

Din aceeași tematică ar putea face parte și versurile anonime din secolul al XVIII-lea, „compartiment însemnat al liricii moldovenești moderne din perioada înfiripării ei” (*Antologia poeziei moderne moldovenești – 1770-1840*, Chișinău, Ed. „Literatura artistică”, 1988, p. 144; ediție în alfabet chirilic). Prima poezie este dedicată zeiței dragostei și a fecundității, mama lui Eros: „Pre slăvită Afrodită,/ Stăpâna me ce cinstiță!/ Ascultă-mă să mă jăluesc/ Cât rabd și pătimesc/ De la un dușman amor, /Ce m-au făcut de-o să mor./ Aman, maică, judecă-mă,/ De durere măntui-mă,/ Pentru că ai stăpânire,/ Din dumnezeiască fire,/ Dragostele să le îndreptezi,/ Strâmbătățile să nu le arăți [...]”. Poeziile sunt reproduse din „Anexa” la studiul lui Nicolae Cartojan „Contribuții privitoare la originile liricii românești în principate” („Revista filologică”, 1927, pp. 205-206).

Studiul monografic al Victoriei Fonari este o substanțială contribuție de istorie literară și un exercițiu exemplar de analiză a unui segment ilustrativ pentru robustețea liricii basarabene.

Ioan Dănilă²

Mariana Boca, *Memorie și precaritate*, Suceava, Editura Universității „Ștefan cel Mare”, 2019, 213 p.

Professor and researcher in literature and comparative studies at "Ștefan cel Mare" University in Suceava, Mariana Boca made her debut in 2002 with the work *Modernism between literature and philosophy*, dedicated to the interwar European novel. Starting from an original identification of an epistemological model specific to radical modernism, Mariana Boca carried out a surprising comparative analysis there, comparing the interwar novels of Camil Petrescu and those of the Portuguese José Régio. The author's demonstration manages to argue through this unexpected proximity the consanguinity of the European modernists from the first part of the 20th century, their belonging to a common matrix thinking, regardless of whether they knew each other or not. In the next book, *European Mentalities*, from 2006, Mariana Boca engages in a definition of mentality, through literature and cultural discourse, out of the desire to transform the study of mentalities into a possible method of interpretation useful for literary comparatism.

In 2019-2020, the author returns with several works of comparative literature: *Stories about the inner man*, focused on canonical texts of universal literature, put in the light of new conceptualizations in literary criticism - textual consciousness, precarious consciousness; *The memory of the texts and the canonical narrative*, focused on the birth of the modernist canon in Romanian culture and literature; *Memory and precarity*. Added to them is the revised re-edition of the volumes *European Mentalities* and *The Novelist Camil Petrescu the Novelist*. The volume *Memory and Precarity* is an analytical meditation on modern culture, through reflections dedicated to "the teaching of modernity", "the precariousness of (post)modern ethics", "the precariousness of poststructuralist dogmas", literature - seen "between myth and (pseudo)mystical reflection", but and "fiction, between

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precariousness and memory". These speculative-critical texts are complemented by specific interpretations dedicated to Tvetan Todorov, Gustave Flaubert, Svetlana Aleksievici, through which the author succeeds in problematizing a specific strand of modern thinking, resulting from the way in which the person's memory and the presence of the person's consciousness are valued or undermined.

The author's vision of modernity is often provocative, marked by critical skepticism, but also by analytical empathy, by the careful legitimization of argumentation, visible in the effort to meet literary, philosophical and theoretical texts through new conceptualizations and by interpretation not enslaved to canonical critical models. Mariana Boca begins with this confession, between self-portrait and critical evaluation: "I have been working for decades in the area of culture produced by modernity. A culture of excess, as is known, so greedy in producing and reproducing, that it has already reached a territory increasingly threatened by the anarchy of ideas and discourses. In such an authoritarian space to the point of becoming tyrannical with the traveler's consciousness, ready to devour you as if your mind never existed, I read and interpret texts, primarily literature, but not only."

It is obvious that Mariana Boca takes a skeptical distance towards modern literature and culture, while she goes through them with a lively curiosity, in search of an interpretation map that could guide the traveler through the "anarchic" space of modernity: "I am one of the teachers of literature, from the dwindling army of humanists. And literature, like everything that means modernity, was and still is prolific to the point of being anarchic. I was always looking for a map - no matter how improvised, but useful - of the literature created by modernity. There the relief forms should be the stories and the dominant ideas of the authors, the charismatic tutelary heroes and the major influences sent into the consciousness of the readers." (Boca 2019: 11-12.)

Without saying directly whether or not she managed to map that sought-after map and without committing herself to describe it, the author lets us assume that her study is, nevertheless, the sequential projection of this "maps": "[I evoke] some traces of the result of my personal connection with the thinking affirmed in their books by modern writers and theorists, deposited in my mind, both in the solitude of reading and in the solidarity of working with students."

Mariana Boca confesses that her vision, resulting from the journey full of "unpredictable risks, phantasms and dangers" through the culture of modernity, is also the fruit of a deep frustration generated by the "dogmatic refusal" of important theoretical directions and schools "to privilege and assume full presence of the person, consciousness and memory" in the practice of interpreting texts: "The dissatisfaction accumulated in the hermeneutic practice was also born because of the explicit will of several theorists, especially those in the area of philosophy of language, to subordinate the presence of the person's consciousness to the autonomous mechanisms of languages organized into particular discourses."

In this way, the author announces her central position from all the analyzes of the volume *Memory and Precarity*, which becomes a plea for the rediscovery of the person and consciousness, for overcoming a criticism primarily dedicated to discursive strategies and formal aspects: "From the moment I began to become massively aware that the alienation from the idea of person, memory and consciousness of the person or the limitation of their affirmation, in various theoretical variants, lead, in fact, to the dehumanization of the relationship between the

consciousness of the reader (hermeneut) and the text, but also to the impoverishment, the atrophy of the life of the text, from that moment dissatisfaction became imperative, requiring me to take a firmer position."

The motivation for this radical departure from the poststructuralist critical tradition is related to the master-disciple relationship: "I could no longer give my students a model of interpretation in which I not only no longer believed, but which already falsified the relations between my consciousness and literature ." (Boca, 2019: 14) Otherwise, the entire volume is under the sign of a revealing quote from phillocal thinking, more precisely from Nil the Ascetic, where the moral responsibility of the teacher in shaping the spirit of his disciples and the interdependent connection between the teacher's living consciousness is highlighted and of his disciples: "...once useless covenants have been made, danger will surely follow both for those who submitted to an untried teacher, and for those who received mastery due to the inattention of the disciples. In fact, the lack of skill of the teacher loses the students. And the carelessness of the students brings danger to the teacher... [...] The teacher should not think that his job is an occasion for rest and enjoyment. For of all things the most wearisome is to lead souls." (Boca 2019: 15)

Mariana Boca starts from the observation that postmodern philosophy invents forms of a collective consciousness, to replace the consciousness of the person and looks for a way out of this dominant postmodern discourse: "... from Kant until today, there have been created increasingly authoritarian forms of discursive oppression of the personal, of the particular, of the person's conscience. The replacement of the idea of a person with that of an individual and the progressive exclusion of personal consciousness from the theoretical gears, generated an inapparent but very effective censorship of the presence of the person and the memory of the person in the dynamics of the theories that govern modernity."

The originality of Mariana Boca's interpretations comes precisely from this positioning, which she gives substance by returning to the Socratic teaching, to Plato, but especially to Christian phillocal and patristic thinking and to the Gospels: "There I found the energy, the inspiration and the legitimization to develop a practice hermeneutics centered on revealing the inner man revealed in the text, precisely in the encounter between the author's consciousness and that of the reader (hermeneut), through textual consciousnesses. And I see the inner man as a projection of the person's memory, organized above all in an ethical imaginary translated by the textual consciousness both through language and through the acts, scenarios, and choices evoked."

Mariana Boca affirms a criticism engaged in the discovery of interiority, with the care of always placing literature, textual consciousnesses, in the movement of history that produces them and especially in the living dynamics of the world from which they are drawn. For the author, in this work of interpretation and (re)projection of the inner and internalized world from which the literary text comes and about which it speaks, "... [it] behaves like a mirror generating many images, which, even when wants to lie to the reader, tell the truth. [...] even through lying, falsification or degradation of meanings, it leads to the moral and ideological positioning of the authors of the texts, as part of the world and the history they express." (Boca 2019: 23)

Mariana Boca's book brings a personal alternative perspective on modernity, in the confessed desire to overcome any dogmatic discourse, to oppose the wooden

language with which literary criticism and comparative studies are threatened, but also with the hope of a revival of the inner man reflected in literature.

Monica Coca³

Cătălina Bălinișteanu-Furdu, *A Topography Plagued by Marginality in Victorian Novels*, Konstanz, Hartung-Gorre Verlag, Germany, 2022, 214 p.

The book is a survey of well-known Victorian novels from the perspective of space and gender. From the very first lines of her book, Cătălina Bălinișteanu-Furdu suggests concepts like ‘marginality’ and ‘the Other’ are regularly used in the 19th-century novels and her survey intended to present the diverse strategies used by marginalized individuals to climb the social ladder or to preserve the already acquired social position. The book does not intend to focus only on women/female characters, despite the recurrent examples which the author gives in order to emphasize the enclosure into marginality. To avoid being categorized as a gendered analysis of spaces, the book presents marginality and individuals from different social classes, races or genders. Nevertheless, the author of this survey distinguishes between male and female Victorian authors to show readers how gender roles and gendered stereotypes were illustrated in different novels, and how these were transmitted to readers in order for them to believe in a certain set of values and to conform to conventional norms.

For her analysis, Cătălina Bălinișteanu-Furdu used only English texts published in the Victorian times, her main goal being to re-interpret the traditional roles, values and norms: the analyses of different novels are chronologically presented, as if the author tried to reflect the evolution in time and history of the concepts mentioned in the title of the book: *Wuthering Heights* by Emily Brontë, *Jane Eyre* by Charlotte Brontë, *North and South* by Elizabeth Gaskell, *Great Expectations* by Charles Dickens, *Alice's Adventures in Wonderland* by Lewis Carroll, and *Tess of the D'Urbervilles* by Thomas Hardy are the Victorian novels analysed in terms of space and social context. Each chapter of the book deals with the protagonists' marginality, but also with the position in society of different characters from these Victorian novels. Nevertheless, before the analysis of spaces, Cătălina Bălinișteanu-Furdu offers some general considerations about the main Victorian principles and about the binary oppositions so frequently used by most Victorian writers. These principles and oppositions lie at the core of any discussion about space, about gender and about social position in the 19th century novels: private vs. public, margin vs. centre, nature vs. culture, surface vs. depth, man vs. woman, master vs. servant, appearance vs. reality, free vs. confined, hunters vs. hunted, possessors vs. possessed. All these concepts are thoroughly explained with examples from different novels and they are meant to help the author of this survey in her analysis of the space.

The first chapter (“Marginality Embedded in Opposite Spaces”) deals with some binary opposition specific to the Victorian times, which also trigger a specific

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