

Carmen DĂRĂBUȘ, **În lumea ex-iugoslavă. Literatura ca studiu cultural**, Cluj-Napoca, Editura Risoprint, 2014, 288 p.

The author organizes her book into six chapters, namely: *Baroc postmodern în opera lui Milorad Pavić* [Postmodern Baroque in Milorad Pavić's Work], *Obsesia autenticității. Societate și rol social* [The Obsession of Authenticity. Society and Social Role], *Romanul și tribulațiile istoriei. Distopii în Balcani* [The Novel and the Tribulations of History. Dystopias in the Balkans], *Acasă și departe* [At Home and Far Away], *Poezia destinului* [The Poetry of the Destiny], *Tradiții* [Traditions]. As Carmen Dărăbuș points out, "The ex-Yugoslav space is a unequable one in which European and oriental identities meet, forming in time, despite all opposition, a sort of acculturation in the areas where the two empires, the Ottoman and the Hapsburg, were long dominant; the ethnic allogeneic blend of an empire inherently creates long-term contaminations which can be clearly identified in *forma mentis* structures, especially from the perspective of distance" (p. 267). Carmen Dărăbuș refers to authors from the twentieth century and from the beginning of the twenty-first century from Vojvodina, Bosnia, Croatia, Serbia, Montenegro, Macedonia such as: Miloš Crnjanski, Danilo Kiš, Meša Selimović, Miroslav Krleža, Ivo Andrić, Luan Starova, Ognjen Spahić, Milorad Pavić and many others.

The Romanian researcher concludes that "It is not an exaggeration to state that the Yugoslav model mirrors, on a small scale, the same plurality of identities from the new European construction where different cultures, on a common Greek-Latin background attempt to adjust. As an original part of the Yugoslavian image-concept, literature coagulates its identity against the backdrop of other image-concepts such as «Balkanism», «mitteleuropism», and even «Mediterraneanism»" (p. 271).

Eugenia DIMA, **Poemul *Erotocrit* al lui Vincenzo Cornaro în cultura română. Versiunea lui Alecu Văcărescu**, Iași, Editura Universității "Alexandru Ioan Cuza", 2014, 450 p.

In the "Argument" of the book, Eugenia Dima confesses that she "had intended to edit the text of *Erotocrit* in its Romanian translation for more than three years" (p. 11). This version benefits of a philological and linguistic study, of the edition of the text of ms. 1319, as well as of photos from the two manuscripts – some photos of images in ms. 3514 of BAR (The Library of the Romanian Academy) and of all images in ms. 43 of the Library of "Sextil Pușcariu" Institute of Linguistics and Literary History of Cluj-Napoca.

"The poem was appreciated especially in the Greek area for the beauty of the love and friendship story as well as for the feelings of courage and love of country; it was translated into several European languages and was greatly appreciated especially in Central and East Europe. It was also appreciated in the Romanian Principalities and its translation into Romanian in different versions, in the Principality of Țara Românească and Moldavia, were preserved in several manuscript form" (p. 17). The poem was created around 1600 and was published in 1713 in Venice. The reader is impressed by the editor's passionate commitment and by the accuracy of Eugenia Dima's work during the long research period in libraries in order to complete this edition. The volume is accompanied by a glossary (p. 325–382) and

by images of the iconography of manuscripts nr. 3514 BAR and 43 – Cluj-Napoca (p. 385–448).

For the impressive amount of work invested in this book, Eugenia Dima was awarded the prize for the best editor in the OK Press Gala – the Gala of Book Industry in Romania, the 2015 edition. The initiators of this project are Headsome Communication Agency and the Association of Editors of Romania.

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