

Universitatea "Babeş-Bolyai"

Centrul de
Cercetare a
Imaginarului

Fundația
Culturală
Echinox



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Les cultures des Balkans

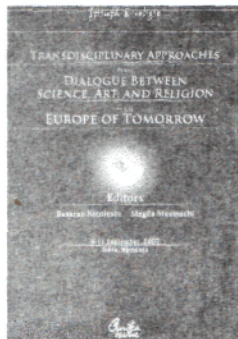
falsifying myths, Dorothee Ostmeier draws a map of the alternating images and motifs used by Basile, the Grimms, Perrault and the author of a lesser known, more “feminist” version, Marie-Catherine d’Aulnoy. The ironic, composite nature of the film makes Dorothee Ostmeier conclude that *Ever After* is a mixture of opposite ideologies, both malign and benign for a feminist agenda (“Magic Realities Reconsidered: *Ever After*”). Along the same line of comparing meanings on a historical scale, Ronald Schleifer’s “Don Giovanni and the Storytelling of Isak Dinesen: Mosaic Art and the Articulation of Desire” draws an intriguing parallel between the characters of Dinesen’s *Babette’s Feast* and *The Dreamers*, the characters of Mozart’s *Don Giovanni* and the semiotic terminology of Charles Sanders Pierce. Particularly, the essay is concerned with the concept of desire and the way music and literature “give rise to desire”; appropriately, G Douglas Barrett’s essay that follows Schleifer’s intervention focuses on the meaning of noise in contemporary music (“Between Noise and Language: The Sound Installations and Music of Peter Ablinger”). Peter Ablinger, an Austrian artist and musician, combines in his work, and particularly in his exhibition of 2008 *Hören hören (Hearing listening)* conceptual installations with precisely defined noise tonalities; as Barrett tries to define, helped by the terminology of Deleuze and Guattari, Ablinger’s “phonorealism”, he draws a comparison with the Italian Futurist painter and composer Luigi Russolo, who also conceived his works as interdisciplinary; as a result, the essay doesn’t just conceptualize “noise as totality”, but makes a step further by drawing attention to the state of the musical avant-garde at the beginning of the twenty-first century. The last text of the issue eventually returns to literature, as Anna G. Creadick in her “Erasure of Grace: Reconnecting *Peyton Place* to its Author” argues that the 50’s

bestseller *Peyton Place* gained enormous popularity both because of the subject of the novel and the way its author, Grace Metalious, was exposed to the media of the day, as typical for the status of the woman in the late 50’s as her book was.



Radu Toderici

Basarab Nicolescu,
Magda Stavinschi
(eds.),
*Transdisciplinary
Approaches of the
Dialogue Between
Science, Art, and
Religion in the
Europe of Tomorrow*,
Bucharest, Curtea
Veche, 2008



The changing perspectives ensuing in the scientific field as well as in the humanities (due to the innovative approaches of previous theories or to the exploration of the latest hypotheses) have led to the ascension of a transdisciplinary dialogue whose function would be to establish a more apprehensible picture of the surrounding realities. The present collection of papers (written in English and French) presented at the international congress “Transdisciplinary Approaches of the Dialogue Between Science, Art, and Religion in the Europe of Tomorrow”, held in Sibiu, 9-11 September 2007, vouches for this recent tendency. Among the scholars who attended the conference, having diverse academic expertise, there were physicists, philologists, philosophers, mathematicians, biologists, computer scientists, theologians, and artists – the link between their



presentations being the transdisciplinary view on the dialogue between three fields of knowledge: science, art and religion.

Discussing the development of a new paradigm in the twentieth century (due to the ground-breaking theories that emerged in physics, astrophysics, mathematics, chemistry, neurology, biological sciences etc.) – a paradigm that has the power to change our understanding of the world –, Jean Staune explores the relation between life sciences and material sciences. He defends the view that there is another level of reality beyond the dimensions of time and space currently known, and that human consciousness is connected to this other level of reality.

Considering the issue of a hermeneutics that cuts across traditionally separated disciplines, Basarab Nicolescu and John van Breda argue that transdisciplinarity “concerns that which is at once *between* the disciplines, *across* the different disciplines, and *beyond* all discipline. Its goal is the understanding of the present world, of which one of the imperatives is the unity of knowledge” (p. 73). Their article explores notions like: the Subject, the Object, the Hidden Third, levels of reality, the logic of the included middle, and gives prominence to a transdisciplinary approach that pursues the unification of the humanities and natural sciences.

Awareness that recent technology raises new questions for ethics, philosophy and theology (through the controversial novelty brought about by the biological entities resulting from the adding together of human and nonhuman biological components) is a topic approached by Ronald Cole-Turner. His discussion of ‘cybrids’ and ‘chimeras’ (both from the scientific and theological points of view) is meant to emphasize the challenge facing scientists,

bio-ethicists, philosophers and theologians when the question of the essence of our humanity is raised. A related debate about two trends evolving simultaneously in the contemporary world – the spread of secularization and the return to religion and God – is covered by Antje Jackelén. She challenges the view that science should be regarded as the enemy of religion and contends that the existence of a degree of tension between the progress of science and the religious worldview does not necessarily mean a plain contradiction between the two fields. Jackelén argues in favour of the communion between mystery and rationality for achieving a better and more comprehensive understanding of the world.

Some of the contributors to the volume addressed the relation between art and religion and chose to approach themes like: poetry and the sacred (Horia Bădescu), the connections between liturgy and the theatre (Răzvan Ionescu), Johannes Honterus – a model of a religious reformer, teacher, scientist and artist for the Europe of the past and the future (Krisztina Szizethy, Gheorghe Stratan), Carmina Aratea (Ioana Costa). Other scholars launched a debate about the position of science in present-day society and the continuous need for clarification of the many emerging concepts and their uses in science, philosophy or theology (Marijan Sunjic from Croatia). Roberto Poli explored the social nature of persons with reference to three types of reality (biological, psychological, social); Liviu Druguş considered the reshaping process currently underway in the social sciences; and Denis Alexander from the U.K. engaged the debate about God’s purposes vs. evolutionary biology.

Another topic frequently discussed by contributors concerns the degree of the ‘unknown’ encountered by research into the theological as well as scientific perspectives on the world (Antje Jackelén,

Valentin Ciovmir, Ștefan Tr Ioan Chirilă, Chirilă, for ex knowledge doe fulfillment of with Adrian L the view that the sense th through a sing ces equally ce of truth solef mains insuffic lache). Taking Magnin argues opposites in discusses the ence (e.g. th quantum physi lization of this Cross).

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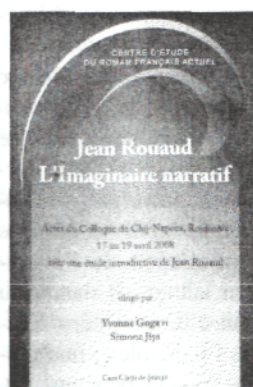
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Valentin Cioveie, Renata-Gabriela Tatomir, Ștefan Trăușan-Matu, Florin Caragiu, Ioan Chirilă, Adrian Lemeni etc.). Ioan Chirilă, for example, argues that scientific knowledge does not suffice for the spiritual fulfillment of the human person. Together with Adrian Lemeni, Chirilă then defends the view that truth is transdisciplinary, in the sense that it cannot be exhausted through a single methodology. Other voices equally contend that an understanding of truth solely along scientific lines remains insufficient (Adrian Sorin Mihalache). Taking one step further, Thierry Magnin argues in favour of combining the opposites in investigating the truth, and discusses the unity of antagonisms in science (e.g. the wave-particle duality in quantum physics) and in theology (the realization of this unity by Jesus Christ on the Cross).

The volume *Transdisciplinary Approaches of the Dialogue Between Science, Art, and Religion in the Europe of Tomorrow* brings together a variety of articles that examine the relationship between the apparently unrelated fields of religion, art and science. Special emphasis is placed on the imperative of assessing the fast-changing contemporary realities in terms of the multiple dimensions they involve, and on exploring the world from a transdisciplinary perspective. This collection of papers highlights the debates expansion in the approach of the three areas of research and asserts the salience of providing a comprehensive view of the continual changing realities.

Adriana Teodorescu



Yvonne Goga et
Simona Jișă
(coord.),
*Jean Rouaud.
L'imaginaire
narratif*,
Casa Cărții de
Știință,
Cluj-Napoca,
2008

Le volume dirigé par Yvonne Goga et Simona Jișă réunit sous le titre *Jean Rouaud. L'imaginaire narratif* les actes d'un colloque organisé par le Centre d'Étude du Roman Français Actuel, colloque tenu à Cluj-Napoca en avril 2008, en présence de l'écrivain. Des chercheurs venus de sept pays (Allemagne, Égypte, États-Unis, France, Hollande, Roumanie et Tchèque) y ont analysé le spécifique de l'œuvre romanesque de Jean Rouaud, écrivain français distingué du prestigieux prix Goncourt dès la parution, en 1990, de son premier roman, *Les Champs d'honneur*.

Le volume discute l'écriture roualdienne de quatre perspectives. Une première section du livre est consacrée au problème de la « filiation littéraire » et de « l'intertextualité ». Les études de Mireille Naturel (« *Les Champs d'honneur* : une lecture proustienne ») et Sabine van Wesemael (« Jean Rouaud et Marcel Proust : deux classiques modernes ») se proposent une étude des rapports que le cycle romanesque des origines de Jean Rouaud entretient avec l'écriture proustienne : les deux écrivains transforment leurs livres en « canevas de la mémoire » familiale. Dans « Le récit de filiation chez Jean Rouaud et Pierre Bergounioux : *Des hommes*