

The value of the present research which ends with a rich bibliography chapter lies in the fact that it approaches the iconography of certain secondary heritage monuments from an interdisciplinary perspective and on a theme with deep emotional and social implications. Most of the recorded monuments had not been founded by Voivodes or boyars but built by the villages' communities and painted with iconographic representations by church or peasant painters. That is why until the first half of the 20th century this iconography was not considered important by the art historians. As a matter of fact, the value of the iconographic compositions does not rely on the exceptional artistic execution, but on their closeness to the traditional culture of the peasant. It represents the purest trustee of the imaginary, unspoiled by rules, norms or patterns. That is why a look at Death's representations completed by a survey of their metamorphoses in time and a reading of all the conditions that allowed these metamorphoses becomes a fascinating excursion into the Romanian spirituality.

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CORIN BRAGA, *ARCHETypOLOGIE POSTMODERNE. D'OEDIPE A UMBERTO ECO* (PARIS : HONORÉ CHAMPION ÉDITEUR, 2019).

In his new book, Corin Braga conducts a historical research on the concept of *archetype* and a hermeneutical assessment of certain archetypes that functioned throughout the ages, that evolved and adapted in certain historical or cultural circumstances. He also aims to clarify to what extent can postmodernism be found today within the concept of *archetype*. In order to clarify the term, Corin Braga first undertakes an archaeological study, in the Foucauldian sense, aiming to inscribe it in specific frames and making a distinction between the archetype in itself, as an imaginary creation, and other invariables. Thus, the three primary meanings of the concept of *archetype* – metaphysical, psychological and cultural – are each analysed in relation with the fields in which they manifested and functioned, determining the European evolution. This clarification was necessary for two reasons: on the one hand, to eliminate the confusion between the archetype and other concepts which, throughout the ages, had more or less similar meanings and, on the other hand, to better observe what remains, in the postmodern culture, of the traditional definitions of the term.

Corin Braga thus conducts a twofold research that is highly fruitful in the scope of clarifying the concept. He first conducts a methodical research on the formation and development of the term *archetype* within the historical course and, from the wider cultural sphere, he notes the metaphysical, psychological and cultural manifestations of the concept.

Furthermore, what I believe to be the primary contribution made by the volume is that he conducts an analysis and an in-depth reading of the archetypes that are in connection and in a relationship of logical causality with the evolution of the literary forms that had been captured within/by the evolution of certain *idéés-forces* of the concept. One of these recurrent ideas that migrated from the mythical field towards the psychological field, with its well-known meanings and without losing its initial penetrative force, is the myth of Oedipus. The recognition of these *permanent* ideas in the literary field is so much more significant and filled methodological consequences, since they can also be useful in the case of other archetypes, whose historical transformations and/or semantic shifts have not yet been explored by the archetypal criticism from the field of the imaginary.

The first chapter is thus dedicated to a methodological clarification, focusing on the historical and hermeneutical exploitation of the significances of the archetype. The second chapter, entitled *Oedip, entre mythanalyse et psychocritique*, explores the meanings and significances, remoulding the whole of the cultural traditions that led to the shift in the significances of the myth, culminating with a psychoanalytical interpretation. In the following chapters, Corin Braga makes a systematic analysis of other myths which, having been assumed and interpreted by Greek tragedies, in the sense of their poetic absorption and assimilation, enriched the criticism of the imaginary with new meanings. This is the case, for instance, of the Apollonian/Dionysian couple, on which the Romanian researcher focuses in Chapter III, entitled *Les Bacchantes et le palimpsestes de la religion grecque*. Due to certain meaning substitutions and correspondences between the old mythical images and the newer interpretations, the primary dominant idea of the religious conflict that opposes the Apollonian and the Dionysian are resolved in a surprising manner, through semantic conversions. The fourth chapter, *Fisi. Voyages extatiques irlandais dans l'autre monde*, proves that the basis of the literary genre (visionary and apocalyptic) is represented by two different systems of interpretation: on the one hand, a folklore, popular, medieval one and, on the other hand, one that corresponds with several *topoi* or old, recurrent motifs, integrated by the genre through poetic and philosophical assimilation. Chapter V, dedicated to Calderón de la Barca, entitled *L'affrontement entre l'occultisme de la renaissance et la Contre-reforme*, configures a particular historical context – a few centuries after the schism between the western and eastern Christian churches, a new religious conflict disturbed the European world; in the attempt to translate this conflict into cultural terms, Corin Braga notes, with finesse, the conflicting relation between the two meta-narrations that explain the word – the Renaissance paradigm and that of the Christian man. The battle overview, on a literary level, is also configured in a conflicting relation by opposing the theological astrology. Corin Braga chooses the example provided by the work of Calderón de la Barca. The following chapter, in historical terms, is dedicated to the 19th century Romanticism with its obsession for the double, for the image of the self within the other. The notion of *archetype* evoked in these circumstances actually translates one of man's older obsessions, namely that of the similar, but the fundamentally opposed, a projection and, at the same time, an emanation of the self. Corin Braga proposes a rundown of certain environments (the mirror, the painting etc.) that thus

allow the occurrence of such reflections or new identities. This chapter, dedicated to Romanticism, opens the path towards the following one that centres around the primary archetype that moulds modernity, the image of the *hermaphrodite*, which appeared due to a cultivated and philosophical tradition, while the image of the double has a much closer history, in the spirit of the Romantic poetics, the folklore tradition filtered by the Gothic, medieval imaginary.

A very interesting chapter is Chapter VIII, entitled *Sublimation de l'image de la femme. Le roman psychologique roumain de l'entre-deux-guerres*; it conducts an analysis on the image of the couple from the viewpoint of a Romantic paradigm grafted on the Romanian soil. The chapter concludes that a fulfilment though love is impossible outside a different world, which is why, in the Romanian inter-war prose, the primordial myth of love has an almost utopian nature. The final chapter is dedicated to Umberto Eco, since Corin Braga identifies in the works of the Italian writer a series of elements from the miraculous types of medieval and Renaissance literature, elements that are inserted and interpreted on several levels through an overlapped reading that is both poetic and hermeneutical.

Through this new volume, *Archétypologie postmoderne. D'Oedipe à Umberto Eco*, Corin Braga creates a double synthesis – on the one hand, a simultaneous reading of the primary archetypes, observed in their synchronic and diachronic phases and, on the other hand, a hermeneutical reading, in a strong analogy with the establishment of the postmodern poetics.

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