and Marin Sorescu. The chapter analyzes two dramatic palimpsests whose hypotext is (in) the works of William Shakespeare: *Macbett* by Eugène Ionesco, and *Vărul Shakespeare (Cousin Shakespeare)* by Marin Sorescu. The approach is primarily comparative and intertextual. As forms of rewriting or second-degree literature, Ionesco's tragic farce and Sorescu's respectful parody are quite significant for the very topical issue of the canon and canonicity, and also for the problem of cultural resistance in two different political systems: the Western capitalist and democratic system and the totalitarian communist system in Eastern Europe. The transformation of the absurd anti-theater in palimpsest-theater or meta-theater can counterbalance the deconstructive / destructive trends of the avant-garde with a reconstructive and eminently dialogical approach, closer to the postmodern poetics.

The analyses from both parts of the book were meant to point out that all the dimensions of the creative act in its final form are powerful, important and impactful: from the tiniest allusion or isolated metaphor to the communicational fringe (or the paratext) where the text is inserted. All these virtues of the literary communicational event are, of course, valuable and worth studying inasmuch as they are aesthetically marked. The *literariness* of literature continues to be the focus of most theories invoked in this book, and the texts they are applied to are as many samples of genuine literature, even when, due to the skeptical and relativist mindset of modernism and postmodernism, their authors deny the purported *essence* of the art of the word. On the background of innumerable historical metamorphoses of the literary discourse, one of the elements which certainly remained constant across many centuries is the basic addressivity (or communicability) of the writers' creative efforts. Within a "communicative conception of discourse" (Charaudeau 2002), one could say that literature is defined by numerous "constraints" and also by a fundamental and unique freedom.

Like in my previous book from 2016, *Intertextualitatea și paradigma dialogică a comparatismului (Intertextuality and the Dialogical Paradigm of Comparative Literature)*¹, I perceive *dialogism* as an overarching term for several literary phenomena: intertextuality, influence and reception, interdiscursivity and interference or hybridity. Dialogism and communication are relevant both for literary criticism in general (when applied, for instance, to a national literature) and, to a great extent, for comparative literature, a branch of literary studies which dedicates itself to the creation of connections and links between (temporally and spatially) distant texts, authors and / or literary and cultural systems. My next book in English will be dedicated especially to research in this particular vein of a dialogical and comparative poetics.

Unless otherwise mentioned, all translations throughout the volume are mine.

¹ See also Popescu (2017).