From the cultural studies and literary studies perspective, I analysed works belonging to consecrated and emerging authors, with the purpose of appraising their appropriateness for the inclusion in a full-fledged, de-ideologised canon. Among these were writers incorporated in different promotions (70s, 80s, 90s, and 2000 or the promotion of maximized authenticity) were Simona Popescu, Gabriel H. Decuble, Cristian Bădiliţă, Ioan Es. Pop, Nichita Danilov, Aurel Pantea, Ruxandra Cesereanu, Andrei Bodiu, Nicolae Tzone, Horia Gârbea, Marin Mincu, Mircea Danieliuc, Dan Lungu, Mircea Cârărescu, Alina Mungiu-Pippidi, Matei Vişniec, Corneliu Mihai Ionescu, Mircea Martin, Luca Piţu, and many others.

The first results of this research questioned N. Manolescu’s dictum that the canon is built without negotiation. Such an elitist, high-modernist approach did not seem feasible anymore. The new means of communication were already globalised in 2009, so the reader-response approach seemed more convenient at that moment. That is why I proposed a vice-canon or a canon of transition until the aesthetic criteria would be attuned to the new context. Mine was a middle-of-the-road solution, as Matei Călinescu covered the opposite end of the axis with his statement that the canon is democratically assembled by readers. Basically, theorizations about making the canon oscillate between the New Criticism and the reader-response approach. Other proponents of various stances insist on different aspects inside this gamut. Ion Simuţ considers that a new epoch attracts changes in the fashion of building the canon. Closer to N. Manolescu’s hard line is Bogdan Ghiu, who estimates that the norms are those which over-codify the canon. Unfortunately, this debate with polemic overtones got stranded in the non-theoretical solution of replacing the canon with tops. This meant that lists of writers/friends or collaborators simply replaced motivated selections. The result was that the role of literary criticism became irrelevant. Although the successive canons had had problems of credibility, on account of ideological bias, with the advent of the surrogate canons, namely charts, literature assumed the condition of sport and theory presented no interest whatsoever.