



My academic career, whose beginnings strictly speaking can be dated to 2014, when I became a teaching assistant at the Department of Literary Studies, admits the mention of a few prehistoric moments. The first of them is related to my undergraduate studies, when I started to write literary criticism in probably the most prestigious cultural magazine of the time: *România literară*, under the direction of Professor Nicolae Manolescu, the one I would say was my teacher even before I attended his first lectures. I published for ten years there, and I still continue to write books reviews in a leading magazine, *Dilema veche*. The second moment arrived a few years later, at graduation, when my bachelor thesis consisted in an annotated edition of the poem *Levantul* (not a critical edition, as some have affirmed, since I didn't consult manuscripts for it); this really opened the way for my research. The third moment is connected to the first seminars I taught, while still a MA student, to students who were then only a few years younger than me. The fourth moment is the doctoral period, which started in 2010 and ended, in 2013, with a *summa cum laude* qualification. The doctoral thesis, which since has been published, was supervised by Professor Nicolae Manolescu, and it dealt with the poetry of the eighties' generation, which I placed in the historical context of the nineties.

It is obvious that contemporary literature became a priority area of specialization. But I hope it will also become clear that this was by no means the only one. My seminars and, later, my courses have covered almost two centuries of Romanian literature, sometimes arguing for possible continuities up to the dawn of modernity. The first optional class I taught, a "Short history of Romanian literary cenacles", already demonstrates this approach: I started with the first attempts of coagulation, undertaken by Iancu Văcărescu, Asachi, Heliade-Rădulescu or Bolliac, and ended with the "Litere" cenacle, which was held on the threshold of my study years. This balancing between the present and the past is also reflected in the structure of my teaching workload: I am, at both ends of the historical curricular interval, teaching the courses on post-war literature (third year, second semester) and pre-modern literature (first year, second semester). I also teach a course on "Identity and Memory. Museum and Archive" (part of the MA programme "Applied Literary Studies") which deals with nineteenth-century

documents and their highly contemporary editorial treatment. The goal is to allow the students to move freely along the chronology, so that they no longer will perceive their entire study as a sum of "clusters" independent of each other and, above all, impermeable to each other. I had observed their inertia more than once: when learning about the eighties' generation, for example, they had difficulties in connecting their analyses with concepts already encountered in literary theory or linguistics, and even in Romanian literature classes they had attended in previous semesters. At least the intuition of a continuum ought, I think, to become commonplace for them.

The books or scientific articles I have published also reflect the variety of my areas of specialization. I will firstly mention *The Monday Cenacle. Life and Works* (2021), characterized by the attempt to put a phenomenon into its historical context, based on documents. My approach is no less evident in my first volume, which dealt with a writer of the interwar period, Mateiu I. Caragiale (2017). Or in my personal contribution to a volume I coordinated with Prof. Oana Fotache. There, in *Map and Legend* (2020), I reconstructed the hidden links between Mircea Cărtărescu's sensibility and that of an important Latin poet from the age of Augustus. The audio books I have so far edited in collaboration with public radio are also a form of literary history: Emil Brumaru, *A fost un timp când vă spuneam și vouă* (2020), Traian T. Coșovei, *Poemul care se împotrivește* (2021), Magda Cârneci, *Insurecții/ Incantații* (2023) etc. There, the recovery of the material required a double documentation: in the sound archive and in the documentary one, since not all authors have strictly respected, when reading, the text of the first editions. This led to real (and often unexpectedly rewarding) exercise in literary genetics, sometimes even to looking up obscure publications of the seventies, eighties and nineties. The scientific articles I published are also in-depth searches, and most of them were published in the journal *Transilvania*. Their bibliography ranges from the 18th-century verse chroniclers to Anton Pann and Daniil Scavinschi or C. (but also Iacob) Negruzzi, Eminescu, Caragiale, and sometimes more recent authors such as Romulus Bucur or, even closer, Dan Sociu.

As for the immediate and predictable future, this involves, on one hand, continuing my classes, trying to refine the same program of training students to work promptly with documents (and maybe asking the most efficient of them to be part of editing teams), and, on the other hand, it involves completing and publishing several projects I am working at, some of which already are at very advanced stages. In addition to book reviews on strictly philological topics (this being the role of my column in *Dilema veche*),

I am thus planning scientific studies, books (one on Caragiale, one on Bertolt Brecht), and overviews.