

**THE ROMANIAN CONTEMPORARY THEATRE IN THE EUROPEAN CULTURAL
CONTEXT**

Teatrul român contemporan în contextual cultural european

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Abstract: *The political background is decisive in what regards the cultural tendencies, whereas culture represents one of the most important means of uniting the European peoples. Multiculturalism is one of the main aims of the contemporary society and therefore it has an important influence also on the theatrical developments, since this art form is in a more direct contact with its audiences than any other. The mass communication expansion also has a determinative role in the theatre's evolution nowadays. At the turn of the century, in the context of the dramatic end of the cold war, theatre turned to the ancient masterpieces and to the classics as to the fundamental values of humanity. Even today, the most acclaimed and important performances are of the classics' plays, even if they are treated in a contemporary key.*

The Romanian contemporary theatre includes both playwrights and directors who are renowned all over the world if we are to mention only some of them, like Eugene Ionesco or Matei Visniec and Liviu Ciulei, Andrei Serban or Silviu Purcarete. Their artistic careers began in Romania but they became famous especially after they started to live and work abroad. While Eugene Ionesco intended to visit Romania after December 1989 but did not do it eventually, Matei Visniec has become a regular presence here, if we are to refer to the playwrights. In their turn, the directors Liviu Ciulei, Andrei Serban and Silviu Purcarete stage their performances both internationally and nationally.

The trend of globalization of cultural activities is materialized in an increasing number of theatre festivals which have developed equally in our country and all over Europe. The most important theatre festivals in Romania are the National Theatre Festival that takes place in Bucharest, the festival of Sibiu and, last but not least, the International Shakespeare Festival founded in Craiova. Moreover, there is a rather new tendency of establishing theatrical associations and festival networks. The theatres often invite directors or whole creative teams including set and costume designers, composers or light designers from Romania or from abroad and devise projects which include both the performance productions and the organization of international tours. Thus, the Romanian culture, and especially theatre represent a vivid, complex and powerful means of including our cultural identity within the European context.

Key-words: *theatre, contemporary, playwrighting, director, culture, Romanian*

FEMINIST THEORIES IN THE 20TH CENTURY

Teorii feministe în secolul 20

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Abstract. *The feminist movement has become an established area of literary criticism. The main focus of feminism has been the definition of women's identity within a society mainly regarded as 'patriarchal'. Constructed as a concern with women, with reshaping previous ways in which they were valued, feminism also entails the rejection of certain cultural stereotypes, distinctions pertaining*

to human qualities, according to which women were considered the weak sex, less able to shape and take control of their destinies, both in personal, and in social, economic and political terms. Women have either been regarded as oppressed nature, or as universal victims, whose access to public discourse has been denied. In this respect, the concern of the feminist movement is to transform the generalized perception of women, by demonstrating that the dominant beliefs regarding them are the consequence of a process of permanent mythologizing. Generally, feminism refers to a belief that informed the theoretical basis of the movement until recently, when concepts such as 'sexuality' and 'sexual difference' became real fields of redefinition. Being a protest movement, feminism has accomplished its basic objectives in terms of achieving for women equal status with men: women have earned the right to vote, the right to participate and to take decisions in the political field. Feminism has been revived in its second phase, the 'Second Wave'. The liberation movement of the 1960s and early 1970s originated in the experience of women in a society that was largely conceived as oppressive, a society the characteristic of which was epitomized by the term 'patriarchy'. Despite the fact that the term has a lot of implications, its common denominator has been the process whereby women defined themselves and their place in a society that had regarded the complexity of their lives and experience as marginal and insignificant other than in relation to male 'rule', which meant control.

Key-words: *Feminism; Feminist theories; Criticism*

**THE ROAD FROM MYTHO-POETICAL THOUGHT TO TEXT
IN THE WORK OF DIARMUID JOHNSON**

De la gândirea mitico-poetică la text în poezia lui Diarmuid Johnson

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Abstract: *The present paper intends to analyse the poetry of the Irish-Welsh poet Diarmuid Johnson within the framework of theories enounced by two philosophers: the German Ernst Cassirer and the Romanian Lucian Blaga, the latter a poet himself. Combining the visions of the two philosophers upon mytho-poetical thought (the Greek mythopoeia i.e. myth creating) I attempt to show that one of the main characteristics of Diarmuid Johnson's poetry would be man's assumption of his creative destiny. This means existence for the purpose of revelation (Lucian Blaga), the creative act through which the poet attempts to convert the mystery of his existence through revelatory and metaphorical means into poetic text. A consequence of the mytho-poetical thought embraced by the poet in creating his poetry would be his perception of the world as song. The mytho-poetical credo of the poet, stated in some of his poems, is that giving voice to his song: I sing bold as a nightingale (The Song of Trystan) (Johnson 2009 : 189), this being the song of his people and of the world. It is thus through song that the whole mytho-poetical world is constructed, a world in which man is born to sing, will sing either out of joy or out of grief, and will continue singing until he returns into the world of clay, thus becoming reintegrated into the song of the world.*

Key-words: *mytho-poetical thought, mystery, creation, song, stylistic matrix, cyclical time.*

NECESSARY CONVERSATIONS: A VIEW ON MULTICULTURALISM IN THE DANISH SOCIETY

Conversații necesare: o perspectivă asupra multiculturalismului din societatea daneză

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Abstract: *This paper defines the concept of a necessary conversation as an instrument for discussing the intercultural dialogue which the relatively newly arrived immigrants to Denmark are engaged in with the Danish society. Such a necessary conversation is conceived of as a culture learning experience to be facilitated by the (Danish) language schools. The perspective adopted is, on the one hand, that of the language and culture learner, and on the other, of the less experienced Danish teacher, both categories understood as possessing a lower degree of intercultural competence compared to the fully integrated immigrant or the fully competent teacher. Within this context, a total of four necessary conversations are identified in the governmental document The Government's Vision and Strategies for Better Integration (2003), which, subsequently, are analysed on the basis of Parekhs' (2000) notion of an operative public value.*

Key-words: *multiculturalism, ethnic minority groups, necessary conversations, operative public values, intercultural dialogue*

BAUDELAIRE'S DANDY

Dandyul în viziunea lui Baudelaire

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Abstract: *Baudelaire is considered to be one of the most important theoreticians of dandyism, closing the French triad of the incomplete attempt to define this phenomenon started in 1830 with Balzac's "Traite de le vie elegante" developed by Barbey D'Aurevilly in 1842 with his "Du Dandysme et du George Brummell" and crowned by Baudelaire in 1863 with his "Le Peintre de la vie Moderne".*

Key-words: *Baudelaire, dandy, dandyism, decadence*

CULTURAL INTERFERENCES: ENGLAND AND INDIA

Interferențe culturale: Anglia și India

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Abstract: *My paper presents the cultural interferences between India and England. Today both countries are members of the Commonwealth of Nations and the relations between them have been of mutual respect and friendship. Both India and England have many areas of interest such as their culture, history, language, administration, industry, the field of computers etc. It is a known fact that in India, English is one of the most used languages often used in society and official documents and the English sport - cricket is among the most popular sports. England, too, adopted some of India's products and today the Indian food is highly appreciated by everybody. Tea is another Indian product enjoyed by most Englishmen. There are many teashops in England and large quantities of tea are imported from India. In fact, the English people enjoyed so much this drink served both hot and*

cold that they transformed it into a national custom known all over the world as the “5 o’clock tea”. My paper starts with a historical presentation of the two countries and their relation. India has been for a long period the most valuable possession of the British Crown and one of its most important colonies. The following part of my paper is a presentation of the Colonial India that includes the history of the British colonialism in India, its psychological effects on Indian people and their struggle to preserve their traditions and beliefs. England is also a country with an interesting and long history that deserves to be presented. Another chapter of my paper presents the concept of hybridity. This concept characterizes the postcolonial literature and the Indian society. We can link this concept to language and culture. It is a recognized fact that Indian language is in fact a mix between English words and native ones. There are many explanations for the interference of the English language with the Indian one. One of them is of course the colonial heritage. The colonized nation adopted the colonizer’s language. The English language has been for a long period and in fact still is an expression of power, domination and communication all over the world. Although, today there are no more colonies, the linguistic and cultural consequences of colonialism are still seen in certain parts of India. English is used as a second language. In the case of government, English has two purposes. The first is that of linguistic tool for the administration of a country and the second is language of wider communication (national and international). The next part of the paper presents the postcolonial literature. It is a controversial concept mainly because this type of literature can be interpreted in many ways. Scholars tried to define and find it a place in the English literature for a long time. They found this was a difficult thing to do because it was neither pure English nor Indian literature but a mixture between them. Therefore, they referred to the postcolonial literature as the literature written by the former colonists. This definition was controversial because it was considered too literal and incomplete. A clear definition has not been formulated yet. One branch of the postcolonial literature is the Indian English Literature which designates the Indian writers who wrote in English but whose native language is one of the numerous dialects from India. One such representative is VS Naipaul. VS Naipaul is one of the few Indian novelists who used English as the language of his books. He chose this language because he wanted to underline the cultural confusion of the Third World and the problem of an outsider. His books mirror his own experience as an Indian in India, an Indian in England and a traveler in the post-colonial world. His impressions and the way he sees the Indian-British relations are presented in more detail in the paper. VS Naipaul is at the same time a critic and a fan of India and England. Some of his critics said that the tone in his first writings was too sharp, that he had no sympathy for his homeland. That was partially true mainly because VS Naipaul studied in England where the level of education and culture was higher and so any parallel with India was unjust. On the other hand, India is a great and ancient civilization capable of great achievements but also of sharp contrasts. It is a deeply religious country and unknown until recently when it opened itself to the world. VS Naipaul is the British author who accepts both the old and the new India and knows how to show us in his books, the best of the two countries.

Key-words: *Cultural interferences, hybridity, postcolonial literature, language, VS Naipaul*

**REDEMPTION AS AN ABSOLUTE IDEAL
IN ZAHEI ORBUL AND EXILE**
Mântuirea ca ideal absolut în Zahei Orbul și Exile

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Abstract: *Both Zahei Orbul and Exile are symbolical narratives of the man’s passing through the world, of acquiring redemption, ultimately of every man’s responsibility to choose his way. Encompassing similarities and differences, my study attempts to establish a parallel between the two*

writers' novels. The two novels are the toil of two writers, Vasile Voiculescu and Patrick O'Connor, who, facing the "troubles" of their lives tried to pursue a dream.

Key words: absolute ideal, redemption, luciferical knowledge.

CULTURAL DIFFERENCES AND THE IDEA OF "OTHERNESS" IN SHAKESPEARE

Diferențe culturale și ideea de „alteritate” la Shakespeare

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Abstract. *The term race was used in a number of different ways in Shakespeare's period. It could refer frequently to relations of kinship or more generally to genealogy and lineage. Elsewhere, it might refer to individual worth or behaviour, status of birth (and thus, rights of inheritance), religious confession, geographical residence as well as, on occasion, skin colour. Frequently, populations of distant lands were perceived as either being savage or as more primitive, child-like versions of Europeans. Voyages of discovery and conquest contributed to the Englishmen's encounter with the Other, be this the 'turban'd Turk', the Moor, the Jew, the Venetian, the Bohemian, the member of the numerous Germanic populations in Western Europe, or the Pannonians. This article aims to take a closer look at the cultural differences in Shakespeare and to analyze the Englishmen's growing awareness of the unavoidable Otherness.*

Key-words: race, otherness, Shakespeare, the Other.

CONSIDERATIONS UPON GEOGRAPHICAL IMPORTANCE IN SHAKESPEARE'S THE TEMPEST

Considerații asupra importanței geografiei în Furtuna lui Shakespeare

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Abstract. *Debates over Shakespeare's The Tempest have seen critics try to establish whether the play should be read as European (the action takes place on an unnamed island in the Mediterranean, the characters are Italian, and the action refers back to events in Milan and Naples) or belonging to the colonial New World (Shakespeare seems to have read William Stratchey's pamphlets telling the story of his shipwreck on Bermuda, and Caliban is a near-anagram of 'cannibal'). The point is undoubtedly that the play situates itself within both continents; or, rather, that Renaissance English writers were reluctant to divide the world of their imagination up so neatly? This article aims to bring considerations upon the complex issue regarding importance of the geographical division of world, in literature, taking a closer look on Shakespeare's The Tempest and the great maps of the period.*

Key-words: Geography, Map, Colonial, Renaissance.

PATHS OF SELF-AWARENESS IN POINT COUNTER POINT

Căi spre conștiința de sine în Punct. Contrapunct

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Abstract: *The paper focuses mainly on two characters from Aldous Huxley’s Point Counter Point, Walter Bidlake and Marjorie Carling and on the relations established between themselves and the ones surrounding them. The starting point of this undertaking is the idea that literature offers its readers a means of interacting with their own selves through a confrontation with the fictional world and this interaction results in a refinement of the readers’ intellectual, emotional, ethical or aesthetical insights. In Point Counter Point, Huxley brings on stage the sense of disorientation dwelling the individuals of the 1920s and their struggle to attain some sort of purpose for their existence. The road they take presupposes a passage through peculiar degrees of self-comprehension accompanied by the awareness of the other, who, at different moments, demands an unavoidable response from the self. The interactions between the individuals’ desires, expectations, hopes, interests, potentialities etc. along with the readers’ engagement with the narrative and the authorial guidance they perceive in their undertaking lead to the configuration and validation of several degrees of comprehension / awareness attending the individuals’ construction of the self. In our interpretation of Huxley’s representation of the individual self with reference to Walter Bidlake and Marjorie Carling, we resort to James Phelan’s rhetorical ethical criticism which places at the centre of the critical literary inquiry the interrelation established between the author, the text and the readers. Phelan’s contention is that the reading experience entails the readers’ judgments upon the characters and their choices, thoughts, attitudes, etc. and their engagement with the narrative depends intensely on the type of judgments they draw. Walter and Marjorie appear in Point Counter Point like two spheres barely touching each other while pursuing the indefinite path of their existence. The tangible, the physical proximity between the two increases the intangible, the mental distance along with the various layers of awareness (about the self and about the other) they acquire on this journey. Each step taken in the direction of comprehending (being aware of) the inner and the outer world along with the interrelatedness between the two realms represents the characters’ adjustment to the circumstances and their advancement on the path of self-elucidation. The novel invites its readers to reflect upon the following chain of inquiries: is self-awareness worth pursuing in a world of indifference and dominion of passions? Is the individual able to make a clear distinction between his/her physical desires and his/her intellectual and emotional needs? If yes, is he/she able to make the choice that best suits his/her present situation? The analysis unfolding in this paper tackles these issues and reveals the manner in which our engagement with the characters serves as a potential path for a challenging reading experience.*

Key words: *awareness, judgment, self, other, degree.*

LA CATEGORIE DE L'ESPACE DANS LES NARRATIONS CONTEMPORAINES

The Category of Space in Contemporary Narratives

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Abstract: *Starting from some special narratives in contemporary Polish and French literature, especially from the end of the 20th century and the beginning of the 21st century, the present paper intends to be a generalising attempt to demonstrate a certain way of understanding the literary space which functions in a contemporary text. This space which is capable of metamorphosing as it is created by the consciousness of the narrator can neither be measured nor described with the tools specific for the Euclidean space.*

Key-words: *literary space, metamorphosis, consciousness of the narrator, contemporary Polish and French literature.*

LES IDENTITÉS DU SUJET PARLANT. LES CAS DE QUELQUES ÉCRIVAINS MIGRANTS DE/DANS L'ESPACE MEDITERRANÉEN

*The Identities of the 1st Person Narrator. The Case of Several Immigrant Writers in the
Mediterranean Space*

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Abstract: *The difficulty of defining identity, invoked by specialists when speaking about the concept and about its sphere of action, does not stop showing itself in the field of speech analysis, but things clear up when we add "two notions which also circulate in the philosophic and psychological domains, that of the subject and the otherness". Both notions exist in speech analysis: a) the enunciator, the one who says "I" b) a relationship of consciousnesses: consciousness of the existence of "I" and of the existence of the other, "you".*

The support of our reflection is constituted by the literary speech of the Romanians Panait Istrati, Maria Mailat, Oana Orlea and Dumitru Tsepeneag. The plan of our analysis combines both directions underlined by Charaudeau and Maingueneau (2002). We are thus going to establish the features which define the personal identity : psychosocial identity of the speaking subject - age, sex, status, hierarchical place legitimacy in the world and the discursive identity - modes of speaking, discursive roles then the features which define the identity of location. This analysis will be refined by some additions we are going to notice in the literary speech of the foreign writers of French expression. By the voice of the speaking subject shown through a plural identity of the author, pluralism is stressed by the spatial mobility which characterizes them.

Key-words: *Personal identity, discursive identity, migrant writer, subject writer, otherness*

HELENE GRIMAUD ET L'INTERDISCIPLINARITE : LA MUSIQUE, LA LITTERATURE, L'ETHOLOGIE

Hélène Grimaud and Interdisciplinarity: music, literature and ethnology

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Abstract : *In 2003, Hélène Grimaud, a French pianist of international repute, breaks the harmony engendered by her hands. Her approach is not at all destructive, for it will give rise to a different type of harmony this time, the one pertaining to the Word. The stories of the artist's adolescence and of her first concertistic successes, are interwoven with a different passion, a rather exotic one – to avoid calling it eerie – which the young virtuoso discovers next to the wolves that will offer her the opportunity of a new kind of artistic relaunch: Variations sauvages (Paris, Robert Laffont, 2003). We are in the presence of an autobiographical book in diptych, which outlines the profile of a pianist, of a humanitarian, but also of an accomplished writer: between music and wolves, the literary discourse fulfils the necessary conditions to be worthy of the exegesis' focusing on it. Being, in the first place, the result of our reading, the analysis proposed by us does not clarify the musical background, including names such as Bach, Brahms, Schumann, Liszt, Beethoven, Chopin and others, inseparable from Hélène Grimaud' entity. Leçons particulières (Paris, Ed. Robert Laffont, 2005) represents the second book, a piece of (auto)fiction following closely the steps taken by the pianist.*

The publishing of the first book was highly successful. In parallel, within several months (namely, since the end of 2004 and along the former half of 2005), Hélène Grimaud ranked first in the classical music charts with her latest recording. It is a selection from Chopin (who happens to be her favourite composer, as confessed by herself) and from Rachmaninov. We cannot state that it is the success of the published book which led to the pianist's concertistic success. One form of success does not exclude another. Both domains, the literary and the musical one, show the span of Hélène Grimaud's personality.

Other recordings, before the mentioned CD, with performances from Gershwin or Bartok, interviews given by the artist to several musical journals, as well as TV interviews, can constitute as many reference points in the studying of the two published novels. At its origin, our paper was particularly provoked by certain critics who saw in Hélène Grimaud's editorial success the mere consequence of her natural charm. Obviously, this definitely does not represent a valid a criterion to judge the literary work by, as we shall point out in our paper. It is an argument related rather to the tabloids' practice and we shall not take it into account, although, in an atypical way for a classical artist, Hélène Grimaud has achieved the notoriety of a pop star or a rock one.

Certain metaphors, a quite solemn style, especially in her second novel, Leçons particulières, raise the problem of artificiality, of an unnatural language but this intentionally constructed style does not come in opposition with the writer's purpose to share her fundamentally personal experience and to show the path to a new beginning in the form of a demonstrative "lesson". We must remark the extraordinary meetings with different personalities in the musical field, which give the writing an initiating dimension. A new beginning for Hélène Grimaud represents the possibility borne by this relaunch, that of offering a key to the receiver, in sharing certain opinions on music, life and death. We are also asking ourselves if, in the two works signed Hélène Grimaud, we are not also in the presence of a literary memory, in the sense of an autobiography (Philippe Lejeune, Le Pacte autobiographique, Paris, Seuil, coll. « Essais », 1996 [1975]). On the other hand, we develop this interdisciplinary triptych represented by Hélène Grimaud' three passions: music, literature and ethnology.

Key-words: *Fiction, Autobiography, Ethology, Wolf, Classical Music, Pianist, Interdisciplinary.*

VOIX ET VOIES DE L'EXIL ROUMAIN EN FRANCE
Voices and Paths of the Romanian Exile in France

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Abstract: *Since Ovid, exile is closely linked to literature and even seems to be consubstantial to the very act of writing. Indeed, countless writers have created in exsilio. The unbearable feeling of loss and relinquishment provoked by transhumance added to the inevitable solitude are determining factors leading to the creative process. The Romanian writers exiled in France after the communist regime instauration, in 1947, are often seen as the voices that were politically engaged into anticommunist actions, leaded by values as liberty, freedom, independence.*

Besides these political aspects, the Romanian exile is one of a great artistic importance: an essential contribution to the world culture and also helped to the survival of the francophone ideas in the eastern countries space.

In the same time the exile must be understood as an individual adventure, an identity quest, a balance between here and there, then and now, me and the others, a unique but creative experience.

*In this work we approach the writings, in the form of the diary, of one Romanian women writer who lived in the French exile, a very known anticommunist figure, Sanda Stolojan, who, besides her political activity (1919 Bucarest-2005 Paris), was also the author of several poem volumes such as **Dans les Brisures** (1982), **Sur les abîmes verts** (1985), **Bruine de nulle part** (1993) (Paris, Edition Rougerie) and three diaries, **Au balcon de l'exil roumain, à Paris. Avec Cioran, Eugène Ionesco, Mircea Eliade, Vintila Horia...** (L'Harmattan, 1999), **La Roumanie revisitée, 1990-1996** and **Amurg Senin**, published in Romanian, in 2007.*

*Our aim is to follow the particular details of this destiny advancing the hypothesis of the existence of a third space, both real and symbolic, of the Romanian exile in France that is that of an "entre les deux", a "between" the two cultures. This is the space of the adoptive country that expresses itself as a voice in journals or interviews and that, poetically transfigured, of the country and its stories left behind. We will analyze the role of the historical events, past and present, in these writings, the sense of the trauma that these events bring or not to the artistic act. The object of this essay is to demonstrate that writing is in fact the sole means for the protagonists to reach a total introspection of space and to find order in the scattered components of their fragmented identity. In the same time, writing is, for Sanda Stolojan, a mean and goal of revisiting places with great significance not only for her but also for the Romanian history, especially as she had the opportunity to be a witness of historical events, as she worked as an official translator for French presidents, from de Gaulle to Chirac. In her last diary, **Amurg senin**, published in Romania two years after her death, in 2007, the expression of space and time sadly approach the meaning of the "end", that of a century, of a millennium, of a life.*

Key-words: *Exile, anticommunist, space, voices, Romanian writers in France, interdisciplinary*

JEAN PARVULESCO, PROJECTIONS GÉOPOLITIQUES
Jean Parvulescu, Geopolitical Projections

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Abstract: *Jean Parvulesco (1929-2010), born Pârvulescu, is a Romanian born writer whose literary and cinematographic career are tied to France, his adoptive country. His prolific work (poems, novels, short stories, press articles, geopolitical essays) encompasses a mind of great proportions, incorporating past, present, and future alike in cosmic projections, in broad, sidereal succession, at the height of the protagonists and events evoked. Our report has three objectives: to*

make known a part of the writer's journalistic and political annalist activities; to follow, in time, the evolution and pertinency of his geopolitical predictions; to pay homage in a post-mortem attempt to restore the name and work of the writer to the Romanian heritage, his native language, and literature.

Key-words: Jean Parvulesco - press articles - geopolitical essays - geopolitical predictions - restoration to the Romanian heritage.

ANDRÉ MALRAUX – TÉMOIN ET ACTEUR DE LA CONDITION HUMAINE

André Malraux – Witness and Actor of the Human Condition

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Abstract: *The present study aims to take out of the text of The Human Condition by André Malraux the essential characteristics of what the writer considers to be the human condition. A first observation must take into account the novel's historical dimension, its placing at the core of important events that stirred the Far East people life in the first decades of the 20th century. Witness and active participant to these events, Malraux identifies in their development and the attitudes the different characters who adopt a number of features that add the human condition a mixture of complementary meanings.*

*Thus we have to do at the same time with what we called **a-temporality** meaning the getting out of time of the person about to accomplish a major act of his existence, then **discontinuity** consisting in the breaking up between thought contents and face to face expression in the key moment of accomplishing that act. The other aspects would be **scare and anxiety** experienced in the solitude strengthened by the huge sky contemplation, to which a sensation of **despair** caused by ceaseless flow of events is added, together with unavoidable **suffering** with its multiple significance – whose supreme teaching seems to be the necessity of accepting destiny the way it is. Next would be **loneliness** as the extreme form of suffering, under the circumstances when the only real requirement is not to remain alone in the middle of serious events. Then comes the **need to give death a meaning**, completed by the importance and role of **memory** in understanding the present, the significance of developing events, of attitudes and gestures of the others. Equally important are the **need of getting free** felt as an attempt to get rid of the human condition limitative constraints, **fear** that does not exclude courage without being in its turn excluded by its desperate games, but that can disappear when lacking imagination – that is to say fear as the result of exciting imagination. Let's add the **wear out** of any repeated experience no matter how strong it was and, last but not least, the **borrowed meaning** namely felt through somebody else, the lost meaning of life due to the permanent absence of a dear person.*

These 11 features of the human condition as seen and defined by Malraux in the framework of a number of extreme situations, experienced in the middle of outstanding events, appear as a sum of complementary dimensions drawing up a tragic human condition, both implacable as the passing of time and moldable through the characters' force. The well mapped temporal dimension of these characteristics in the personality of the novel's characters dissolves in the human eternal one. Thus, the human condition described and analyzed by Malraux is not a particular but a universal one. Each of us could successively identify himself or herself with a fundamental feeling, experience or attitude a certain character in the novel embodies. Or perhaps the particular and the universal are harmoniously overlapping in the analytical and descriptive approach Malraux has, the latter being the ripe fruit of the former's germ.

Key-words: *human condition, scare and anxiety, despair, suffering, memory, loneliness*

LE DISCOURS DE PRESSE TRANSYLVAIN AU XIX^e SIÈCLE
Discourse of the Transylvanian Press in the 19th Century

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Abstract: *George Barițiu is rightfully considered the founder of the Romanian press in Transylvania. He embodies the model of the scholar constantly seeking new ways to emancipate his nation. Barițiu's endeavours in the field of journalism form a large editorial project which he carried out during all his life. The periodicity of the publications, the topics that are debated within them, the formal aspect of the articles, the contributors' status or the source from which the information comes represent some of the questions which our paper aims at answering.*

*Gazeta de Transilvania is the first political newspaper of the Romanians from Transylvania. Its first publication in 1838 is due to a law issued by the Court in Vienna. This law allowed the inhabitants in this province to publish their own newspaper, written in their mother language. **Foaie pentru minte, inimă și literatură** was designed as an artistic and literary supplement of **Gazeta de Transilvania**, while **Observatorul** and **Călimdar pentru poporul românesc** constitute another two press projects initiated by George Barițiu.*

*The first issue of **Gazeta de Transilvania** appears in March 12, 1838. Its editorial states the frequency of publication (weekly). This is meant to meet the demands of its readers and if the number of readers increased and if the latter required, the editorial board would publish 2 issues weekly. Barițiu's professional conscience makes him announce progressive and continuous improvement of the contents of the articles. Barițiu also turns it into a real school that aimed at the political education of simple people, those ones that represented the journal's target audience. Barițiu also foresees the publication of a newspaper written in Latin characters, which might be published once or twice in a month.*

In his position as editor-in-chief of the newspapers he himself founded, Barițiu shows a special growing interest to the French culture and civilization. He carries out this not only by writing articles meant to inform the readers about the value of some French writers but also by bringing details regarding the evolution of the French press, and the statistics of the French newspapers published at the time.

Key-words: *journalism, Transylvania, 19th century, George Barițiu*

STUDII DE LIMBĂ
LANGUAGE STUDIES

ASPECTS OF MARKING GENDER IN ENGLISH AND ROMANIAN
Aspecte ale marcării genului în engleză și română

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Abstract: *The paper focuses on some of the main propositions, challenges, approximations and misconceptions that the feminist approach to language deals with – or possibly labours under. The question of the actual existence of gender-oriented languages (vs. “gender-neutral” languages) is addressed. There are indeed languages that – by way of cultural tradition – pay more attention to marking the (essentially polite) specificity of **Gender** (or sex), as against some other languages in which, on account of the form-induced non-existence of grammatical gender, marking – and acknowledging the very existence of – gender is merely a matter of (incidentally) referential description. (A comparison could be drawn in this respect*

between Indo-European languages and some African languages, where 'natural' features like shape, size, colour, texture, etc. act as classifiers). On the other hand, from a sociolinguistic standpoint, marking **face** (via down-toning and euphemisation) occasionally resorts to Gender neutrality. However, an increasing amount of disagreement is engendered by Gender neutrality – probably the domain most prone to dispute within the larger field of the so-called “PC speech” (i.e. **Politically Correct** language). Gender has lately grown into a major source of ideological, cultural, and more generally social, pressure in today's English-speaking world. Gender-specific terminology in English has been replaced by gender-neutral terms in recent times. Indeed, (obsessive) gender-awareness evinces some clear features that circumscribe it within the (ideological, cultural, political, etc.) limits of manipulation through language. Actually, the term itself tends to be used in accordance with the socio-linguistic definition accountable for within the main areas of the broader **PC** phenomenon (as “sexual identity, mainly in terms of culture and society”). Feminine emancipation itself is currently decipherable under the umbrella of **feminist linguistics**. When a distinction is operated between gender groups in order to secure a superior status to the group traditionally considered weaker / oppressed, the social and ideological effects of the move are easily recognizable as beneficial. However, carrying it too far, and combining, in a rather disconcerting manner, biological, cultural, sociological and ideological data, observations, suggestions and angles, can conduce to feuds and real malfunctions: emancipation will be thus undermined by division and inflexibility. The authors discuss a number of examples typical of gender marking in English and Romanian, in an attempt to assess (if only in an approximate and tentative way) the specific substance of the (admittedly) **polite** manner in which Gender is expressed in these two languages, as well as the marks of that specificity of feminine language. Most of the illustrations provided are cases of epicene / Common Gender nouns, which are, or can become, as many tricky issues / language traps in learning the English language, and are more often than not perceived as genuine obstacles / hitches in both the usage and the prescriptive aspects of English as spoken by the natives themselves. Feminist equity and punctiliousness often seem to be on a par with unneeded excess. In (both American and British) English many **gender-biased** terms are hunted down, even in grammatically gender-insensitive contexts, e.g. **manhole**, while place names such as **Manchester** are allegedly being renamed (according to a widely circulated urban myth). Generally speaking, euphemisms are undeniably useful elements in smoothing social and cultural communication, but exaggeration and excesses are certainly both ludicrous, and harmful. The elimination, in English, of the few gender markers is almost unanimously seen as positive, mainly because stereotypes relating to professions and social roles are thus removed. On the other hand, some points relating to traditional grammatical usage (e.g. the pronoun, and the syntactic substitute systems in English) seem to have been strongly disturbed. The same goes for the noun, adjective and pronoun systems in Romanian. Language itself displays a number of conventions / traditional rules operating at the level of both lexicon and grammar, which, while not being misogynous, are long-established facts in acknowledging and securing (conventional) neutrality for the masculine (e.g. **diplomat**, **advocate** in English, or **savant**, **conferențiar** in Romanian). The authors did not intend a presentation of Gender as a sociolinguistic variable in speech behaviour (although there are interesting observations made by various linguists who authored papers presenting gender identity and sex / gender relationships in terms of linguistic practices). If men and women do talk differently, and those differences are not only noticeable and culturally relevant, but also universal, overstretching the concepts of **gender bending** and **power** relationships, beyond reasonable limits, seems an utterly otiose point, since **men** and **women** (and their naturally different verbal and cultural manifestations) are only two different facets of the same... **brotherhood** of... **Man**; diversity and unity are strictly interdependent, in a dialectical manner.

Key words: Gender, convention, norm, feminism, feminist linguistics

***A POSSIBLE CONVERSATIONAL ANALYSIS MODEL FROM THE PERSPECTIVE OF
SLANG USAGE IN PRISON MOVIES - FRANK DARABONT'S THE GREEN MILE***
*Un posibil model de analiză conversațională din perspectiva folosirii argoului în filmele cu tema
închisorii – Culoarul morții de Frank Darabont*

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Abstract: *My paper deals with the way slang is used in movies, with a particular focus on Frank Darabont's The Green Mile from the perspective of issues related to the literature that focuses on Pragmatics, mainly on Conversational Analysis elements.*

My work is structured according to the following landmarks: Summary of the movie, Context of the slang expression that is to be analyzed, The slang expression(s) – divided into the original quote with slang and the meaning, The Slang usage and Conversational Analysis & Power & Politeness Strategies.

It is natural that my analysis should start from a general presentation of the movie. This is due to the fact that one may find it utterly difficult to understand the general context of the movie unless one has a frame where he/she may place the body of language that is to be analyzed and focused on. Moreover, apart from the summary, one also needs to be given the context of the slang expression in order to understand it.

A very important issue in my analysis is represented by the original quote with slang and its meaning. Further on, I have tried to explain why the conversational interactants used slang in the particular situation, what made them resort to slang and not to informal, formal or standard language. Thus, I have started from the premise that people use slang either to induce friendliness or intimacy. They might be also determined to use slang in order to show that they belong to the same group. Slang also serves social functions, setting and proclaiming social boundaries. It also permits speakers to assert membership of identity. It also rejects the power dimensions associated with formal language. More than that, sometimes the very situation requires the usage of slang as the conversationalists purposely diminish the formality of the conversation. The use of slang renders a formal conversation informal.

The part dealing with the Conversational Analysis & Power & Politeness Strategies has been devised taking into account the following linguistic features: The Conversational Analysis perspective, the type of power involved and the Pragmatic perspective and the Politeness strategies.

Viewers all over the world have the impression that slang and the way slang is used in movies, in our case a prison movie is the same with the real slang used in a prison environment. This was my starting research point. Consequently, I have tried to see whether slang and movie slang are identical. The conclusion has been obvious: slang in movies is different from the slang used in prisons. And the explanation is quite simple. I have showed that context, the socio-cultural context plays a very important part in shaping the way people communicate. Thus, without having a very deep knowledge of the environment of the prison, it will be impossible to decode the message when the people use slang.

My possible analysis grid aimed at showing that movie viewers would not be able to understand anything that goes on on the screen, they would not be able to feel the thrill of the movie, of the action when the characters would choose to use real slang. Accordingly, the slang language that directors choose to use in their movies is slang that is to be found in everyday conversation, and not real slang, slang used by real inmates in real prisons.

Key words: *conversational analysis, slang, politeness strategies, context, power relations*

SPATIAL AND CORPORAL LANGUAGE AND REPRESENTATION IN POSTMODERN ROMANIAN POETRY

Limba și reprezentare spațială și corporală în poezia românească postmodernă

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Abstract: *In this paper¹, we aim to explore and discuss how space is related to the postmodern body, to its sensations, perceptions and representations, starting from a corpus of poetic works of the generation 2000 (Elena Vlădăreanu's Private Space, and Marius Ianuș' Out with the Smurfs from the Factory!). The issue of spatial and corporal language and representation in postmodern Romanian Poetry must be understood from the perspective of definition and analysis of spaces and bodies in the chosen corpus of study which allows us an orientation of the research by multiple approaches of the semantics of space and body: a typology of the representations of space and body and of the peculiarities of spatial architecture with these postmodern poets; the analysis of spatial and corporal representations as they are conceived by the poets; the analysis of ways of inhabiting real and imaginary spaces by the lyrical instances in the chosen corpus.*

Keywords: *space; body; change; postmodern poetry; spatial and corporal representations.*

EST IN THE ACADEMIA: DISCOURSE COMMUNITIES AND THEIR GENRES

EST la nivel academic: discursuri ale diferitelor comunități și genurile lor

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Abstract: *The present investigation focuses on the discourse of hard sciences and engineering from the perspective of LSP and professional discourses. It is a comparative case-based study of the genres of academic engineering discourse and the genres of academic linguistic discourse, as well as the discourse communities that produce them. If genres are functional and structural units that run across disciplines with a consistent degree of formality and display remarkable popularity across most academic communities, then the task of identifying inconsistencies and possibly wider variation in the prototypicality is a challenging one. But where should one look for the source of such variation? The answer was offered by Swales (1990) who pointed out that in identifying and analyzing genres the most important source of insight is the very community that uses them.*

This study will look at the nomenclature of genres published in academic and professional journals of two disciplines – linguistics, more accurately languages for specific purposes, and engineering, that is, Mechatronics. The genres identified are discussed from the point of view of the labels they were given, and the meaning as it appears to be understood from

¹ * This research was supported by CNCISIS – UEFISCSU, project number PNII – IDEI 757/19.01.2009, *Romanian Poetic Postmodernism. 1980-2010. A Semio-Pragmatic and Cognitive Approach*, Coordinator - Prof. Emilia Parpală, code 381 /2008.

the instructions and guide to possible contributors. A prominent place is given to the research paper and to the percentage of research papers published by each journal.

In close relationship with the genres used, two concepts are explored: discourse community and discipline specific discourse.

Discourse communities bring an ethnographic perspective on genre understanding. The study of discourse communities contributes to completing a more comprehensive view on professional communication and on discipline specific discourse. They are a necessary link in the complex interaction of social context and language use. Here, sociocultural theory intervenes and claims that discourse communities are first 'communities of practice', while the results of such conventionalized practices upon language use are the genres that communities produce, refine and perpetuate.

Another related concept that arises from the study of social content, speakers and language use is that of 'discipline specific discourse'. Recently, a large number of studies have focused on disciplinary variation in both discourse analysis and genre analysis. It has become an almost compulsory component in the investigation of English for Academic Purposes and English for Specific Purposes. An important role in the development of in-depth analyses of features that render the linguistic communication of a group of professionals as 'specific' to that discourse community has been played by corpus-based studies. The availability of computer programs to perform quantitative and qualitative investigations has contributed to identifying specific linguistic and rhetorical features as well as co-occurrence patterns in various disciplines. This seems to be the promise of new trends in English for Specific Purposes and possibly for developing new tools for language learning.

Keywords: Genres, discourse community, discipline specific discourse, ESP, EAP.

TEACHING ESP *Predarea ESP*

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Abstract: Nowadays teaching English for Specific Purposes has become a priority in most technical universities. The technical faculties require their students to study a course in a foreign language. Most students choose English, and their choice is a legitimate one. The term "specific" in ESP refers to the specific purpose for learning English. Today English is used by the specialists from different countries both to exchange information and experience and to communicate. ESP is oriented towards mastering skills for professional communication. English for Specific Purposes courses combine subject matter and English language teaching. This helps students to apply what they learn during the ESP courses to their own field of study, whether it be electronics and telecommunications, computer science, or mechanics, etc. The aim of our paper is to present some of the problems and difficulties the ESP teacher has to face during the teaching process. The first year students in our university have foreign languages on the curricula as an obligatory subject (discipline) 2 hours per week. The number of the students in the group varies between 30 and 50, and their level of language is different. Consequently it is the teacher's responsibility to establish what to teach and how to teach a foreign language according to the objective professional needs of the future specialists. In addition to master a foreign language needs time and maybe the limited period of ESP courses makes some of the students lose interest in learning foreign language.

Key words: ESP, professional communication, problems and difficulties

RECENT DEVELOPMENTS OF WRITTEN BUSINESS COMMUNICATION

Evoluții recente ale comunicării scrise în domeniul afacerilor

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Abstract: *This article focuses on written business documents in the workplace environment. Mailed letters have been replaced by brief faxes and e-mail messages, but the effects of the new media on the language used in messages has not been constantly updated through an academic approach. Special emphasis is placed on the structure and the language of interpersonal business communication. Information on the use of written English within a corporate context would meet a real need for more efficient business communication.*

Key-words: *Business English, written communication, needs analysis, corporate culture*

DISCOURSE ANALYSIS IN THE ENGLISH MILITARY LANGUAGE

Analiza discursului în limbajul militar al limbii engleze

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Abstract: *Effective communication is important in everyday life. Knowing the words and grammar itself is not enough. We have to know when to say what and to whom and we must be able to communicate effectively with each other. Different groups of people form the society and the society is intertwined with language into such extent that it is impossible to understand one without the other. The military is considered as one social group with different sub-groups. These groups and sub-groups have their own technical vocabulary and they also have their own ways of expression. Barriers to effective communication are primarily due to language development in succession with progress, lack of training and limited cross-experiences.*

The purpose of the paper is to analyze several military interviews, with a view to finding whether or not there are any differences in the register used by NCOs and officers, any cultural or individual differences in using grammatical or lexical units, or any unusual characteristic features of military speech. In other words, this is a linguistic exposé of the social hierarchy that has existed amidst the military throughout the ages. We decided to analyze spoken language, instead of original documents or field manuals, because we realized that there would be no colloquial expressions or grammatical irregularities in those documents. Moreover, spoken language is fundamental to any linguistic study and discourse, as the dominant means of communication in society, is the center of our daily lives. We shall approach our analysis with the help of the discourse analysis. We will look at how the choice of verb tenses or other grammatical features affect the structure of discourse. Aspects of cohesion and the discourse markers that are employed are also dealt upon.

Specific military issues, such as (the participants, the setting, the topic) and questions related to them, will be taken into account, prior to the analysis of the transcript. In addition to these components we will have in view four different dimensions for analysis, which relate to the factors above. These are: the social distance scale, closely connected with the status of superiority, the status scale, concerned with participant relationships, a formality scale, relating to the setting or type of interaction, two functional scales relating to the purposes or topic of interaction. All speakers have to answer the primary question: Why did you join the military?

The environment and culture have a deep impact on the way of communication. In our case, the military environment and military culture, including military customs and traditions are inseparable components of the military and a part of what distinguishes it from civilian life.

Key-words: *Discourse analysis; Military speech; Military culture; Social distance; Social factors.*

LINGUISTIC MANIPULATION AND IDEOLOGY IN ORWELL'S NOVELS

Ideologia și manipularea discursului în romanele lui Orwell

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Abstract: *My paper statement is that the most important vehicle for thought control employed by totalitarian regimes in order to destroy individual freedom and achieve total control over the masses is language. Being essentially related to culture as it is generally perceived as a product of culture, language may also be approached from a rather modern perspective, i.e. as an influencer of culture, be it national, organizational or ideological. Language can affect the way a community perceives and interacts with the world, and can create a cultural identity different from the rest of the world. Therefore, the paper approaches George Orwell's Nineteen Eighty-Four and Animal Farm from a linguistic point of view with a focus on language manipulation in an attempt to make a pragmatic analysis of the linguistic tools that enabled totalitarian systems to manipulate people's minds in their quest for the total submission of the individual. The paper illustrates the way in which such all-embracing political systems have managed to twist people's minds, i.e. by producing mutations at the deepest level of human conscience with the help of a 'wooden language', i.e. a language especially designed to meet ideological needs. Moreover, I pinpoint how language can control the conceptual system of its speakers by analyzing language in relation to political discourse and proving that almost every word carries ideological implication. The line of research proposed in the present paper centers around Françoise Thom's and Teun van Dijk's studies on ideological discourses and manipulation through language.*

All in all, the paper aims at providing a pragmatic analysis on the sociolinguistic techniques of manipulation employed by totalitarian systems in order to achieve total control over people's thoughts, with concrete examples in Orwell's Nineteen Eighty-Four and Animal Farm.

Key-words: *Orwell, language, thought, manipulation, ideology*

THE COGNITIVE APPROACH TO IDIOMATICITY

Abordare cognitivă a conceptului de idiomatic

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Abstract: *"Emotion is one of the most central and pervasive aspects of human experience. Normal people experience a wide range of emotions, from the quiet satisfaction of completing a relatively mundane task to the grief at the death of a loved one.they (emotions) colour, deepen and enrich human experience" (Ortony, Clore & Collins 1988: 3). According to Weinreich (1969), an idiom is "a complex expression whose meaning cannot be derived from the meanings of its elements". In Chafe' opinion (1970) "...many idiomatic expressions are ambiguous, with one interpretation (the literal meaning) deriving from the meanings of the words involved and the other (idiomatic meaning) following the Weinreich definition" (Bobrow & Bell 1973: 343). In Ortony, Clore & Collins' acceptance, "The study of emotion explains how*

people's perceptions of the world- their construals- cause them to experience emotions" (Ortony, Clore & Collins 1988: 12). Thus, it is obvious that emotions can be explained, understood and interpreted from a cognitive approach. "Children are able, from an early age, to abstract across similar kinds of experiences, finding meaningful patterns in the process concepts" (Evans & Green 2006: 46). Concepts, the authors say, "derive from perceptions. The range of perceptual information deriving from the world is integrated into a mental imagery (Evans & Green 2006: 46). The authors use the concept of projected reality, which they define as "a mental representation of reality as construed by the human mind" (Evans & Green 2006: 46). "Experience around us is mediated and structured by the human body. People can only think and talk about what we can perceive and the things we perceive derive from embodied experience. The human mind must bear the imprint of embodied experience", the authors conclude (Evans & Green 2006: 46). The idea is also rendered by Johnson, who appreciates that "'Contact', 'container', 'balance' are meaningful because they derive from and are linked to human pre-conceptual experience: experience of the world mediated and structured by the human body" (Johnson 1990: 168). Our aim is to render some of the most debated conceptual metaphors which are said to organize or to govern idiomatic language of emotions. We aim to reveal some links between affect and taste and some links between affect and the tactile sense. We also intend to debate upon the significance of the orientational up/down within daily life. We also draw the cognitive resorts which lead to the perception of emotions as colours and the perception of moods as weather (Wright 2002: 24). The cognitive basis of these approaches could be found in the explanation that human beings tend to "approach the self to positive objects and avoid negative objects" (Robinson, Mitchell, Kirkeby & Meier 2006: 150). Eating sweet food leads to a pleasant taste and a positive affect (Meier & Robinson 2004: 243). Affect and the tactile sense are linked by the attitude of "being held during infancy" which "...causes warmth... as well as happiness" and which the adults transpose into metaphorical, idiomatic thinking (Meier, Robinson & Clore 2004: 82). Up has positive connotations whereas down, negative valences (Meier & Robinson 2004: 243). "There is a strong relationship between emotion and colour"- "It is certain, though, that people attempt to express their emotions and feelings metaphorically, through colour meanings" (Hupka, Zaleski, Otto, Reidl & Tarabrina 1997: 157). Idioms are frequently used within everyday language.

Key-words: Cognitive, Idioms, Image- Schemas, Conceptual Metaphors, Emotions, Perceptions

CURRENT CHALLENGES IN METAPHOR IDENTIFICATION

Provocări actuale ale identificării metaforei

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Abstract: The main purport of the present paper is to connect the definition of cognitive metaphor, as introduced and embraced by conceptual metaphor theorists, to the methodological issues that allow for metaphor identification in real world discourse.

The issue of the conceptual metaphor definition is still a problematic one, all the more so as it needs to meet criteria of suitability and applicability to corpus research. I argue for an extended definition of metaphor, to include its linguistic, conceptual and discourse specific force. Additionally, it is argued that a series of methodological commitments are commendable: the multilayered approach to language in use, the focus on the linguistic form, and the situatedness of the metaphoric phenomenon at the theory and processing levels.

The article presents a review of the metaphor identification practices literature. A critical examination of five identification proposals starts from Steen's linguistic checklist (1999b), The Pragglejaz Group's MIP (2007), Cameron's (1999b) identification procedure for prosaic linguistic metaphor, Charteris-Black's (2004) discourse definition of metaphor, and Steen et al.'s (2010) MIP VU proposal. Finally, a self-contained metaphor identification protocol is advocated. The identification stage is joined to a pre-identification stage (where the corpus or sub-corpus is selected) and a post-identification unit (which deepens the understanding of metaphor in the larger socio-cognitive and cultural frame).

Key-words: Metaphor; Identification procedure; Discourse; Culture; Cognition.

LE DISCOURS INDIRECT LIBRE – SIGNE DE MODERNITE
Free Reported Speech – A Sign of Modernity

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Abstract: Languages have three ways to introduce the words of another person in a message: direct speech (DS), indirect speech (IS), free indirect speech (FIS).

The transposition of a message from direct into indirect speech is an extremely complex phenomenon which has as results morpho-syntactic and semantic changes. The morpho-syntactic changes concern the grammatical categories of the verb (mood, tense), of the pronoun (personal, demonstrative, possessive), of the spatial and temporal substitutes. Regarding the semantic changes, they are due to the fact that when trying to reformulate the message from direct into indirect speech, the receiver of the message in direct speech, who has become transmitter of the message in indirect speech, starts from the meaning he has given to this message. What is even more, he will have to make explicit, by using words, all the elements which were implicit in the direct speech (gestures, intonation, mimics).

In this article we analyze the IIIrd way to report the words of another person, the free indirect speech, which is a superposition of the introducing message and of the quoted message. The free indirect speech is connected with the notion of "polyphony". It means that we speak by using the words of another person. It is an ambiguous way of using quotations. We can find signs of subordination without having grammatical subordination and signs of direct speech. The free indirect speech has an important role in literature and it is considered to be a sign of modernism. It is rather difficult to be identified, since the writers who use it tend to mix the character's words and thoughts with their own points of view. Thus the authors can take a distance from their characters and consider them ironically.

The free indirect speech is interesting just because of its ambiguity and the context is the only element which determines its interpretation in a way or another.

Even if it is a sign of modernism, first of all in literature, the free indirect speech is interesting for the linguistic study, which has been renewed, as well, due to its apparition. It has to be connected with Mikhaïl Bakhtine's notion of language "plurality" in acts. Human speech contains, as a rule, other person's discourse. The main theme of any conversation may be considered the reporting of another person's words. That's why we are obliged to use a number of procedures, which couldn't be reduced to direct and indirect speech.

Key-words: free indirect speech, plurality, modernism, ambiguity, literature, conversation

ÉMOTIONS, LANGUES ET CULTURE

Emotions, Languages and Culture

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Abstract: *Our categories of thought, the way we talk, our experiences and emotions, and what we express and do are primarily determined by the culture in which we live.*

First, we will try to focus on the difference between emotions and feelings from philosophical, anthropological, psychological and linguistic points of view. While the concept of “feeling” is universal and can be safely used in the investigation of human experience and human nature, the concept of “emotion” is non universal but is culture-bound. Then, we will explain the universality of the concept of “joy”. Finally, we will show that the concept of “joy” is linked with a cognitive scenario.

Key-words: *culture, emotion, joy, cognitive scenario, emotional universals.*

LA TRADUCTION EN TANT QUE RENCONTRE :

IRINA MAVRODIN ET EMIL CIORAN

Translation as Encounter: Irina Mavrodin and Emil Cioran

Drd. ANCA-ANDREEA CHETRARIU
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Abstract: *Starting off from Ladmiral’s idea in an interview for ETIB (The School for Translators and Interpreters), that regards the translator as a re-writer (Awais & Hardane, 2010, p. 22), insisting on the important contribution that the latter brings to the development, spreading and perception of the original work, our purpose in this article is to analyze closely the contact that is established between the two, taking as an example the meeting between two Romanian remarkable figures, both deeply sunk into the French culture and civilization : Emil Cioran and Irina Mavrodin*

Key words: *translation, rewriting, poetics, hermeneutics, ambiguity, plural reading*

STUDII DE PEDAGOGIE ȘI DIDACTICĂ
PEDAGOGY AND DIDACTICS STUDIES

THE EDUCATIONAL PORTFOLIO –
A COMPLEX LEARNING AND EVALUATION INSTRUMENT
Portofoliul educațional – un instrument complex de învățare și evaluare

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***Abstract:** The present study deals with the educational portfolio seen as a complex learning and evaluation instrument. In the first part we present in synthesis the definitions, characteristics and functions of the educational portfolio. The second part deals with three types of the educational portfolio: the learning portfolio as learning support, ancillary and product; the evaluation portfolio as an instrument for the validation of learning acquisitions, and the presentation portfolio, for the promotion of the learner’s self-image. Moreover, we will make reference to the professional portfolio. The sources, structure and presentation of a portfolio will also be tackled. In the end we will present the characteristics of the digital portfolio as compared with the classical one.*

***Key words:** educational portfolio, learning, professional, evaluation portfolios.*

ADHD STUDENTS AND ACTIVITIES OF COMPOSING – WAY OF
STIMULATING THE CREATIVITY IN THE PRIMARY SCHOOL

Activitățile de compunere la elevii cu deficit de atenție – modalități de stimulare a creativității în școala primară

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***Abstract:** In this article there are presented the experiences valorized after a study on stimulating the creativity of the primary school students with ADHD through activities of composing. In the last decade there have become visible the Romanian school efforts for adaptation in order to ensure the respect of the right to education for all children and to equalize their chances of success. The integration of the students with ADHD syndrome can be realized successfully if it is adopted by a complex committee made up of special psycho-pedagogues, pedagogues/teachers, doctors, kinetherapists, who should work in close relation with the family. Hyperactivity and attention deficit are two different characteristics of the syndrome, which are often found simultaneously at the same subject, but can also exist one without the other.*

Key-words: stimulation, creativity, students with ADHD, primary school, composition, integration

INTERACTIVE WAYS OF ACTIVELY INVOLVING STUDENTS IN THE PROCESS OF INSTRUCTION: THE LECTURE ON SCALE OF DISCUSSION

Modalități interactive de implicare activă a studenților în procesul de instruire: cursul ca dialog

DANIELA POPESCU

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Abstract: *The challenges of facilitating student-instructor interaction by replacing old, traditional or conventional instructional methods have been discussed extensively by education scholars. Several solutions of active and collaborative approaches have been developed. They all intend to overcome the passive listening to the instructor, thus moving from teacher-centred lecture halls toward more interactive ways of actively involving students in the process of learning. This paper is an attempt to underline the limitations of the traditional lecture (a one-way process unaccompanied by discussion, questioning or immediate practice), the characteristics of an effective lecture (involving students through a highly interactive and participatory approach using a variety of teaching techniques), and how to plan and deliver it (by establishing the lecture purpose, objective, logistics, approach, and notes). Further on, the focus is on methods of changing students into active learners (e.g. presentation and questioning techniques). The final part is a case study which stands proof for the necessity of implementing the lecture on scale of discussion as a new method of teaching in order to stimulate and motivate students' work and study.*

Keywords: *Case study; Lecture on scale of discussion; Reported learning advantages; Student-instructor interaction; Traditional lecture.*

TRAINING FUTURE ENGLISH TEACHERS TO DEVELOP STUDENTS' CREATIVITY

Instruirea viitorilor profesori de engleză în scopul dezvoltării creativității elevilor lor

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Abstract: *The aim of this paper is to analyse the importance of developing English teacher trainees' awareness as to the importance of developing students' creativity as part of the language classes. Creativity involves the communication of experience, a dynamic which can take on various forms and characteristics, although it does not imply a sender/receiver or encoding/decoding model of communication. The act of creation involves grappling with the conventions, traditions, media and institutional conditions through which any experience can be given communicative form. The creative act also entails a will to communicate outwards from self to others, from particular to general, from local to universal. Teacher trainees also need to be educated to think creatively and to be able to solve problems, in order to be able in their turn to bring the element of creativity in their language classes. This paper will provide a background to some*

previous studies and the field and will present the results of a questionnaire we administered among students in English Language and Literature, who are concurrently studying to become teachers, in order to assess their type of thinking. We will also try to put forward a possible pedagogical model that might be used in order to foster creativity in English teacher trainees.

Key Words: creativity, creative thinking, teacher trainees, problem solving.

ENGLISH TEACHING AND ENGLISH LANGUAGE ACQUISITION IN JAPAN: THE THREE-DAY MAGIC FORMULA

Predarea și însușirea limbii engleze în Japonia: formula magică a celor trei zile

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Abstract: This paper is an attempt to look into the social mechanisms that underlie a defining phenomenon in Japanese society: the desire (seldom fulfilled) to become proficient in English. This trend led, during Japan's economic boom of the 1980's, to the appearance of numerous English conversation schools, which in turn became profitable businesses for their owners, but less profitable investments for the students. Despite organizational and financial efforts, Japanese learners on average still have a long way to go until they reach the desired ability to speak English fluently. My paper analyzes the English conversation school phenomenon in contemporary Japanese society, where these schools remain customer-oriented, merchant-like units focused on offering the best type of service, which does not always translate into efficient education. By discussing the current trends in marketing and advertising these schools, I hope to prove that they do not constitute educational institutions, and that their customer-students are attracted by the apparent facility with which they can acquire proficiency. Thus, a vicious circle is created: the students require comfort (that is, good service) and are not prepared to make an effort towards learning, while the schools provide that comfort, but are not willing to invest in real education materials and methods. This, in my opinion, is the flaw that turns the goal of learning a foreign language into an elusive, modern-day Holy Grail.

Key words: Japanese society, Japanese learners, English Language Acquisition

EFFECTIVE MEANS OF ENHANCING COMPREHENSION IN BUSINESS DOCUMENTS

Mijloace eficiente de facilitare a înțelegerii documentelor de afaceri

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Abstract: In recent years there has been an increasing awareness of the need for and the benefits of providing readily understandable business documents. Most corpus-based analyses have centred on the lexico-grammatical features of texts with less regard for functional and text-linguistic aspects.

In this paper I will present some of the most effective techniques of lexical and syntactic text manipulation in order to enhance understanding of business letters and their politeness strategies. The results are related to the particular features of the type of discourse investigated and the specific socio-cultural factors involved.

Key words: *business letters; semantic and pragmatic approach; politeness strategies; linguistic signals.*

**LE DOCUMENT AUTHENTIQUE, UN SUPPORT INCONTOURNABLE DANS
L'ENSEIGNEMENT-APPRENTISSAGE DES LANGUES ETRANGERES**
The Authentic Document, an Indispensable Support in Teaching-Learning Foreign Languages

**Maître de conférences RODICA TOMESCU
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Abstract: *If a teacher wants to succeed in teaching foreign languages, s/he has to know very well what his/her mission is and to facilitate the acquisition of contents by the learners so that they can have good and motivating results. The language presented in textbooks never solves the problems of a learner in school. Having as an objective to teach students how to communicate in a genuine, current language, it is obvious that French as a Foreign Language relies on the materials which disseminate it: media, cinema, newspapers. The communicative approach used with these authentic documents presents numerous advantages that a good teacher should not refuse.*

Key words: *authentic document, motivation, didactic material, communicative approach, cultural diversity, dynamism.*
