

sis and that of *structure*, Corin Braga appears as the promoter of *psychocriticism* in Romania, while also being a singular novelist. Inspired by the practices of psychoanalysis, by theories about the archetype, the anarchetype and the eschatype (the last two proposed, according to Teuțișan, as “conceptual innovations,” 208), as well as by utopian and anti-utopian configurations, the latter expands his research concerns to (quasi)-fiction. Apart from the saga called *Noctambulii* (The night owls), Braga also wrote two dream diaries, which from the point of view of the literary movements align his fictional works with 1990s Oneirism.

To sum up, Călin Teuțișan’s greatest achievement is to find the very isomorphic features of the critical school of Cluj, seeking to identify similarities among disparities: the preference for structure, configuration, and geometrization, the tendency to consider literature as a sociological, political, even ideological vector, and the constant examination of one’s own methods.



TEONA FARMATU

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DIDIER COSTE, CHRISTINA KONA, and  
NICOLETTA PIREDDU, eds.

**Migrating Minds: Theories and  
Practices of Cultural Cosmopolitanism**  
New York–London: Routledge, 2021

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**M**IGRATING MINDS: *Theories and Practices of Cultural Cosmopolitanism* brings together in a heterogeneous formula articles, essays, manifestos, and dialogues, which concentrate on the problem of cosmopolitan thinking in a progressively diverse and disparate society amid this diversification.

Combining as many rhetorical, ideational, and philosophical designs as possible, *Migrating Minds* is a plea for the theory and the praxis of cosmopolitanism, for an ethic of intersubjectivity and transculturality. The object of this book is to demonstrate how divergent fields—namely, philosophy, literature, politics, postcolonial studies, poetics, comparative literature, linguistics, etc.—are juxtaposed, and nonetheless subordinated to a moral principle: inhabitation in times of accelerated advanced capitalism, escalation of neo-nationalism, and migrations. However, in *Migrating Minds*, we identify four intersectional areas of grasping cosmopolitanism: conceptual, functional, visionary, and experimental.

The notion of cosmopolitanism is mapped in its diverse dimensions and in correlation with different terminologies or concepts, in the theoretical component of the volume. The description of cosmopolitanism benefits from a vast theoretical and conceptual kaleidoscope and is, therefore, heterogeneous. For Angélica Montes-Montoya, there are two types of cosmopolitanism: a normative one, approached from an ontological perspective and focusing on the transcendence of political and social barriers, through a trans-ideological ethic, and a ‘real’ cosmopolitanism, which is “more descriptive, it is passive, unconscious, and imposes itself on us” (56). In her article on Édouard Glissant’s thinking, Angélica Montes-Montoya considers the idea of creolization superimposed on cosmopolitanizing, reckoning with the inside-out, native-emigrant, national-transnational oppositions. Instead, reading the decolonial positions of the French writer, the writer concludes that the world is in perpetual motion, turning into a *Tout-Monde* or *World-as-Chaos* (using Glissant’s terminology).

Robert Tally Jr. approaches the problem of cosmopolitanism from a geocritical perspective, associating it with a postmodern and wide-ranging map (i.e., a postmodern *mapa mundi*). He establishes the geopolitical and Marxist framework of his ideas and then analyzes how industrialization has led to a dichotomization between urban and rural and, consequently, between national and cosmopolitan. Moreover, he puts the sign of equality between the cosmopolis and the metropolis *qua* heterotopias, i.e. fluid spaces of multiple identities. As for Tally Jr., the epitome of heterotopia is the Mediterranean, with its history. He concludes that “Cosmopolitan spaces are, in effect, always spaces of otherness, and so it may well be that other forms of mapping are required to navigate them” (41). Nevertheless, Bertrand Guest combines cosmopolitanism with an ecological perspective. He proposes a critical analysis of the social inequalities generated by the hastening of advanced capitalism, recommending an “intersectional critique and imagination” (66). By comparing and contrasting the texts of Thoreau, Olga Tokarczuk, Erri De Luca, and others, Guest infers the idea of *chaosmos* from their fictional universes. His arguments claim a cosmic, vitalist, and animistic attitude that brings together not only divergent cultures and civilizations but also human beings, in a community of empathy, sympathy and caring.

Like Bertrand Guest, Mihaela Ursa considers that teaching comparative literature involves in itself a migrating or cosmopolitan mindset. In “Cosmopolis Today: Comparative Literature and its Diacritical Marks,” the author considers the particular cases of some great literary critics and theorists who became popu-

lar after leaving their homelands: Matei Călinescu, Christian Moraru, Algirdas Greimas, Tzvetan Todorov, or Julia Kristeva. Influenced by World Literature theories, the pertinent conclusions of this chapter underscore how the attitudes of theorists from Eastern or (semi)peripheral European countries seek to universalize through nationalization. Closing her chapter, Mihaela Ursa notes that

*In other words, it becomes increasingly important to analyze the particular, rather than the universal content of cosmopolitanism, understanding that it is precisely one's situatedness in the world and within cultures that forges our relational imagination and our allegiances. (230)*

The linguistic factor is also one of the most important dimensions of cosmopolitanism, as illustrated by Nicoletta Pireddu. She proposes the term *Euroglottogonia* to highlight the post-national communities, the heteroglossia of European literature, it being that Derridian *differance* “that is identity” (128). In the “practical” facet of the *Migrating Minds*, authors such as Christina Kkona, Hena Ahmad or Sébastien Doubinsky focus on a comparative analysis of novels relevant to the subject, characters’ behavior or the anthropological frameworks of these books. Virginia Woolf and Stanisław Lem’s dramatis personae encounter queer problems or Islamophobia (closely related to *migrating minds*), as in Kamila Shamsie’s novel. It emerges that literature is the fitting and opportune space for liminal, transgressive, multifaceted themes that raise the issue of identity and diversity, in a style that is often plural and mosaic.

Creative, less formal, even experimental texts complete the picture of the approaches to cosmopolitan thinking. Huiwen Zhang proposes the concept of transreading, advocating a slow reading, a hermeneutics of cultures intertwined with creative writing for the practice of literary interpretations. No less documented or serious, Alexis Nouss' manifesto focuses on the subject of migration as a subject of exile, considering it appropriate to reinvent the concepts of exile, migration and hospitality in the context of the overwhelming waves of emigrants generated by the Middle East's belligerence. Finally, the dialogue between Ying Chen and Christine Lorre-Johnston, which ends the volume, discusses cosmopolitanism and multiculturalism, as well as the experiences of an immigrant author in a presumably cosmopolitan city such as Vancouver.

The volume has significant merit for the field of literary, cultural, sociological and political studies, as can be seen from the diversity of articles and the intersections of methodologies. As indicated in the introductory chapter, written by the book's editors, the purpose of this book is to raise readers' empathy, to whet their appetite for various ways of knowing and outlooks, different from those already familiar ways of thinking and being in the world. Fortunately for the work of the authors, the final product is rhizomatic, plural, polyphonic and with different accents, some even contradictory, as appropriate for cosmopolitanism itself.



EMANUEL LUPAȘCU

ȘTEFAN BAGHIU, OVIO OLARU, and ANDREI TERIAN, eds.

**Beyond the Iron Curtain: Revisiting the Literary System of Communist Romania**  
Berlin etc.: Peter Lang, 2021

**T**HE LAST decade has seen several attempts at revisiting national literary phenomena. Undoubtedly, communism is one of the periods in Romania's history that are most difficult to analyze. This difficulty stems from the fact that the collapse of communism has led to an unproductive anathematization of the whole period almost everywhere in the Eastern European periphery. Romanian historical studies have seldom succeeded in overcoming the vindictive, tragic, or revisionist tone of the anti-communist discourse, which became dominant in the autochthonous intellectual field. Therefore, the publication of the volume *Beyond the Iron Curtain: Revisiting the Literary System of Communist Romania* is a step forward in surpassing the epistemological inertia that defined the entire transition to capitalism, as Ștefan Baghiu, Ovio Olaru, and Andrei Terian claim in the introductory chapter, "The Communist Literary System Revisited: New Approaches on Totalitarian (Meta)fiction." The chapters bring together contemporary methodologies and theories (Digital Humanities, World Literature, polysystems' theory, post-theory etc.) in order to finally make the communist system more graspable.

The anti-communist ideology has had such a strong impact on the local historical perspective that it led to a blurring of all the nuances within the socialist interval itself. If the general perception of socialism is that of a unique and static totalitarian regime, real communism actually under-