

Sarmanul Dionis Mihai Eminescu

This is the first collaborative international reading of irony as a major phenomenon in Romantic art and thought. The volume identifies key predecessor moments that excited Romantic authors and the emergence of a distinctly Romantic theory and practice of irony spreading to all literary genres. Not only the influential pioneer German, British, and French varieties, but also manifestations in northern, eastern, and southern parts of Europe as well as in North America, are considered. A set of concluding "syntheses" treat the shaping power of Romantic irony in narrative modes, music, the fine arts, and theater – innovations that will deeply influence Modernism. Thus the cross-cultural and interdisciplinary approach elaborated in the twenty chapters of *Romantic Irony*, as lead volume in the five-volume Romanticism series, establishes a significant new range for comparative literature studies in dealing with a complex literary movement. SPECIAL OFFER: 30% discount for a complete set order (5 vols.). The Romanticism series in the *Comparative History of Literatures in European Languages* is the result of a remarkable international collaboration. The editorial team coordinated the efforts of over 100 experts from more than two dozen countries to produce five independently conceived, yet interrelated volumes that show not only how Romanticism developed and spread in its principal European homelands and throughout the New World, but also the ways in which the affected literatures in reaction to Romanticism have redefined themselves on into Modernism. A glance at the index of each volume quickly reveals the extraordinary richness of the series' total contents. *Romantic Irony* sets the broader experimental parameters of comparison by concentrating on the myriad expressions of "irony" as one of the major impulses in the Romantic philosophical and artistic revolution, and by combining cross-cultural and interdisciplinary studies with special attention also to literatures in less widely diffused language streams. *Romantic Drama* traces creative innovations that deeply altered the understanding of genre at large, fed popular imagination through vehicles like the opera, and laid the foundations for a modernist theater of the absurd. *Romantic Poetry* demonstrates deep patterns and a sharing of crucial themes of the revolutionary age which underlie the lyrical expression that flourished in so many languages and environments. *Nonfictional Romantic Prose* assists us in coping with the vast array of writings from the personal and intimate sphere to modes of public discourse, including Romanticism's own self-commentary in theoretical statements on the arts, society, life, the sciences, and more. Nor are the discursive dimensions of imaginative literature neglected in the closing volume, *Romantic Prose Fiction*, where the basic Romantic themes and story types (the romance, novel, novella, short story, and other narrative forms) are considered throughout Europe and the New World. This enormous realm is seen not just in terms of Romantic theorizing, but in the light of the impact of Romantic ideas and narration on later generations. As an aid to readers, the introduction to *Romantic Prose Fiction* explains the relationships among the volumes in the series and carries a listing of their tables of contents in an appendix. No other series exists comparable to these volumes which treat the entirety of Romanticism as a cultural happening across the whole breadth of the "Old" and "New" Worlds and thus render a complex picture of European spiritual strivings in the late eighteenth and the nineteenth centuries, a heritage still very close to our age. Vol. for 1963 includes section Current Australian serials; a subject list.

"'In Search of Lost Time' is widely recognized as the major novel of the twentieth century."--Harold Bloom "At once the last great classic of French epic prose tradition and the towering precursor of the 'nouveau roman'."--Bengt Holmqvist "Proust so titillates my own desire for expression that I can hardly set out the sentence. Oh if I could write like that!"--Virginia Woolf "The greatest fiction to date."--W. Somerset Maugham "Proust is the greatest novelist of the 20th century."--Graham Greene On the surface a traditional "Bildungsroman" describing the narrator's journey of self-discovery, this huge and complex

book is also a panoramic and richly comic portrait of France in the author's lifetime, and a profound meditation on the nature of art, love, time, memory and death. But for most readers it is the characters of the novel who loom the largest: Swann and Odette, Monsieur de Charlus, Morel, the Duchesse de Guermantes, Françoise, Saint-Loup and so many others--Giants, as the author calls them, immersed in Time. "In Search of Lost Time" is a novel in seven volumes. The novel began to take shape in 1909. Proust continued to work on it until his final illness in the autumn of 1922 forced him to break off. Proust established the structure early on, but even after volumes were initially finished he kept adding new material, and edited one volume after another for publication. The last three of the seven volumes contain oversights and fragmentary or unpolished passages as they existed in draft form at the death of the author; the publication of these parts was overseen by his brother Robert.

"Căci oamenii sunt într-un singur om? Tot atât de așteptate stele sunt cuprinse într-o picătură de rouă sub cerul cel limpede al nopții." (Mihai Eminescu În Sarmanul Dionis) În "Sarmanul Dionis," filosofia se îmbina cu literatura, prima devenind pretext pentru cea de-a doua. Anii studiilor la Viena ale lui Eminescu au deschis perspective uriase, prin filosofie, ce vor defini universul operei. Nuvela este de factura romantică, și acest lucru se observă nu numai prin evadarea în vis, dar și prin ascendența neguroasă a lui Dionis, născut din dragostea fiicei unui preot bătrân cu un aristocrat sarac, care se ratacise "în clasele poporului de jos." Dionis este omul superior, dotat cu inteligență și sensibilitate deosebite, capabil să se înalțe spre cunoaștere absolută, dar devenit conștient că aceasta este de neatins.

First Published in 1999. Routledge is an imprint of Taylor & Francis, an information company.

Romanul este terenul pe care se întalnesc profunde manifestări naționale și romantice, realismul, o imaginație debordantă, reflecții filozofice originale și îndrăznețe, adică viitoare constante ale întregii activități literare. Inevitabil, apare în Geniu pustiu și dragostea, căci și ea este o constantă eminesciană, atât în plan literar, cât și personal.

[...] Plutonismul, borealismul și neptunismul traiesc într-o corespondență perpetua cu serafismul în mai toate poemele vizionare și în prozele eminesciene. Mi se pare că nucleul lui se află în Cezara unde poetul tratează programatic tema „sanatoasei barbarii” asociindu-i trei mituri: mitul împlinirii erotice, mitul paradisului rustic și mitul reîncorporării ființei în natură... Este o parabolă în care sihastria și senzualitatea se conjugă cu o filosofie a plenitudinii și a singurătății. Eminescu creează aici ca un pendant al paradisului lunar din Sarmanul Dionis un rai pământesc prin care cutreiera nerusinat de frumoasa cu toată bucuria simturilor dezlantuite Cezara.

This book proposes an alternative modernist tradition, a line of writers captured by the archaeological project and the poetic possibilities it created. This tradition spans from Théophile Gautier's mid-nineteenth-century passion for Egyptology to Charles Olson's literal excavations on the Yucatan peninsula in the 1950s. With attention to the historical development of archaeology, the author argues that the archaeological became a rich site of cultural fantasy, a location where modernity's alternatives could be considered, imagined, and transcribed. These models, taking their cue from new archaeological dynamics, include the ushering of primal intensities into the present, the tapping of the subterranean unconscious, and the decipherment of an original poetic language. Ranging from

psychic excavations to the reactivation of political templates, the plumbing of the archaeological landscape became a key posture in modernist development, which the author pursues through the work of both twentieth-century modernists and their nineteenth-century substrata. Ambitious in scope, this book provides a compelling argument about the role of archaeology in the modernist literary imagination and the century-long evolution of the poetics of excavation.

The 'unbearable 80s', as the last decade of the Ceausescu era has been called in Romania, are in the focus of this quasi-autobiographical work. The book vividly portrays the difficulties encountered by a young intellectual trying to shape himself under the oppressive regime and provides a stark depiction of a man's intellectual suffocation under hard-line socialist rule. Never HIGHLIGHT a Book Again! Virtually all of the testable terms, concepts, persons, places, and events from the textbook are included. Cram101 Just the FACTS101 studyguides give all of the outlines, highlights, notes, and quizzes for your textbook with optional online comprehensive practice tests. Only Cram101 is Textbook Specific. Accompanys: 9780471189626 .

Types and stereotypes is the fourth and last volume of a path-breaking multinational literary history that incorporates innovative features relevant to the writing of literary history in general. Instead of offering a traditional chronological narrative of the period 1800-1989, the History of the Literary Cultures of East-Central Europe approaches the region's literatures from five complementary angles, focusing on literature's participation in and reaction to key political events, literary periods and genres, the literatures of cities and sub-regions, literary institutions, and figures of representation. The main objective of the project is to challenge the self-enclosure of national literatures in traditional literary histories, to contextualize them in a regional perspective, and to recover individual works, writers, and minority literatures that national histories have marginalized or ignored. Types and stereotypes brings together articles that rethink the figures of National Poets, figurations of the Family, Women, Outlaws, and Others, as well as figures of Trauma and Mediation. As in the previous three volumes, the historical and imaginary figures discussed here constantly change and readjust to new political and social conditions. An Epilogue complements the basic history, focusing on the contradictory transformations of East-Central European literary cultures after 1989. This volume will be of interest to the region's literary historians, to students and teachers of comparative literature, to cultural historians, and to the general public interested in exploring the literatures of a rich and resourceful cultural region.

In occupied Belgium during World War II, Paul de Man (1919-1983) wrote music, lecture, and exhibition reviews, a regular book column, interviews, and articles on cultural politics for the Brussels daily newspaper *Le Soir*. From December 1940 until he resigned in November 1942, de Man contributed almost 200 articles to this and another newspaper, both then controlled by Nazi sympathizers and vocal advocates of the "new order." Later to become one of the most respected and influential literary theorists in America, de Man, then 21 and 22 years old, wrote primarily as the chief literary critic for *Le Soir*. His weekly column reviewed the latest novels and poetry from Belgium, France, Germany, and England. De Man commented extensively on major propaganda expositions, and interviewed leading writers and cultural figures, including Paul Valéry and the future Vichy Education minister Abel Bonnard. The political extremes of de Man's wartime writing are marked by two articles. His single anti-Semitic article, "Les Juifs dans la littérature actuelle" (4 March 1941), acquiesces in the deportation of Jews to "a Jewish colony isolated from Europe." But de Man later argued in defense of a Resistance-linked journal ("A propos de la revue *Messages*," 14 July 1942) against the "totalitarian" censors' "unconsidered attacks." This volume reprints in facsimile all of de Man's articles in *Le Soir* as well as three articles he wrote prior to the occupation in 1940 as editor of the liberal *Cahiers du*

Libre Examen. It also includes English translations of the ten articles written in Flemish for the Antwerp paper *Het Vlaamsche Land*, in March-October 1942. The collection appears under the auspices of the *Oxford Literary Review*, England's leading theoretical journal for over a decade.

Sarmanul dionis de Mihai Eminescu Proza literar?: S?rmanul Dionis. La Aniversar?. Cezara. Geniu Pustiu. Cealalte proze postume. Texte inedite Sarmanul Dionis Vedeniaroman Sarmanul Dionis SC Active Business Development Srl

Lucian Blaga (1895-1961) is judged by many to be Romania's most original philosopher and greatest poet of the twentieth century. While scholars with access to his works in Romanian are well-aware of their importance, his work has remained, up to now, little known in the English-speaking world. The book represents one of the first efforts to make Blaga's work accessible to an international audience. *Zalmoxis* is Blaga's first play and one of his most important literary works. It underlines much of his philosophy and also reflects his poetry. Blaga's attachment to Expressionist ideals is discernible in his treatment of the characters primarily as vehicles of ideas and his preference for primitive nature over the cultured metropolis. This book includes an introduction by Keith Hitchins of the University of Illinois, one of the leading historians of Romania in the United States and a scholar intimately acquainted with Blaga's life and work. In it, he discusses the life of Lucian Blaga, and the importance of his literary and philosophical work. The translation is by Doris Plantus-Runey from Wayne State University in the United States.

The Crystal Egg, written by H. G. Wells in 1897, serves as a possible precursor to *War of the Worlds*. A shop owner buys the contents of a bankrupt antiques shop, and in the contents he finds a crystal ball. He thinks nothing of the ball, until one day he notices it emitting a glow. When he looks into the ball, he gets a fleeting view of a landscape. As time passes, the views become more defined, and strange beings appear. The ball becomes a secret part of his rather dull and unhappy life until a customer attempts to buy the ball. Now what? And can those strange beings also see our world through the ball? Remember, in 1897, life on Mars was a very real possibility.

Includes entries for maps and atlases.

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