

ume's introduction also suggests a new, rigorous, and non-linear approach to intellectual history. When arguing for the necessity of new critical modes—Mihai Iovănel's "neocritique" (a brand of "investigative" reading which retains a constructivist perspective on knowledge, but is more committed to realism and materialism), Adriana Stan's "digicriticism" (responding to emergent, communal literary values and the on-line democratization of cultural analysis), Bogdan Crețu's "post-presentism" (a more historicized, self-reflexive presentism) or Ștefan Baghiu's "geocritique" (a reconceptualization of geocriticism, rectifying its insufficient preoccupation with class, socioeconomic vulnerability and their depiction in literature)—the authors do not proclaim the definitive victory of radically different philosophies or methodologies. Instead, they are fully aware of the sometimes recurrent, non-teleological nature of literary and theoretical evolution (to quote Teodora Dumitru's chapter) and reveal the gradual, ethically driven, self-conscious labor of contemporary theory within the *Crit* and elsewhere.



MARIA CHIOREAN

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DELIA UNGUREANU

**Time Regained: World Literature and Cinema**

New York: Bloomsbury Academic, 2021

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**I**N A world of trans-mediation accentuated by globalization, the separation of the arts seems to be less relevant. In this sense, Delia Ungureanu's *Time Regained: World Literature and Cinema* aims to discuss the ways of thinking about time with applications from both literature and film.

It doesn't follow just correspondences and influences, but shows how ideas circulate and transgress contexts and geographies, generating different ways of creation. The book focuses on the idea of *circulation* to "reveal the often invisible networks in which writers with a filmic imagination and filmmakers with literary training develop their ideas" (17).

From the beginning, the author observes that world literature and world cinema are intended to be fields of study as open and democratic as possible (both with a stake in overcoming national and linguistic borders), but they have rarely intersected in applied studies. In this sense, Delia Ungureanu uses André Bazin's concept of "mixed cinema." Following the French theorist, films won't be considered only adaptations of literary works, but a *translation* into another medium, with its conventions and creative techniques. Starting from his idea of cinema as "objectivity in time," she also pursues the problem of temporality and the heritage of surrealism. Selected writers and directors have in common not only the topic of time in their works, but also the constant preoccupation for conceptualizing memory and irreversibility. The author sees a structural relationship between the selected works from world literature and world cinema, and this relationship is based on the valorization of surrealist poetics and Proustian modernism (understood and analyzed in close connection with surrealism).

As a research method, Delia Ungureanu carries out, as in previous books, almost a detective investigation: she analyzes artistic creations but goes further (in journals, letters, interviews and other documents from the artist's archives) to understand the entire creative network of writers and

filmmakers. Her ability to move from one medium to another offers a complex perspective on the artists' dialogue from different times and geographies (not just intertextually, but also at the personal level). If the majority of selected literary works belong to the modern Western canon (Marcel Proust, André Breton, Virginia Woolf), in terms of films, the selection is more open: from Georges Méliès to Martin Scorsese and from Tarkovsky to Wong Kar-wai. The book aims to demonstrate the free circulation of the imagination, with its potential of liberation from certain social contexts, and to show the immense impact of surrealism and Proustian creation on what is now called global film production.

Delia Ungureanu understands the relationship between literature and film as an organic process. In this sense, the selected film directors have in common their literary training. The author reveals the trajectory of their vision on time, following their readings and influences through research in their archives and testimonies. Thus, Martin Scorsese's *Hugo* only has the pretext of the adaptation of Brian Selznick's graphic novel *The Invention of Hugo Cabret*. His movie is a tribute to both Méliès and surrealism. Another example is Proust's filmic imagination which corresponds to and has a dialogue with Raúl Ruiz's *Time Regained*. At the same time, Proust's "corridor in time" becomes obsessive not so much on the thematic and visual level, but as a way of constructing the narrative with both Tarkovsky and Sorrentino. Therefore, Proust and surrealism, with their fascination for time and dreams, seem to be a common point in the network of the canon of World Cinema today. And this vision and concern which bring together so different artists are not

accidental: the surrealists have become fascinated by the art of film (which was to be seen as the art of the century), discussing and sharing its mechanisms. For contemporary film directors, returning to surrealism also means questioning their art.

Even if the studies in the book discuss film and literature, Delia Ungureanu also makes connections and analyzes some works from other fields, to find influences and sources of inspiration. Thus, Philip Glass's music is seen as "the fourth character" in Stephen Daldry's *The Hours*, able to create the effect of inner temporality from Virginia Woolf's novels. Another example is Van Gogh's painting in Kurosawa's *Dreams*. But the found correspondences aren't always direct. The author manages to put in order the influences from the complex network of the artistic field, demonstrating, for example, "how would the Chinese-American magician Wang-Fô taken up by Yourcenar in France become the Dutch painter Van Gogh in Kurosawa's *Dreams*" (146). Delia Ungureanu shows that the connections and networks go beyond spatial and temporal dichotomies such as the center-periphery. In non-European film productions, which have been generally criticized (in a superficial way) for adapting Western canonical works, she discovers the interconnections that link the visions of great artists more deeply, overcoming cultural and social barriers.

*Time Regained: World Literature and Cinema* has the merit of mapping an important part of the canon of film and literature that deals with the issue of time. The author can navigate through the two fields of study on which she focuses, as well as through other sources, providing a profound understanding of the creative context for each discussed artist. Therefore, the study succeeds in redefining the

concept of *circulation*, showing that the structural relationship between cinema, fiction, photography, painting, etc. can redefine reality. Starting from the idea that cinema was born as *world cinema*, as the surrealists defined themselves as *citizens of the world*, Delia Ungureanu focuses on deterritorialized artistic products and shows that “the circulation of literature through film, or film through literature” (21) makes possible a constant (re)definition of the dynamics between the two mediums and generates a true creative and global potential.



ANDREEA MIRT

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CORIN BRAGA, ed.

**Concepte și metode în cercetarea  
imagnarului: Invitații Phantasma**  
(Concepts and methods in imaginary  
research: The Phantasma guests)  
Iași: Polirom, 2021

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**T**HE VOLUME has been put together within the Phantasma Imaginary Research Center at Babeș-Bolyai University, in Cluj-Napoca, as a follow-up of the one from 2007. It preserves the architecture of the previous debates, based on a pilot text and dialogue, retrieved with the aim of extending the research on the vast field of the imaginary.

The publication brings together several theoretical contributions on topics that open the field of imagination to technology and a digital world. Synthetically, they are structured around tension: the tension between periphery and center, the tension between science and arts, the tension be-

tween the episteme of modernity and its derivatives.

Methodologically, the volume proposes an approach to literature and culture based on the latest theories in cultural imaginaries. Focusing on new concepts, the authors use multidisciplinary and transdisciplinary methodologies to highlight the innovations in the field of the imaginary. The extension of the field of the imaginary towards technology and towards its integration through various techniques into all structures of literature is noticeable.

The guiding concepts of the debates are cosmopolitanism, holarchy, asymptotic metaphor, fractals, anthropomorphic, mythopia, the figure of the amazon woman, the osmo-dynamics of reason and love, the legitimacy of comics, the heuristics of fear, and the fourth humanism. These notions aim to offer a new perspective on the tense relationship between modernity and derivative paradigms in order to find a formula for plural thinking. Each guest offers a model, a concept, a formula to define a macrostructure by recovering the microstructures that compose it, and they demonstrate that these concepts are more or less stylistic forms within modernity. It is visible that they all coexist, they come from, and not after modernity. From cosmopolitanism to fourth humanism, each concept starts from dividing the world according to a dichotomous grid and imposes a trichotomous grid. A constant topic of the discussions is the conciliation of the tension between modernity and all the paradigms that follow it, showing that we have not yet left modernity altogether. All the proposed concepts seem to be extensions of modernity, approached in order to democratize this matrix and to mark a leap forward in the research of the imaginary.