

Cartea Soaptelor Varujan Vosganian

Beim Erinnern gibt es noch immer große Unterschiede zwischen Ost und West. So vollziehen sich in den Ländern des ehemals sozialistischen Blocks seit 1989 regelrechte Gedächtnisschübe, die das jeweilige nationale Selbstbild in einer Zeit des wirtschaftlichen, politischen und medialen Umbruchs erschüttern. In Rumänien zeigt sich das deutlich: Auf die Ceaușescu-Ära folgt in den 1990er Jahren ein staatlich verordnetes Vergessen, mit dem die Dekonstruktion der einst herrschenden nationalen Gründungs- und Heldenmythen einhergeht. Wie in anderen osteuropäischen Ländern entstehen dadurch neue Formen des Erinnerns und Gedenkens. In Analysen zu Literatur, Kunst und Film ergründen Wissenschaftler aus Rumänien, der Moldau und Deutschland dieses neue kulturelle Gedächtnis der rumänischen posttotalitären Gesellschaft.

O scrisoare cu un mesaj pe cât de surprinzător, pe atât de tulburător redeschide pentru Matei Visarion traumele trecutului. Un pelerinaj în sine însuși - în care victimele și călăii, nesăbuința și înțelepciunea, misterul și confesiunea, nostalgiile și speranțele se amestecă într-o succesiune de întâmplări care țin atenția cititorului trează până la ultima pagină - sugerează că rănilor, dacă nu se redeschid, nu se pot cu adevărat vindeca.

Amploarea acțiunii și varietatea personajelor, acoperind întreaga perioadă a României postbelice, fac ca fiecare cititor să se regăsească, într-un fel sau altul, printre personajele cărții, prin situațiile în care ele sunt puse să acționeze ori prin constatările lor, pe rând amare și hazlii. Romanul aduce, prin forța de expresie a literaturii, o completare necesară istoriei ambigue, controversate și, în orice caz, nepovestite până la capăt a comunismului și postcomunismului românesc. Această poveste adevărată despre copiii războiului pune în fața eroilor cărții opțiunea fundamentală a condiției umane, cea dintre uitare, răzbunare și iertare, lăsându-l pe fiecare dintre ei să aleagă și îndemnându-i pe cei care parcurg aceste pagini să aibă, la rândul lor, curajul propriei opțiuni.

Demersul exegetic al lui Constantin Cubleșan vine într-o perioadă în care scriitorii nu sunt tratați așa cum se cuvine în societatea actuală. Cartea include eseuri docte, ample, axate pe creația unor importanți scriitori ca, bunăoară, Valeriu Anania, Ioan Alexandru, Ion Barbu, Ana Blandiana, Nicolae Breban, Emil Brumaru, Augustin Buzura ș.a. Un fragment important, sugestiv, din peisajul literaturii de după 1989. Și nu numai.

The story of a writer's singular journey—from one place to another, from the British colony of Trinidad to the ancient countryside of England, and from one state of mind to another—this is perhaps Naipaul's most autobiographical work. Yet it is also woven through with remarkable invention to make it a rich and complex novel.

The History of Armenia

Confronting the Armenian Genocide

Civilizations and Historical Patterns. An Approach to the Comparative Study of History

Lecturi confortabile

The Passive Vampire

How to Forget a Woman

Cele șase povestiri ale volumului vorbesc despre neliniști, confuzii și incertitudini, despre traume încă nevindecate. Jocul celor o sută de frunze ne previne că, dacă memoria, ca stare de luciditate, nu se regăsește în prezentul și chiar în viitorul nostru, viitorul nu va fi decât o reîntoarcere în trecut.

A harrowing account of the Armenian Genocide documented through the stories of those who managed to survive and their descendants who refuse to forget The grandchild of Armenians who escaped widespread massacres during the Ottoman Empire a century ago, Varujan Vosganian grew up in Romania hearing firsthand accounts of those who had witnessed horrific killings, burned villages, and massive deportations. In this moving chronicle of the Armenian people's almost unimaginable tragedy, the author transforms true events into a work of fiction firmly grounded in survivor testimony and historical documentation. Across Syrian desert refugee camps, Russian tundra, and Romanian villages, the book chronicles individual lives destroyed by ideological and authoritarian oppression. But this novel tells an even wider human story. Evocative of all the great sufferings that afflicted the twentieth century—world wars, concentration camps, communism, statelessness, and others—this book belongs to all peoples whose voices have been lost. Hailed for its documentary sensitive authenticity, Vosganian's work has become an international phenomenon.

A close friend of physicist Richard Feynman chronicles his relationship with the scientist and describes their ten-year journey to reach the remote country of Tannu Tuva.

De câte ori cedez tentației introspective, constat că, în economia vieții mele intelectuale, cronică literară reprezintă exercițiul de realitate/ actualitate ideală, generator de reacții suprapuse, cu reverberații multiple, în care raționalitatea și empatia funcționează într-o sinergie variabilă. Înregistrată în primul rând ca o practică disruptivă în raport cu proiectele ample, iscate din obsesii culturale și marcate de distanță, aceasta mă aruncă într-o actualitate literară implacabil fragmentară la palierul receptivității, față de care curiozitatea intelectuală și fascinația trebuie să-și găsească rezolvări concise și scurte respirație, disciplinat formulate în opt mii de semne. Constantina Raveca Buleu

Looking Backward, Moving Forward

Logic as the Question Concerning the Essence of Language

Theory in the "Post" Era

How New Technologies Dismantle the Postmodern and Reconfigure Our Culture

The Prussian Officer and Other Stories

The fall of communism in Eastern Europe in 1989 marked, in one famous formulation, the "end of history." In his apocalyptic novel Coming from an Off-Key Time, Bogdan Suceava satirizes the events in his native Romania since the violent end of the Ceausescu regime that fateful year.

Suceava uses three interrelated narratives to illustrate the destructive power of Romanian society's most powerful mythologies. He depicts madness of all kinds but especially religious beliefs and their perversion by all manner of outrageous sects. Here horror and humor reside

impossibly in the same time and place, and readers experience the vertiginous feeling of living in the middle of a violent historical upheaval. Even as *Coming from an Off-Key Time* suggests the influence of such writers as Mikhail Bulgakov, the fantastic satirist of the early Soviet Union, Suceava engages the complexities of a quickly changing country in search of its bearings and suspicious of its past. Bogdan Suceava is an associate professor of mathematics at California State University, Fullerton. One of Romanian literature's most promising and original young writers, he is the author of four novels, two books of short stories, and several collections of poems. Alistair Ian Blyth's previous translations include Filip Florian, *Little Fingers* (2009); Lucian Dan Teodorovici, *Our Circus Presents* (2009); and Catalin Avramescu's *An Intellectual History of Cannibalism* (2009).

Cartea soaptelor incepe intr-un registru pitoresc, pe o straduta armeneasca din Focsaniul anilor '50 ai secolului trecut, printre aburii cafelei proaspat prajite si miremele din camera bunicii Armenuhi, printre bucoavnele si fotografiile bunicului Garabet. "Batrinii armeni ai copilariei" lui Varujan Vosganian nu au de istorisit intimplari delectabile, ci fapte de-a dreptul nelinistitoare. Povestind, ei incearca sa se despozareze de o trauma - a lor si a predecesorilor. Istoria genocidului din 1915 impotriva armenilor, istoria convoaielor interminabile de surghiuniti in Cercurile Mortii, in desertul Deir-ez-Zor, istoria armenilor care au luat drumul exilului isi afla in paginile de fata o ilustrare cu adevarat ravasitoare. "Poetul, teoreticianul si excelentul povestitor Varujan Vosganian debuteaza cu un roman amplu, populat cu caractere dense, vii, memorabile, propunind o interesanta constructie narativa: istoria dramatica a peregrinarilor si suferintelor armenilor este intretesuta cu trama propriei familii. In tonuri de o dulce-amara nostalgie, fatalitatea ce-si casca lacom gurile este cel mai adesea invinsa de o vie bucurie si vigoare a existentei. O mina de mester de prim rang - daca va vrea sa se consacre genului! - se intreveade cu fermitate de pe acum." (Nicolae Breban).

Originally published in 1945 by Les ditions de l'Oubli in Bucharest, *The Passive Vampire* caught the attention of the French Surrealists when an excerpt appeared in 1947 in the magazine *La part du sable*. Luca, whose work was admired by Gilles Deleuze, attempts here to transmit the "shudder" evoked by some Surrealist texts, such as Andr Breton's *Nadja* and *Mad Love*, probing with acerbic humor the fragile boundary between "objective chance" and delirium. Impossible to define, *The Passive Vampire* is a mixture of theoretical treatise and breathless poetic prose, personal confession and scientific investigation it is 18 photographs of "objectively offered objects," a category created by Luca to occupy the space opened up by Breton. At times taking shape as assemblages, these objects are meant to capture chance in its dynamic and dramatic forms by externalizing the ambivalence of our drives and bringing to light the nearly continual equivalence between our love-hate tendencies and the world of things.

Theory in the "Post" Era brings together the work and perspectives of a group of Romanian theorists who discuss the morphings of contemporary theory in what the editors call the "post" era. Since the Cold War's end and especially in the third millennium, theorists have been exploring the aftermath - and sometimes just the "after" - of whole paradigms, the crisis or "passing" of anthropocentrism, the twilight of an entire ontological and cultural "condition," as well as the corresponding rise of an antagonist model, of an "anti," "meta," or "neo" alternative, with examples ranging from "posthumanism" and "post-postmodernism" to "post-aesthetics," "postanalog" interpretation or "digicriticism," "post-presentism," "post-memory," "post-" or "neo-critique," and so forth. It is no coincidence, the contributors to this volume argue, that this "post" moment is also a time when theory is practiced as a world genre. If theory has always been a "worlded" enterprise, a quintessentially communal, cross-cultural and international project, this is truer at present than ever. Perhaps more than other humanist constituencies, today's theorists work and belong in a theory commons that is transnational if still uneven economically, politically, and otherwise. *Theory in the "Post" Era* reports the results of Romanian theory experiments that join efforts made in other places to foster a theory for the "post" age.

roman

Farmecul vietilor distruse

The Hooligan's Return

„Traducerile au de cuget s? îmblînzeasc? obiceiurile ...“. Rumänische Übersetzungsgeschichte – Prozesse, Produkte, Akteure
revist? a Uniunii Scriitorilor din R.P.R.

Cateva reflectii despre ratare

*The bestselling author of the Septimus Heap series, Angie Sage, delivers a gripping and darkly humorous tale of Maximillian Fly—a human with cockroach features—whose quiet life is upended when he aids two human children in their escape from an oppressive governing power. Perfect for fans of Lemony Snicket and Adam Gidwitz. Maximillian Fly wants no trouble. Yet because he stands at six feet two, with beautiful indigo wings, long antennae, and more arms than you or me, many are frightened of him. He is a gentle creature who looks like a giant cockroach. This extraordinary human wants to prove his goodness, so he opens his door to two SilverSeed children in search of a place to hide. Instantly, Maximillian's quiet, solitary life changes. There are dangerous powers after them and they have eyes everywhere. But in this gray city of Hope trapped under the Orb, is escape even possible? Maximillian Fly is a masterful story brimming with suspense, plot twists, and phenomenal world building. This compelling novel delves into family dynamics and themes of prejudice, making the case for tolerance, empathy, and understanding. * Junior Library Guild Selection * Kids' Indie Next List * New York Public Library Best Books of 2019 Selection * 2020 LITA Excellence in Children's and Young Adult Science Fiction Notable Book: The Eleanor Cameron Notable Middle Grade Books List **

While a young archaeologist investigates a mysterious mass grave in Romania from which finger bones are disappearing each night, an orthodox monk stumbles into history when he becomes the father confessor of a partisan bent on bringing down the government.

The decades separating our new century from the Armenian Genocide, the prototype of modern-day nation-killing, have fundamentally changed the political composition of the region. Virtually no Armenians remain on their historic territories in what is today eastern Turkey. The Armenian people have been scattered about the world. And a small independent republic has come to replace the Armenian Soviet Socialist Republic, which was all that was left of the homeland as the result of Turkish invasion and Bolshevik collusion in 1920. One element has remained constant. Notwithstanding the eloquent, compelling evidence housed in the United States National Archives and repositories around the world, successive Turkish governments have denied that the predecessor Young Turk regime committed genocide, and, like the Nazis who followed their example, sought aggressively to deflect blame by accusing the victims themselves. This volume argues that the time has come for Turkey to reassess the propriety of its approach, and to begin the process that will allow it move into a post-genocide era. The work includes "Genocide: An Agenda for Action," Gijs M. de Vries; "Determinants of the Armenian Genocide," Donald Bloxham; "Looking Backward and Forward," Joyce Apsel; "The United States Response to the Armenian Genocide," Simon Payaslian; "The League of Nations and the Reclamation of Armenian Genocide Survivors," Vahram L. Shemmassian; "Raphael Lemkin and the Armenian Genocide," Steven L. Jacobs; "Reconstructing Turkish Historiography of the Armenian Massacres and Deaths of 1915," Fatma Muge Gocek; "Bitter-Sweet Memories," "The Armenian Genocide and International Law," Joe Verhoeven; "New Directions in Literary Response to the Armenian Genocide," Rubina Perroomian; "Denial and Free Speech," Henry C. Theriault; "Healing and Reconciliation," Ervin Staub; "State and Nation," Raffi K. Hovannisian.

Seeking solace in the wake of her husband's death, a woman embarks on a new life on the Irish coast, where her mysterious new neighbor offers a rekindled sense of happiness, however short-lived Helen moved to a small ocean-side village for the isolation—to be alone with the waves, birds, and changing seasons. Newly widowed, she spends her days painting in her glass-walled studio atop a hillside on Ireland's northwest coast. From her perch she can study the rocks and dunes of the land sloping into the sea, the fishing boats rocking in the tide, and the railway station, abandoned for forty years, now being refurbished by Roger, an Englishman and veteran of the Second World War. Her friendship with Roger develops slowly, but in tandem with her growing affection for him is an intractable suspicion over his past. As the Troubles continue to settle over Ireland, Helen experiences sparks of happiness with Roger. Meanwhile, her son Jack, a radical living in Dublin, is increasing his involvement with an impassioned group of Irish guerillas, unwittingly setting in motion a series of events that lead to a shocking conclusion for both him and his mother.

A Memoir

The Book of Whispers

Blinding

Ochiul cel alb al Reginei

Tuva Or Bust!

Foamea de a fi

Romanian exile Norman Manea's internationally acclaimed memoir/novel, now available to English-language readers. At the center of *The Hooligan's Return* is the author himself, always an outcast, on a bleak lifelong journey through Nazism and communism to exile in America. But while Norman Manea's book is in many ways a memoir, it is also a deeply imaginative work, traversing time and place, life and literature, dream and reality, past and present. Autobiographical events merge with historic elements, always connecting the individual with the collective destiny. Manea speaks of the bloodiest time of the twentieth century and of the emergence afterward of a global, competitive, and sometimes cynical modern society. Both a harrowing memoir and an ambitious epic project, *The Hooligan's Return* achieves a subtle internal harmony as anxiety evolves into a delicate irony and a burlesque fantasy. Beautifully written and brilliantly conceived, this is the work of a writer with an acute understanding of the vast human potential for both evil and kindness, obedience and integrity.

Almost without anybody noticing, a new cultural paradigm has come center stage, displacing an exhausted and increasingly marginalised postmodernism. Dr. Alan Kirby calls this cultural paradigm digimodernism, a name comprising both its central technical mode and its privileging of the fingers and thumbs in its use. The increasing irrelevancy of postmodernism requires a new theory to underpin our current digital culture.

The role of the mass media in genocide is multifaceted with respect to the disclosure and flow of information. This volume investigates questions of responsibility, denial, victimisation and marginalisation through an analysis of the media representations of the Armenian genocide in different national contexts.

The Book of Whispers Yale University Press

Maximillian Fly

Jocul celor o sut? de frunze ?i alte povestiri

The Railway Station Man

Critic? ?i empatie

Via?a româneasc?

Literatur, Film und Kunst in Rumänien

There is a great deal of interest in the history of Armenia since its renewed independence in the 1990s and the ongoing debate about the genocide – an interest that informs the strong desire of a new generation of Armenian Americans to learn more about their heritage and has led to greater solidarity in the community. By integrating themes such as war, geopolitics, and great leaders, with the less familiar cultural themes and personal stories, this book will appeal to general readers and travellers interested in the region.

The Prussian Officer and Other Stories is a collection of 12 stories by D.H. Lawrence. The title story of the collection begins as an army captain and his orderly are trudging along a German road. The captain sits high and proud on a horse while the orderly ambles along beside him. It soon becomes apparent why the orderly is in such a dire physical condition. The orderly is involved with a woman, and his captain does not approve of the relationship. The captain, who, as it turns out, is a sadist, is physically and emotionally detached from women. He prevents the orderly from seeing his lover by beating him and abusing him every night. Eventually, the orderly experiences an emotion he has never felt before: hatred. Undone by the captain's injustices, the orderly plots revenge. The orderly successfully strangles his captain, but by the end of the fight, he collapses and dies as well.

And, in the shadow of the major civilization, before it disappeared in its turn, how many other cultures have perished without a trace? This immense tragedy is being lived now by many cultures, with great intensity. One has to belong to such a culture in course of extinction or dying slowly even before its flourishing, to understand the infinite distress of those who are helplessly watching the inexorable disappearance of their most precious values. With each dying culture, it is a unique flower that is withering never to bloom again, an incomparable fragrance that fades away forever. There is in the smallest idioms, there is in the "Weltanschauung" of the smallest tribe doomed to extinction treasures of wisdom and poetry. Lost...lost for all eternity. In the life of peoples, as in the whole Creation, the most striking thing that actually shocks the mind is the infinite waste of Nature. Those who at present are fortunate enough to belong to the universal cultures, may still live with the illusion of their perpetuity. But for how long? Indeed what is left of Ancient Egypt, of Mesopotamia, of Crete, of Mexico and of Peru? And how can we be sure that our conceited race that for centuries extends its domination over peoples and things will not also fall one day in torpor and become apathetic? Neagu Djuvara

The No. 1 New York Times Bestseller Jess Walter's *Beautiful Ruins* is a gorgeous, glamorous novel set in 1960s Italy and a modern Hollywood studio. The story begins in 1962. Somewhere on a rocky patch of the sun-drenched Italian coastline a young innkeeper, chest-deep in daydreams, looks out over the incandescent waters of the Ligurian Sea and views an apparition: a beautiful woman, a vision in white, approaching him on a boat. She is an American starlet, he soon learns, and she is dying. And the story begins again today, half a world away in Hollywood, when an elderly Italian man shows up on a movie studio's back lot searching for the woman he last saw at his hotel fifty years before. Gloriously inventive, funny, tender and constantly surprising, *Beautiful Ruins* is a novel full of fabulous and yet very flawed people, all of them striving towards another sort of life, a future that is both delightful and yet, tantalizingly, seems just out of reach. 'Magic...A monument to crazy love with a deeply romantic heart' New York Times 'A novel shot in sparkly Technicolor' Booklist 'Hilarious and compelling' Esquire

From the Origins to the Present

Beautiful Ruins

Copiii r?zboiului

A Novel

Kulturelles Gedächtnis - Ästhetisches Erinnern

Statuia comandorului: nuvele

A harrowing account of the Armenian Genocide documented through the stories of those who managed to survive and descendants who refuse to forget The grandchild of Armenians who escaped widespread massacres during the Ottoman Empire a century ago, Varujan Vosganian grew up in Romania hearing firsthand accounts of those who had witnessed horrific killings, burned villages, and massive deportations. In this moving chronicle of the Armenian people's almost unimaginable tragedy, the author transforms true events into a work of fiction firmly grounded in survivor testimonies and historical documentation. Across Syrian desert refugee camps, Russian tundra, and Romanian villages, the book chronicles individual lives destroyed by ideological and authoritarian oppression. But this novel tells an even wider human story. Evocative of all the great sufferings that afflicted the twentieth century--world wars, concentration camps, common graves, statelessness, and others--this book belongs to all peoples whose voices have been lost. Hailed for its documentary value and sensitive authenticity, Vosganian's work has become an international phenomenon.

Bruno Schulz has foreseen catastrophe and is almost paralysed by fear. His last chance of survival is to leave the home town to which, despite being in his late forties, he clings as if to a comforting blanket. So he retreats into his cellar (and sometimes hides under his desk) to write a letter to Thomas Mann: appealing to the literary giant to help him find a foreign publisher, in order that the reasons to leave Drohobych will finally outweigh the reasons to stay. Evoking Bulgakov and Singer, Biller takes us on an astounding, burlesque journey into Schulz's world, which vacillates between shining dreams and unbearable nightmares - a world which, like Schulz's own stories, prophesies the apocalyptic events to come. Includes two stories by Bruno Schulz: 'Birds' and 'The Cinnamon Shops', from The Street of Crocodiles.

Am căutat timp să citesc cartea ta cu atenție, deși unele dintre fragmente mi-erau cunoscute. Te exprimă foarte bine: este polemică, are energia de care am mai zis și pe care ai contestat-o, este o asumare sinceră și urmând chemarea ta, felul tău de a vedea lucrurile, de a fi alături de „oamenii mari” și de a duce împreună lupta pentru valorile în care crezi. Este vitală și, ca la Marino, repetiția este motivată de (și exprimă) intensitate. A o citi în afara caracterului ei polemic și a sensului de afirmare a solidarității cu comunitatea de care te simți atașată înseamnă a o rata. Cred că a fost foarte bine să începi cu cazul Marino, căci este exponențial, dar și mai clar decât altele. (Gabriel Andreescu) Ce sunt aceste polemice? O seamă de arabescuri excesive, radiografia patetică și lucidă a unei sfâșieri, o serie de tentative de a înțelege, eșuate în neînțelegere, reportajul unor revolte aneantizate în albia deznădejzii și a refuzului de a accepta să asisti - redus la muțenie, deci, vinovat din start - la comercializarea, trivializarea infernului comunist. Proces culminat, incredibil, cu un masacru al inocenților regizat într-un stil de extracție neostalinistă. Cum să califici altfel vânătoarea de oameni mari, prin care s-a perpetuat europenitatea culturii române în anii dictaturii stalinisto-dejiste? Vânătoare organizată sub ochii noștri, în sărmana noastră democrație. Ce sunt aceste polemice? Poate, un semn al speranței că nu e vândut chiar totul. Nu e terfelit chiar totul. Nu e pierdut chiar totul. Aura Christi

Premiul „Cartea anului 2009” acordat de Romania literara cu sprijinul Fundatiei Anonimul Cartea soaptelor incepe intr-un registru pitoresc pe o straduta armeneasca din Focsaniul anilor '50 ai secolului trecut printre aburii cafelei proaspat prajite si miresmele din camara bunicii Armeniului printre bucoavnele si fotografiile bunicului Garabet. „Batranii armeni ai copilariei” lui Varujan Vosganian nu au de istorisit intamplari delectabile ci fapte de-a dreptul nelinistitoare. Povestind ei incearca sa se despozeze de o trauma - a lor si a predecesorilor. Istoria genocidului din 1915 impotriva armenilor istoria convoaielor interminabile de surghiunuti in Cercurile Mortii in desertul Deir-ez-Zor istoria armenilor care au luat drumul exilului isi afla in paginile de fata o ilustrare cu adevarat ravasitoare. „Poetul teoreticianul si excelentul povestitor Varujan Vosganian debuteaza cu un roman amplu populat cu caractere dense vii memorabile propunand o interesanta constructie narativa: istoria dramatica a peregrinarilor si suferintelor armenilor este intretesuta cu trama propriei familii. In tonuri de o dulce-amara nostalgie fatalitatea ce-si casca lacom gurile este cel mai adesea invinsa de o vie bucurie si vigoare a existentei. O mana de mester de prim rang - daca va vrea sa se consacre genului! - se intrevede cu fermitate de pe acum.” Nicolae Breban „Iata o carte iesita din comun nici numai memorialistica nici numai fictiune cu cate ceva din amandoua si deopotriva extraordinara prin modul in care tese pe canavaua istoriei numeroase destine individuale. Am intalnit rareori intr-un roman cum este in definitiv cartea lui Varujan Vosganian o atat de mare densitate de viata umana si de evenimente cruciale in existenta unei comunitati. Bogata variata palpitanta cartea nu se poate lasa din mana pentru arta de povestitor pe care autorul o dovedeste ca si pentru interesul documentar al reconstituirii unei istorii tragice.” Nicolae Manolescu „Cititorii acestei carti - care se deschide cu o evocare cuminte si calda a comunitatii armenilor din Focsani vazuti prin ochii unui copil - vor constata cu uimire ca de la o pagina la alta ea isi largeste campul vizual si populandu-se cu sute de personaje memorabile se transforma intr-o extraordinara fresca bantuita de sentimentul tragic al istoriei. Poetul Varujan Vosganian (putin cunoscut ca atare) o va invalui in paclele timpului o va infiora liric si ii va darui miscare si maretie epica. Incat nu e exclus ca aceasta Carte a soaptelor care isi incepe acum drumul spre glorie sa fie asezata intr-un viitor nu prea indepartat printre textele identitare ale poporului armean.” Eugen Negrici „Pe la inceputul anilor '60 un copil ii asculta nu oriunde ci in cimitirul armenesc din Focsani pe cativa armeni vorbind. Oameni care ca sa vorbeasca liber se ascund intr-un cavou. Povestile lor sunt fabuloase si adevarate in acelasi timp. Asta e inceputul unui roman extraordinar despre primul genocid al secolului XX dar si despre armenii din Romania precum si despre romanii din Romania toti aflati sub comunism. Scriind acest roman Varujan Vosganian a castigat un pariu pe care l-a pus cu el insusi. Si sunt sigur va castiga si pariul cu viitorii lui cititori.” Stefan Agopian

A Vocabulary for the 21st-Century Conceptual Commons

Inside the Head of Bruno Schulz

Little Fingers

Cronologia minorităților naționale din România:.

One Hundred Years of Uncertain Representation

The Road from Damascus

„Personajele acestei cărți sunt oameni obișnuiți, de tot felul: muncitori, țărani, intelectuali, comercianți. Ceea ce au ei în comun este spațiul concentraționar în care trăiesc. Un spațiu descris în toată grozăvia lui, o descriere cu atât mai neînduplecată cu cât în

cuprinsul volumului nu veți găsi niciunul dintre cuvintele care îl denumesc: «comunism», «comunist», «partid» etc., ci doar neliniștile și suferințele pe care le-a provocat... Aceste pagini se constituie într-un elogiu adus nu rebelilor fără cauză, ci rebelilor fără șansă.” (Varujan Vosganian)

Part visceral dream-memoir, part fictive journey through a hallucinatory Bucharest, Mircea Cărtărescu's *Blinding* was one of the most widely heralded literary sensations in contemporary Romania, and a bestseller from the day of its release. Riddled with hidden passageways, mesmerizing tapestries, and whispering butterflies, *Blinding* takes us on a mystical trip into the protagonist's childhood, his memories of hospitalization as a teenager, the prehistory of his family, a traveling circus, Secret police, zombie armies, American fighter pilots, the underground jazz scene of New Orleans, and the installation of the communist regime. This kaleidoscopic world is both eerily familiar and profoundly new. Readers of *Blinding* will emerge from this strange pilgrimage shaken, and entirely transformed.

Preocupat de tema ratării, care, în opinia sa, „are relevanța unei cunoașteri de sine”, Angelo Mitchievici o studiază într-o serie de eseuri pornind de la exemple din literatură, filme, bandă desenată. Cum te instalezi în eșec? Cum îți asumi ratarea, cu voluptate, ori blazat sau resentimentar? De la Cioran la Voltaire, de la Mircea Eliade la Mircea Cărtărescu, de la Locul unde nu s-a întâmplat nimic la Marele Gatsby, Deșertul tătarilor, Macbeth, de la decadența gurmandă (din Marea crăpelniță al lui Marco Ferreri) și erotică (din Pasiune fatală al lui Louis Malle) la aventurile lui Corto Maltese și parabola Fiului Risipitor, asistăm la o defilare a (anti)eroilor ficționali care se instalează și persistă în eșec. Evitând orice sistematizare, încercare de pedagogie negativă sau lecție de morală, autorul pornește în mod frecvent de la reflecțiile lui Emil Cioran, cu care împărtășește „atracția inavubilă față de ratare” și care deschide seria rataților ficționali cu cei din propria panoplie biografică. „Cartea lui Angelo Mitchievici este un exercițiu rafinat și somptuos de lectură. Un obiect delicat al investigației intelectuale, ratarea, este alcătuit, treptat, dintr-o suită de instantanee: o panoramă nostalgică, ce unește artele într-o sinteză de culori și de parfumuri. Cei ce adoră tihna visării vor descoperi în acest volum memorabil un ghid al propriilor călătorii. Dincolo de paginile ei se află întinsul fără de capăt al imaginației eliberate.” – IOAN STANOMIR

It is summer 2001 and Sami Traifi has escaped his fraying marriage and minimal job prospects to visit Damascus. In search of his roots and himself, he instead finds a forgotten uncle in a gloomy back room, and an ugly secret about his beloved father... Returning to London, Sami finds even more to test him as his young wife Muntaha reveals that she is taking up the hijab. Sami embarks on a wilfully ragged journey in the opposite direction, away from religion – but towards what? As Sami struggles to understand Muntaha's newly-deepened faith, her brother Ammar's hip hop Islamism and his father-in-law's need to see grandchildren, so his emotional and spiritual unraveling begins to accelerate. And the more he rebels, the closer he comes to betraying those he loves, edging ever-nearer to the brink of losing everything... Set against a powerfully-evoked backdrop of multi-ethnic, multi-faith London, *The Road from Damascus* explores themes as big as love, faith and hope, and as fundamental as our need to believe in something bigger than ourselves, whatever that might be.

Cartea șoaptelor

The Enigma of Arrival

When Israel is King

Digimodernism

albanezi, armeni, bulgari, croați, eleni, evrei și germani

Acasă - în exil

"...one fine day, Marga vanished the same as she had appeared: unexpectedly. Of course, Marga was an extraterrestrial creature and had arrived from a faraway planet. She used to feed through her skin. The nutritive substances were hidden in cosmetic creams. That's why she had no smell."

Übersetzungsgeschichte ist ein transnationales, über Sprachgrenzen hinaus zu betrachtendes Phänomen, obwohl sich das Übersetzen an sich zwischen zwei Sprachen abspielt und seit über einem Jahrhundert in nationalen Kategorien gedacht wird. Rumänische Übersetzungsgeschichte als Teil dieses transnationalen Systems translatorischen Handelns bietet sowohl generalisierbare Perspektiven wie auch eher spezifische: Die intensive Übersetzertätigkeit im 19. Jahrhundert und die kontroverse Auseinandersetzung mit dem Übersetzen unter dem Vorzeichen des Nationsbildungsprozesses, die Professionalisierung und der Umgang mit dem Übersetzen im Kommunismus, die Betrachtung des Feldes der Translation unter dem Aspekt von Macht und Kapital oder wie sich das besondere Interesse der rumänischen Elite an der französischen Kultur im Übersetzen niederschlägt, sind nur einige Beispiele für die Erkenntnisse, die sich aus den Geschichten über Prozesse, Produkte und Akteure des Übersetzens ins oder aus dem Rumänischen in diesem Band ergeben.

„Această tânără scriitoare este animată de o rară pasiune formatoare. A se forma pe sine înseamnă totodată a-i forma pe alții. Nu ne miră recursul frecvent al eseistei la modelele

formatoare, chiar dacă nu este nicidecum vorba de a repeta epigonic experiențe consumate. Modelul poate (și trebuie să fie) întrucâtva jucăuș. Ion Barbu este, în această perspectivă, un magister ludi. Cu o generozitate spontană, Aura Christi își împărtășește experiențele, e gata să dea sfaturi unor tineri poeți, în continuarea celor binecunoscute ale lui Rilke cel din Scrisorile către un tânăr poet. Iată, așadar, cartea unei autoare cu un destin literar cert. Un destin pe care Aura Christi și-l asumă. Mai mult, ea și-l construiește cu orice sacrificiu.” Nicolae Balotă „S-a constatat încă o dată o matură stăpânire a mijloacelor, un timbru aparte, original, în corul tinerei poezii și, mai ales, o frumoasă ambiție de a modela, de a uza de o întreagă gamă a tehnicii poetice în contrast curajos, aș zice, cu unii poeți sau poete ale celei mai tinere generații lirice ce uneori își diluează inspirația și temele personale într-un manierism ce frizează moda sau teribilismul literar. Cele două teme ale volumului - «regalitatea și deificarea» - prin patosul reținut, printr-un cult aproape clasic al formei, trădează orizontul, anvergura ideatică a autoarei ce încearcă cu succes în acest volum să propună nu numai teme originale, dar să integreze în arta ei poetică modurile clasice ale buneii și marei poezii românești și universale.” Nicolae Breban

Richard Feynman's Last Journey
Mass Media and the Genocide of the Armenians
Coming from an Off-Key Time
Cartea șoaptelor