

# **PROJECT FOR CAREER DEVELOPMENT IN UNIVERSITY TEACHING AND RESEARCH**

## **From 1990 to the present**

### *a) Research*

Having enjoyed an exceptional cultural context at the Faculty of Letters of the University of Bucharest, I am one of its teaching fellows who started their research activities as early as in the years of undergraduate degree.

As a freshman at the Faculty of Letters I was a founding member of the “Nicolae Cartoian” Seminar of Premodern Romanian Literature coordinated by the late, much-admired Professor Dan Horia Mazilu, starting from 1990. I participated in this seminar with papers and presentations at many scientific sessions and meetings organized for various anniversaries and commemorative days or occasioned by the publication of reference works in the field of medieval literary studies or the related fields, which books used to be read and analyzed by the seminar members.

My participation in the activity of research in the field of Romanian premodern literature, entirely supervised by Professor PhD Dan Horia Mazilu, was not an arbitrary decision in my case. I wished to follow this path as my major specialization, because I believed that a good professor of Romanian literary studies and a good literary historian as well should know all the historical ages of the Romanian culture in depth, starting from the oldest ages. Therefore, as from my undergraduate years I assimilated two indispensable tools in the study of premodern Romanian literature: Old Church Slavonic and a modern Slavic language (Bulgarian, further graduated as my minor specialization). My decision to get transferred in my first year of study from French to Bulgarian as minor specialization was also triggered by my wish to get trained into using a mandatory instrument in the Slavic field of studies. I learned Bulgarian, with the help of which I still can read specialized bibliography today and I also learned the essentials of Slavic linguistics and Slavic medieval culture, as well. Subsequent to that, I learned Serbian out of school, and now Serbian is a language that, due to literary circumstances, I can speak even better than Bulgarian. Throughout the five years of Bulgarian studies in the faculty, I applied for two research and language training scholarships open to my minor specialization in Slavic and Balkan Studies and I attended them in 1990 – at “Saint Kliment Ohridski” University of Sofia – and 1993 respectively, at University of Blagoevgrad (both in Bulgaria).

As a consequence, after my graduation I taught premodern Romanian literature for a long time, both as an assistant lecturer and as an assistant professor, and I collaborated with reputed professors of the Faculty of Letters, such as Dan Horia Mazilu, Eugen Negrici, Mircea Angheliescu and Mihai Moraru. I also had

relations of scientific collaboration (not in a systematic but in a meaningful way) with personalities like Virgil Căndea, Gheorghe Mihăilă, Răzvan Theodorescu. Some teaching goals were at the time, as one may guess, the main cause of my continuous research in such a field like premodern Romanian literary studies, a difficult field for which I felt the urge to be always up to date with recent publications and to contribute myself to its progress.

My critical debut was in the literary journal *Luceafărul* no. 28/ 1991, where I published a small paper entitled *The Paratext of Țiganiada*, a text derived from a paper given in one of the sessions of the “Nicolae Cartoian” Seminar of Premodern Romanian Literature. My debut in literary criticism, not only important *per se*, but also in that context (and which played an essential role in the Faculty of Letters) was also supported by another much-regretted professor of this faculty, Florin Manolescu, a guiding presence to me who, until his leaving to the University of Bochum, trained me informally, yet seriously, in matters of literary criticism and literary history.

Later on, my early ideas from that text of debut were developed in the chapter on the Transylvanian School (*Școala Ardeleană*) in my book *Arhitectura memoriei* [The Architecture of Memory] (2016).

My evolution as a young researcher, literary critic and historian continued after the debut and extended naturally – both as a result of bibliographic accumulation and through continuous writing of articles, studies and essays in the cultural press and academic journals – toward the other historical ages of the Romanian literature, and also toward comparative literature, which I like to believe that remains a mandatory complement of the Romanian literary history at present. For my research I collaborated in close terms (a fact which is also visible in my books) with the professors Dan Grigorescu and especially with Romul Munteanu, whose library of universal and comparative literature opened to me fully and generously. I was especially drawn to contemporary literature in research and writing, but I did not neglect the other ages either. I completed my knowledge on the Middle Ages, Renaissance, Baroque, Mannerism and the Enlightenment, and I could thus achieve a good understanding of the European literature in its premodern ages in Western Europe.

I graduated the Faculty of Letters in 1994 in the first cohort of undergraduates who after 1989 had to write and defend a diploma and also pass three serious exams, which in my case were at History of Romanian Literature, Comparative Literature, and Bulgarian Language and Literature. My graduation diploma was written under the supervision of Professor Dan-Horia Mazilu as scientific coordinator and was entitled *Ages of narrative in the Slavic-Romanian chronicles*. It was an academic development of an old research started in my first year as an undergraduate, from a paper required at the course of Old Slavonic in the Romanian Culture, given by Professor Mihai Mitu. I graduated the BA exam with the maximum grade (10/10), and my average grade for the years of study was 9.95/10. Fragments of my graduation diploma were subsequently published

in the academic journal *Noi cercetări literare* [New Literary Research], tome IV, and some ideas included there were later resumed and amplified in my book *Labirintul mărturisirii* [The Labyrinth of Confession] (2012).

Although my graduation diploma and the PhD dissertation reflected my scientific interest for the study of premodern Romanian literature, the master dissertation – defended in 1995 under the scientific coordination of Professor PhD Eugen Simion – was dedicated to a modern reading of Marin Preda’s prose, and gave me the first certainty regarding the tenets of a personal project of academic and scientific development: the need to combine *close specialization* (in Romanian premodern literature and, second, in Romanian contemporary literature respectively) and also *to develop some general competence in the entire field of history of the Romanian literature*.

Just like my graduation diploma, the master dissertation was materialized within years in my book *Despre Preda și alte eseuri neconvenționale* [On Preda and Other Unconventional Essays] (2003), in which I sketched a new vision on the writer’s literature.

There have been two stages in my activity as a literary critic and historian until now. Between 1991 and 2006 I mostly undertook aesthetic readings of the literary text, which is visible in my volumes *Secvențe literare contemporane, I-II* [Contemporary Literary Pages I-II] (2001, 2002), *Despre Preda* [On Preda] (2003) and *Eseuri critice* [Critical Essays] (2005). Even in the volume dedicated to the premodern Romanian literature *Orizonturi medievale* [Medieval Horizons] (2003; a collection of studies), which is by its very nature far from aesthetic choices, I still somehow had a “contemporary” approach of the medieval literature under the influence of the ideas of Eugen Negrici.

The transformation of my critical discourse became visible, as much as I believe, in the volume *Fragmente de noapte* [Night Fragments] (2008). In this book I actually tried to change my critical instruments and explore how to write literary criticism. I did that considering that the status of literary criticism in itself had already changed in the meantime. From a daily habit which had reached its maximum height in the decades 1960s – 1980s, when it also became the dominant genre of Romanian literature –, now literary criticism had turned into a quasi-subversive discipline which was practiced either in the University or in marginal media (literary journals, most of them of small circulation).

In 2006, after my participation in a group research project– GAR (Grant of the Romanian Academy) –, I also published my first papers certifying for a complementary orientation toward the *cultural studies*, which I undertook at the crossroads of literary neo-historicism, comparative literature and literary theory. This interest was about to further reflect in the range of courses that I gave at various specializations and master programmes at the Faculty of Letters: *Introduction in Balkan cultures and civilizations; Islam in Europe, from the Caliphate of Córdoba to the dismantling of Yugoslavia* or, currently, *History of the Jewish intellectuality of Romania*.

In the said research project of 2006 I wrote two studies: one dedicated to the Islam and the other to post-colonialism, and both papers were published in the collective volume *Cultura în epoca post-umanismelor* [Culture in the Age of Post-Humanisms] (M. Constantinescu ed., 2006, also see *List of publications*; the two texts can be read in my electronic folder of representative publications, attached to this file).

The results of these methodological transformations can easily be remarked in some of my volumes published after 2006, books such as *Night Fragments* (2008), *Ten Literary Studies* (2010) and *The Labyrinth of Confession* (2012, with a preface by Eugen Negrici). In these books the critical and literary-historical discourse opened toward other cultural and anthropological phenomena which usually do not fall within the analyses (or judgments) of literary critics and historians: urban administrative culture, traditional vs. modern mentalities, interference of various arts, culture of entertainment, musical culture or the world of theatre.

As a matter of fact, I did not entirely abandon the traditional historical-literary perspective. The two volumes of 2009, *Un deceniu de literatură română. 1998-2008* [A Decade of Romanian Literature. 1998-2008] and *Secvențe literare contemporane. O panoramă a literaturii române în deceniul 1990-2000* [Contemporary Literary Sequences. A Panorama of the Romanian Literature in the Decade 1990-2000], are two syntheses of recent literary history written according to aesthetic choices.

Nevertheless, perhaps the most telling product of the encounter between the aesthetic and the interdisciplinary approach in my study of literature is the 2013 volume entitled *O istorie literară a vinului în România* [A Literary History of Wine in Romania]: a massive volume (of 500 pages) in which I examined the entire Romanian literature from its origins to present days from the viewpoint of the relations that our literature has with the culture of wine and vineyards, one which is of long tradition to us.

In 2016 I published another substantial volume of literary criticism and history entitled *Arhitectura memoriei* [The Architecture of Memory], which was also awarded the Prize for Literary Criticism and Theory by the Writers' Union of Romania. On that occasion I started a collaboration (one intended to be long) with the reputed publishing house Școala Ardeleană of Cluj (which is now in the process of indexation). *The Architecture of Memory* was meant to be a collection of studies and essays on themes of history of Romanian literature and a reflection – often explicit – on how literary criticism and history could still be possible nowadays.

In 2018 I started to publish at the Cluj-Napoca publisher Școala Ardeleană, beginning with a volume entitled *Poeți români de azi (I)* [Today's Romanian Poets I], my personal project of history of contemporary Romanian literature (1990-2020). Finally it will comprise five volumes: *Critici români de azi* [Today's Romanian Critics] (already published at the end of 2020), *Prozatori români de*

*azi* [Today's Romanian Prosewriters] (handed over to the publisher and following to appear in 2022), *Poeți români de azi (II)* [Today's Romanian Poets II], about to be completed soon, and *Literatura română de azi. O istorie a vieții literare. 1990-2020* [Today's Romanian Literature. A History of the Literary Life. 1990-2020], still in progress. The latest two volumes are also scheduled to be brought up in 2022 (if no obstacles or accidents occur), following that a second edition in one massive volume of the first two books (which make almost 800 pages), also revised and enlarged, should be published after two or three years from their first edition.

In this synthesis I am not concerned in the first place with a new periodization of the contemporary literature, although I do make corrections to the periodizations that are in use nowadays, but I rather replace the periodization criterion shifting it from a political understanding – one encountered in older syntheses like *Scriitori români de azi* [Romanian Writers of Today] by Eugen Simion or *Literatura română sub comunism* [The Romanian Literature in the Communist Regime] by Eugen Negrici – toward an aesthetic one. I do not do so because politics may have lost importance, but because this criterion is more and more vague to the new generations of readers. Since the literary code has somehow remained stuck to the 1980s but the literary market still cannot manage to build a new dominant player (one with a comparable force to the movement of the `eighties`, in Romanian *optzecism*), now giving rise to a wide range of formulas, orientations and generations, I believe that it would be more honest of me not to continue to practice a form of *top-to-the-bottom* guiding criticism (*critică de direcție*). My form of guiding (if generally speaking there is such thing in this project of history of the Romanian literature for the last few decades) should rather be more of an exercise – as self-consistent as it could be – of my personal critical taste.

In 2020 I also published at the reputed publishing house Hasefer of the Federation of Jewish Communities of Romania a volume required by my stringent bibliographical needs: those rising from teaching the university course *History of the Jewish Intellectuality of Romania*, a course delivered at the Department of Hebrew Culture and Civilization of the Faculty of Letters. The volume, which has almost 350 pages, covers the period 1913-2020, that is approximately a century after Romania had emancipated its Jewish population politically, and the book is made up of critical profiles, ordered in a chronological order, of the main Jewish authors in the field of the Romanian literature / culture. We speak both of authors of fiction and of journalists, men of culture in the largest meaning of the word. It is probably the largest panorama about the Jewish production of writing in Romanian published after Alexandru Mirodan's *Dicționarul neconvențional al scriitorilor evrei de limbă română* [Unconventional Dictionary of Jewish Romanian Writers], and it is also an updated one, up to first-rank Jewish intellectuals (Andrei Cornea, Andrei Oișteanu, Ștefan Cazimir, Alexander Hausvater, Maia Morgenstern) who enrich the Romanian culture with their work.

The Romanian-writing Jewish authors of Israel, also largely included in this book, make a meaningful category of writers themselves in what regards value, and they also have a visible identity in the larger chapter that I entitled “The Romanian literature of the Diaspora”.

*b) Teaching activity*

I started my didactic activity in 1994 as a non-tenured teaching assistant, and I got a permanent position in 1998 after a titularization exam. I used my first years in order to train myself in teaching and I struggled (and managed) to use my chance to work, as I said, with great professors, and also to make myself known as an early-career researcher.

I became an assistant professor in 2007, also by public competition, and from that year on my teaching activity has cumulated especially courses without seminars (which is not necessarily an advantage, as the course and the seminar are equally important and complementary in the didactic process).

I became a senior lecturer (in Romanian, *conferențiar*) in 2012, also by public competition, which brought some changes in my teaching activity (first, with new courses at the master programmes of the Faculty of Letters). In assessing my evolution I should say that I taught both general courses of history of Romanian literature, and optional courses as well, in accordance with the programs of studies of this faculty. The general courses that I taught at various specializations were: *History of Romanian literature (from the origins to 1830)*, *History of Romanian literature (the 1848 and post-1848 periods)*, *History of Romanian literature. End of 19th – early 20th centuries*, *History of post-war Romanian literature*.

So far at the specialization Romanian Language and Literature I have given three optional courses of one semestre: *The writer's condition in the Communist regime (1948-1989)*, delivered in the period 2007-2010, *The minor style in the Romanian literature between 1890 and 1918*, from 2007 to the present, and *Modernity before modernism. From Al. Macedonski to Tristan Tzara* (from 2011 to the present). All these courses provide an interdisciplinary approach of the literary phenomena and a complex, anthropological and cultural reading of the literary text.

I currently teach the following courses at the Department of Literary Studies:

a) at the BA programs of Romanian (both as major and minor specialization) – two general courses of *History of Romanian literature in 1890-1918* (second semestre) and two optional courses: *Modernity before modernism. From Al. Macedonski to Tristan Tzara*, first semestre, and *The minor style in the Romanian literature between 1890 and 1918*, second semestre;

b) at the master program of Literary Studies – the course *Literary histories of the 20th century* (1st year, first semestre);

c) at hourly pay, at the master program of Hebraic Culture and Civilization – a general course of *History of Jewish intellectuality* (1st year, second semestre).

In all these positions, I did my best to serve my students and the Faculty of Letters at my highest capacities. My activity has never been subject of intimations, investigations or administrative proceedings, and my ranking achieved from the heads of departments and the students as well certify that my activity was consistent with the prestige and quality of the University of Bucharest.

### **Career development plan**

So far I have reviewed everything I did by large, both in what regards writing and teaching, since my own career development plan from now on will pursue the same coordinates, as a logical consequence of my previous projects. I am not a researcher who gets lost in too many directions and I prefer to work consistently in feasible projects with a clear and realistic outcome.

#### *a) Teaching activities*

As far as my teaching activity is concerned, I intend that in the following years I should continue to provide my students with innovative general and optional courses, oriented towards a *pluralist* reading of the literary history. I will do that especially considering that the results of the collapse of the Communist regime and of its literary system is also the abandonment of a unique perspective over the literary history in favour of a pluralist understanding of the same, one that is liable to cover the cultural and social pluralism of our lives.

I therefore intend to propose, starting from the university year 2022-2023, an optional semestre course at the 2nd year, entitled *From Caragiale's mantle. "La belle époque" and its prose*, in which I should explore the cultural imprint of the social and mental transformations occurred between 1890 and 1918, as they appear in the prose of the said period. We can detect a strange reflection of the mental and imaginary structures of the triumphant bourgeoisie in the flat characters and the conservative layers of the Romanian prose written around 1900, one which retains from Caragiale only the minor elements: the compositional structure of sketches, a unilateral configuration of the main character (through visual or auditive traits), refusal of any metaphysics.

I also intend to continue to develop, also starting with 2022, a course about the *Taming of Symbolism*, in which I should present the mental and cultural causes of the unexpected popularity that symbolism achieved in the Romanian poetry after 1900, and the (literary speaking) "price" that this literature paid to popularity. The Romanian symbolism needed first to become "Eminescian", and then to disguise itself in order to be able to become the dominant movement in the Romanian poetry. It is not without signification that the minor French symbolist

poets had an enormous influence upon the Romanian literature, a fact which indicates exactly this so-called `taming`, and also reflects in the original non-acceptance of a poet like Bacovia who, instead of doing as all the others, experienced the Symbolist poetry in radical terms, and eventually turned it into something different.

It is also certain that with my general courses of Romanian literature I would continue to update without interruptions any new knowledge and interpretations acquired, trying to make them more transmissible and attractive for a student audience who have reading habits different than ours. I just hope that, both individually and together with my department fellows, I/we could be able to provide our students with a complete series of *readers* per semestre, containing 1) reference texts of the Romanian literature, and b) a minimal critical bibliography for a good philological instruction.

### *b) Research*

Apart from my project called *Today's Romanian Literature*, which I presented in the previous pages, I am also working – in various stages of progress, like many of us who are working at several projects in parallel – a few book prospects, which are scheduled on a short, medium and also viewed on a long term.

In the first category of the aforementioned I name my second edition of the *Literary History of Wine in România*, revised and seriously enlarged, and also the monograph *Marin Preda*.

The first book should practically rewrite the entire volume of 2013. In the first edition I considered the fact that such book was a premiere in the Romanian culture and it was also coming at a time when the book market were only in a slight recovery after the crisis of 2008-2012. I believed by then that an oversized volume on an entirely new topic and at a prohibitive price could jeopardize the very idea of promoting the Romanian culture of vineyards and of wine, and thus implicitly the history of the theme in the field of literature. Therefore I drastically gave up upon some sources and built a sort of textual “pyramid” lying on the past ages (the period for which I used almost any bibliography found) and I became more and more selective the more I was coming closer to the present.

After almost a decade after the first edition, bibliographical contributions on this theme have piled up in my library and also the critical reception of such books has become more permeable on a subject which is no more unfamiliar to many. Consequently, I think that now it is a good time 1) to introduce all the bibliographical references left aside in 2013, and 2) to introduce in the revised edition the large body of the critical bibliography on this theme, one that I have collected since the issue of the first edition to the present. I will use the need to rewrite this book also in order to achieve a restructuring of its theoretical and literary-historical contents too, and thus to free my discourse from serving a

double chronology: one of the literature itself and one of the history of wine. I decided to structure this book so as to follow the latter chronology mentioned, and yet to give more space to the literary analysis.

The monograph *Marin Preda*, which does not have a title at the moment, is a book which has – slowly and intermitently – occupied me for more than ten years, for the writing of which I still add new reading notes, and new observations or comments. In 2022 there will be 100 years from the writer’s death and Preda, just like other post-war writers, still does not have a consistent monograph. As a result, since he is also one of my favourite writers, and I only wrote a small volume of essays and introductory studies on his literature, one which was nevertheless liable to give rise to a new interpretation in my mind, I have decided to use the prospects of his birth centenary in order to complete a larger critical monograph which could be more of an analysis of Preda’s entire work from the viewpoint of a critic of our times.

On a medium and long run I intend to complete and publish a history of the premodern Romanian literature and an essay on the poetry of Nichita Stănescu. Four ample articles that I have published so far on the poetry of the latter, which make together about 100 pages, make me consider a continuation of them toward the completion of an entire book, and this would put an end to another chapter in my activity of literary critic and historian.

I can also speak of a slow beginning with a volume that might be also a teaching tool in my activities with second-year students and at my optional courses. Its title would be *Age of the minor style* and should be a new historical-literary synthesis of the period 1890-1918. Yet, this project will not be ready before five or six years from now.

Another project which is little advanced but expresses my intents is a *Minor History of the Romanian Literature*, seen as a literary counter-history, so to say. I do not see such project as a monumental volume (see G. Călinescu’s history), but more of a theoretical approach than a historical synthesis in itself. My idea is that *minor writers tell us more than the masterpieces about the literary system of an age*, about the public taste or reading habits. When our traditional history of literature only looked for innovative peaks, it also falsified the profile of entire ages and imposed an elitist aesthetic system which did not necessarily adhere well to the tastes of the general public. This project would also be derivative from my anthropological concerns in the literary history, some interest about which I spoke before.

In what regards my scientific research *outside the university* I am involved at present in two different projects, both with their term for completion in 2022.

The first is a research project started by the literary critic Irina Petraş in 2021, following to be finished on 31 December 2022, and entitled *Places of memory*, carried out under the aegis of the Cluj Subsidiary of the Romanian Writers’ Union with the participation of critics, academics and professors of the “Babeş-Bolyai” University of Cluj-Napoca and of “Sextil Puşcariu” Institute of

the Romanian Academy. The project documents in writing and also visually, by means of micromonographs of various authors, the connections of the Transylvanian writers with their places of heart.

Until now we have completed the stage of research and collection of data and I personally have started to write the micromonograph chapters that I am engaged with. I am also working on the written and visual anthology and involved in the organization of the database.

According to the difficulties that we are about to encounter this year and to the workload of our research, we have the possibility to turn this project from a small, regional one to a large-team project by involving a bigger number of young researchers from other university centres or literary circles in editing the anthology coordinated by Irina Petraş.

My second project outside the university was also initiated by the Romanian Writers' Union and its first stage began on 15 January 2021 when it received funding from the Ministry of Culture. The title of this project is *Living Chart of the Contemporary Romanian Literature*, and is coordinated by Professor PhD Nicolae Manolescu, senior lecturer Daniel Cristea-Enache and myself. The idea is to prove the regional weight of the Romanian literature, the various distribution of its values in the geographic space and the dynamic/tectonics of its literary geography. It consists in collecting materials on audiovisual and paper support by means of which the description of the contemporary literature should follow historical itineraries pertaining to today's Romania, but also to spaces like the Republic of Moldova, Ukraine, Hungary or Serbia.

In my current literary-historical activities and of literary criticism, I keep three columns in the literary press of Romania, which I intend to continue also in the years to come.

First, I have written the *Chronicle of editions* twice a month in the reputed literary journal *România literară* since No. 11/ 2010 to the present without interruptions, and my articles are highly scientific, as this is a column which combines the science of editing with knowledge of literary history and judgments of literary criticism. I do not only examine the latest editions published on our book market critically, but I am also trying to educate specialized readers (especially if they are young) and draw them into an academic science of the literary study.

Second, I am the titular of the column *Restitutio*, which appears twice a month in the same literary journal *România literară*. It gives reviews of literary criticism and history and also essays on important writers of the Romanian literature from its origins to the present.

Last but not least, since 1 January 2009 I am the titular of the column *Realitatea cărţii* [The Status of Books] in the cultural journal *Realitatea evreiască* [Jewish Realities], edited by the Federation of the Jewish Communities of Romania. My column, as the journal itself, is published once a month, and I pursue

to achieve a panorama of the current literature of the Romanian writers with Jewish origins.

*c) Extra-curricular activities*

I truly believe that in modern universities extra-curricular activities have grown into equalling the program of studies in importance, which requires much dedication and a thoughtful nature from the teaching fellows, in any case more than it required before. That is why, apart from my current activities of guiding my students in everyday scholarly activities (basically in writing academic papers), or the supervision of their diplomas and dissertations, I am also involved in a series of extra-curricular activities at a different academic level.

From May 2011 to 2018 I was Vice-Chairman of the Directory Committee of the Association “Alumni of the University of Bucharest”, which reunites the graduates of this prestigious institution. The Association has been a key partner of UB in performing scientific and research events (organization of colloquia, seminars, or the like, granting scholarships and research programs, etc.), as well as in the promotion of the University as a top university of Romania. The activity of the Association is closely related to the Rector’s Office of UB, with the Senate and the Committee for Scientific Research of UB, and carries out a complex and continuous activity of public relations, academic communication, internal organization and promotion.

For many years I have also participated on a constant basis at the activity of the Literary Society “Vorba Vine” of the Faculty of Letters, run by Cosmin Ciotloș, an activity that I appreciate as an useful complement to our didactic activities, for it includes undergraduates, master students and PhD candidates in all their years of study, young people who all come to such reunions from interest in literature and its interpretation, while the Society tries to provide them with vital tools of critical and historically-literary thinking in their searches.

At a certain rate that depended on the organization of various events I have participated and continue to participate in the activities of coordination and assessment of master students and PhD candidates in university competitions and colloquia having the history of Romanian literature as object. The results obtained by our students in these contests, just like the fact that all these students, including doctoral ones, over the past few years have become early-career researchers remarked in the Romanian literary studies, is also a proof of the usefulness of such activities.

Although I do not have any management position in the Department of Literary Studies, I will continue to participate at all its routine activities and also in the modernization of its programs, assessment methods and strategies of communication. I would like to propose to the Department the organization of activities of team research which could help us become more competitive and

visible on the educational market of Romania. The outcome of such proposal will nevertheless depend on the desire of other fellows to participate in such initiatives.

At the faculty level I was also a member of the Commission of Quality for eight years, a position in which I was involved in drafting the chapter on the public presence of its faculty members, a chapter that is part of the annual Quality Report of the Faculty of Letters. As long as my fellows may wish so, I intend to be part of such commission also in the years to come, and thus use my bureaucratic competences in a wise way.