

**EROS ȘI THANATOS ÎN JURNALUL DE RĂZBOI AL
ARABELLEI YARKA**

Eros and Thanatos in Arabella Yarka's War Diary

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Abstract: Arabella Yarka was one of the stars of Bucharest during the Belle Époque, an adopted child, raised in a family with an impressive wealth. Her diary, written in French during the First World War, describes the experience of war from a dual perspective: the woman in love, whose husband is away at the front and the voluntary nurse attending the horrors of war, facing disease and death in hospitals for the wounded.

The paper analyzes the discourse of Arabella Yarka diarist by enclosing it into a paradigm of feminine confessional writings during the First World War, by emphasizing her originality and vision on the war, described in terms of two fundamental coordinates: Eros and Thanatos.

Key-words: Eros, Thanatos, diary, First World War, femininity.

DE LA C. G. JUNG LA ION D. SÎRBU SAU DESPRE DOI ȘOARECI ȘI CÂȚIVA SAVANȚI
From C.G.Jung to Ion D.Sîrbu or On two mice and some scholars

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Abstract: Jung is the one who has a greater influence upon Sîrbu and consequently upon his work. The influence of the German philosopher can be traced into the structure of his fiction, in the way in which he penetrates the levels of social, ideological and political reality or in the way he presented the plays and the visual arts as a critic.

As a very good German speaker, Sîrbu read Jung's work, "The archetypes and the collective unconscious" and writes his work for the university degree, "From the C.G. Jung's archetypes to the Blaga's abyssal categories".

During that times, Jung wasn't a very good known writer in our country. Lucian Blaga will be impressed by Sîrbu's work and later he will lure him to philosophy.

Thanks to Jung, Sîrbu and Blaga will remain friends for the rest of their lives. It is not a relationship from the master to the disciple, but a true friend one.

The work "From Jung to Sîrbu" wants to highlight the common concept both to Sîrbu's fiction and Jung's philosophy: consciousness, unconsciousness, individuation, dogma and to present the way in which philosophy converts to literature.

Key-words: I. D. Sîrbu, C. G. Jung, unconscious, conscious, experiment

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Abstract: *The intersection between tradition and modernity on one hand, and the problem of influence and the individual talent on the other hand, are the main issues in discussing the way the past influences the present. In Eliot's well known essay, "Tradition and the Individual Talent", the critic believes that one should admit that the mind of Europe is much more important than his own private mind. In his essay "What is classic" he offers another view of the dichotomy original writing-universal writing by considering literature as a reflection of the society in which its author lives. The issue of the consciousness of history sustains Eliot's beliefs that the poet's mind must be integrated in the universal one. According to Eliot, tradition must be integrated in every new system of thinking, and that it is not resumed as a chronological period, but as a synchronic process of creating considering the past in the present. The "historical sense" involves both meanings of tradition, the heritage from the past, and the absorption of it by the contemporary system of thinking. If the entire literature of Europe must have a simultaneous existence the author does not have the liberty to change this perspective according to his principles. Harold Bloom explains the process of homogeneity or heterogeneity between different authors by using latin terminology in order to explain different variation of influence: tessera, askesis, kenosis. In Eliot's perspective the reader can remark that tradition and modernism are not two distinctive periods of creation; they are regarded as "organic wholes", as systems. The "objective correlative" was an important criteria in approaching others writers who, in Eliot's vision, succeeded or not in the process of the modernization of the poetry. Bloom compares two ways of regarding the ancestors, the British way and the American way, which contradicts one another; and it is curious to see that Eliot belongs to both perspectives and he must find a certain cohesion between them. One could discuss these issues considering the absence of influence too and how the deficiency of a hierarchy of one nation could affect the historical sense. The example discussed by many critics is the problem of Irish identity. The absence of a historical heritage was caused by the absence of a clear language system which is the first element of the individuality of one's nation. Considering the disintegration of communication through this absence, one easily can remark that the authors themselves could not form a literary identity as long as they didn't have the primary element: a national language and a national culture. Therefore, the anxiety of influence should develop the problem of the absence of influence, of the impossibility to create a work of art in the whole vision of the historical sense.*

Key-words: *historical sense, influence, universal/individual, integration, hierarchy.*

***OPȚIUNEA IDEOLOGICĂ A LUI ADRIAN MARINO: UN MODEL ALTERNATIV DE
REALIZARE A DIALOGULUI CULTURAL***

Adrian Marino's Ideological Option: an Alternative Model for Achieving the Cultural Dialogue

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Abstract: *The beginning of the 1990s, by changing the registered political trajectory, provides Adrian Marino, the critic of literary ideas, with an increasing possibility to assert a strong ideological position. The concept of ideology has always been connoted by the writer in a positive manner, being assigned a key role in the process of building a civilized society and representing an essential instrument in the process of political, social and, ultimately, literary knowledge. The author becomes the promoter of an active and vibrant cultural movement, aiming to facilitate the assimilation process of as many European ideas as possible by the local collective mentality. In this sense, the writer adopts, in ideological terms, an equidistant position called by Sorin Antohi “the third discourse”, a felicitous metaphor that perfectly describes the essential details of the cultural-political thinking of Adrian Marino. The critic is not likely to grant any undue credit to purely mimetic Europeanist theories or to completely circumvent the local cultural realities, without, however, falling into the trap of nationalist isolationism. Thus, Adrian Marino aims at making a synthesis between the reactionary and the revolutionary forces in Romanian culture manifested over time, striving to assume a double condition (Romanian/European) and to establish a productive dialogue that would enable the integration of the opportunities offered by Western otherness into the Romanian socio-cultural identity. From an ideological point of view, the author is part of an “enlightened-liberal-1848-ist” tradition within the lineage of such artists as Ștefan Zeletin, Eugen Lovinescu, Mihai Ralea or Paul Zarifopol, arguing that most of the ambitious reforms, regarding state modernization, proposed by the leaders of the Romanian revolution of 1848, still await their completion. The critic calls for an organic, integrating perspective on Romanian culture, one in which the aesthetic values can be found alongside the social, political, economic values, proposing a synthetic, “culturally civilizing” vision. For Marino, the process of modernization, i.e. of Europeanization is not, as in the case of Constantin Noica, only an adaptation on the abstract, intellectual level, but covers the whole range of measures and events called by such an adjustment, emphasizing, along with the idea of cultural perfection, the urgent need to achieve concrete goals, such as increasing institutional efficiency and economic power or the interest in ensuring geopolitical stability in South-Eastern Europe.*

Key-words: *ideology, cultural identity, European idea, “the third discourse”, neo-1848-ism, synchronization, cultural dialogue*

**MODELE ROMÂNEȘTI DE TRADUCERE A POEZIEI.
ȘTEFAN AUG. DOINAȘ**

Romanian Patterns of Translating Poetry. Ștefan Aug. Doinaș

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Abstract: *In the debates about the (in)translatable nature of poetry, supported by numerous theories - from the aesthetic to the exclusively linguistic ones -, Doinaș imposes himself with a clear conviction that provides practical proofs which state that poetry will not lose its genuine identity through translation. The writer elaborates a theory of the accurate translation of poetry, which is polarized by the theory of the masterpiece. According to that, a valuable poetical work cannot be transposed into a foreign language without being indefeasibly contaminated or even destroyed, having in mind Humboldt’s Romantic view about the monadic characteristic of the languages, real Weltanschauungs that depict the reality differently, as well as the principle of creation as a system of connotations, therefore impossible to be transferred beyond the boundary of two languages.*

Translating poetry, a fastidious and sublime operation of passe-muraille, represents a poetics, as well as a poietics, an authentic creation - up to a point - and an accurate reconstruction of the source-text, a lucid, competent, but also passionate insight in the poet's laboratory, in order to re-establish the initial direction of the literary work. Aiming to convey the authentic, personal, and unique voice of a poet in the target-language, unbiasedly and without distortions, Doinaş-the translator creates an algorithym for this complicated aesthetic and linguistic initiative.

The first limit to be transcended, according to Ştefan Aug. Doinaş, is the aesthetic reading, the empirical one, reading for pleasure, initiated by the individual who has the undisguised awareness of him/her being a consumer of art. The translator imposes this passive and contemplative attitude the methodical reading of the experienced reader, whose attitude is active and operational, pragmatic and applied to the text. Resisting "the effect of reading" (Roman Ingarden), the mythology and psychology of the literary work, the translator should get over the transitional phase towards objectivity and analysis. The hermeneutical reading, according to Hans-Georg Gadamer's theory, represents the next fundamental measure for the institution of the new work of art. Translating is neither more nor less than the textual fulfillment of the interpretation which the reader, in the persona of a translator, applies to the chosen text as a super- enlightenment (Überhellung) that makes it possible to read the text in a foreign language. Doinaş offers a nuance to the German thinker's idea, asserting that the translator is not allowed to privilege an interpretation but to guarantee all the interpretations, as they are reflected in the text by the author. Doinaş considers that the opportunity of the translator to gain an insight into the "internal anatomy of the literary work" is ensured by the "genetic reading (practical or poietic reading)". This form of reading absorbs the previous ones but it also exceeds them as a strategic initiative in the complex process of vitalizing in a foreign language the thesaurus of virtual meanings occultated in the linguistic body of the literary text. Thus one attempts to repeat the primary act of creating a text (and not the entire literary work!), beyond the conceitedness of the masterpiece, in a process that recalls the theory of Groupe µ regarding the birth of literature.

Key-words: *accurate translation, reading, interpretation, text, cultural space.*

VINTILĂ HORIA, CAVALERUL RESEMĂRII. ÎN EXIL SUB SEMNUL MALEFICULUI

Vintilă Horia, Cavalerul resemnării(The Knight of Resignation).

In Exile under the Sign of the Malefic

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Abstract: *Vintilă Horia tackles the history with regard to the origin of evil and individual's alienation in a similar way to Albert Camus. His novel, The Knight of Resignation, is a parable about totalitarianism, and ideological evil that makes the human being feeling alienated, in a way that is similar to the situations from Albert Camus's novel, The Plague. In Vintilă Horia's opinion, the existential evil can be eradicated only through knowledge. The temporary victory against a visible enemy is not essential, but the people's liberation from the common threat with dead since it means an eliberation through knowledge meant to eliminate the source of evil inside the human being, and not its forms.*

In his novel, The Plague, Albert Camus offers a pragmatic solution against the evil, which is the action that gives sense to existence in an universe where the human being is defined through the act itself, and voluntarily action where the Christian morality does not exist. As far as Vintilă Horia's work is concerned, the interior metamorphosis existes under the auspices of

the Christian morality, and the ideological evil, the tyranny of empires are all consequences of the lost of faith. The communist and nazist hell generated by ideologies brings forward the awareness of a permanent danger of re-activating the evil in the world and the necessity to eradicate its source in order to help peoples to live their life in freedom. This vision explains the philosophy of resignation defended by Horia's hero. Despite this attitude of initial resignation, Radu-Negru becomes a fighter in the end since he fights for a collective destiny, and not as individual as he is considered in the beginning of the work. Before the moral evil, de-humanization through the mutilation of prisoners' consciousness meant with a view of transforming the traitors and tortionaries of the power, the exiled prince comes back to finally defend the eternal values of the Romanian identitary space, and the ancient heroes who do not give up in front of danger. The final option of Horia's hero, the common cause of a nation that rebels itself against the oppression, is similar to the one of Camus's heroes.

Key-words: *parable, exile, human condition, choice, interferences*

REPORTAJ PUBLICISTIC VS. REPORTAJ LITERAR. DETURNAREA REALITĂȚII SPRE PROPAGANDĂ ÎN PERIOADA PROLETICULTISTĂ. STUDIU DE CAZ – F. BRUNEA-FOX

Journalistic Report vs. Literary Report .Turning Reality into Propaganda during the Proletcultist Period. A Case Study – F.Brunea –Fox

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Abstract: *Often named „literary species of frontier”, sometimes „obliged” to obey the rules of literary theory with arguments about narrative amplitude, elaborated style and author notoriety, the reportage originally was and still is to a great extent a journalistic genre. Essentially based on the construction rules imposed by the journalistic presentation of a real event, unchanged and unprocessed, but placed in a broader context so as to permit the analysis of causes and consequences, the portrayal of the actors, the analysis of their psychic. The author may appeal to introspection, using autoreferentiality, occupying two positions, as a receiver and speaker for the public, conveying the emotions resulted from his implication in the event.*

However, the journalistic reportage presupposes sharing the paradigm of the so-called balanced journalistic presentation, that takes into account all or at least as many points of view as possible, including the author's (this is what differentiates it from the press report in a fundamental way).

Regarded as a star-journalist in the years 1930 – 1937, F. Brunea-Fox would produce texts taken by the Romanian interbelic mass-media as reference, characterised by an alert style, depth in the analysis of the social problems he approached, contextualisation, objectivity. The force of his texts can be quantified according to the responses of those targeted, especially the authorities of the time, extremely sensitive to press-transmitted messages. „Five Days Among the Lepers”, „Maltese Adventures”, „Beggars' Trust”, „Slaughter City – 1941 – the journal of the legionary murders and crimes”, these are just a few of the reportages signed by Brunea-Fox that transformed him into a landmark for what Romanian journalism stands for.

As a member of the literary vanguard, even if on a peripheral position, he entered the interbelic artistic world and his vast culture helped him understand the meaning of events. The liberty of expression, progressively reduced after 1944, was replaced by total censorship beginning with 1948. Brunea-Fox tried to adapt to political instructions which encouraged the transformation of journalistic reportage into literary reportage – practically, a vast travel diary, highly descriptive, whose unmached master became Geo Bogza, another vanguardist. The gain of the literary reportage in style and vocabulary was counterbalanced by the slide towards

propaganda. The authors' credibility and talent were used or diverted for transmitting distorted information to the public, who was denied the access to the correct perception of reality. In 1957, Brunea-Fox published a cycle of three reportages grouped in the work „The Pirate's Skull. Danube Landscapes”, in the obvious communist style of the '50s.

It is interesting to observe both the efforts to elude the official instructions, by using stylistic strategies like virtually going back in time, as well as the appearance of appreciative language characterised by clichés and the introduction of themes specific for the era – work for the use of the „people”, the couple worker/peasant vs. the former representative of the „exploiter classes” (necessarily ill-intended).

The purpose of this work is to demonstrate that the literary reportage was, at least in its years of glory – the proletcult epoche, an overstated propaganda resource. The effort to adapt of a journalist with the value of Brunea-Fox failed. In most of his later writings, Brunea-Fox refers to the journalistic reportage – which he regards as worth being considered a literary species.

Key-words: *reportage, journalism, communism, propaganda, F. Brunea-Fox*

„PEN CLUBUL ROMÂN” ȘI „SUBSECȚIA MAGHIARĂ A PEN CLUBULUI ROMÂN”

The Romanian PEN Club and the Hungarian sub-section of the Romanian PEN Club

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Abstract: *Hungarian Romanian tradition approach pre-World War period, marked by the work of Emil Isac, Octavian Goga, Ion Luca Caragiale, Ady Endre, Kuncz Aladár and others, continues in the interwar years, marking a valuable page on time axis. Passing over the social and political asperities, literature and culture have drawn the path of understanding between people of different nationalities and confessions. The press, the writers and the intellectual elite fought for a fruitful collaboration. Among the initiatives of the phenomenon of cooperation are the mutual translations, the organization of exhibitions, literary and artistic events, the creation of multilingual journals, periodicals and books reviews, the development of theatrical links under the sign of Thalia and the involvement of the cultural societies in the approach. A landmark moment of the Romanian-Hungarian cultural approach is the „Romanian PEN Club” program and „Hungarian Subsection”. „PEN Club” (Poetry, Essay and Novel) was founded in London in October 1921 to serve the spiritual cooperation, cultural exchange, mutual knowledge and understanding of peoples and in 1923 was founded in Romanian also. The idea of the Transylvanian Hungarian minority section dates from the group meeting „Helikon” in 1927. After changing the rules at the Congress in Brussels, which allowed minorities to establish separate sections in their states, negotiations began between Nichifor Crainic, Kuncz Aladár and Heinrich Zillich, involving also journalists and other writers. On 5 May 1932 the Hungarian subsection formally established at a joint meeting of Romanian and Hungarian intellectuals in Cluj. Emanoil Bucuța then attended meetings regularly, "Helikon" on Brâncovenesti castle. The set of cultural proximity, „Romanian PEN Club” and „Romanian PEN Club Hungarian Subsection” included a series of lectures on Hungarian Romanian literary relations, Romanian literature and art, serving as mutual knowledge and as the popularization of cultural values of „the other”. It had also been edited a collection of five booklets with five Romanian plays translated by Kádár Imre and performed at the Hungarian Theatre in Cluj. A failed project was the anthology initiated by Victor Eftimiu, which contained translations of the poems signed by Octavian Șireagu of 18 Hungarian poets. Although initiatives have been only partially fulfilled, in the work of the „PEN Club” appeared a sincere desire for cooperation between nationalities,*

humanism and European perspective by emphasizing the values of literature, identifying common elements, mutual translations, establishment of interference, influence and parallels between the two cultures developed in similar environment. Victor Eftimiu, Emanoil Bucuța, Nichifor Crainic, Liviu Rebreanu and Bánffy Miklós were the ambassadors of the cultural approach, genuine examples of reason and tolerance, sensitive to weather signs and animated by the spirit of democratic and liberal attitude. The assuming of a concrete program institutionalized of the Romanian Hungarian cultural approach under the ideal principles of „PEN” has been perpetuated as an exemplary and noble act.

Key-words: “PEN Club”, “Helikon group”, Romanian-Hungarian relations, cultural approach, interwar period.

IPOSTAZELE EXILULUI LA C. V. GHEORGHIU

Hypostases of Exile in C.V. Gheorghiu

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Abstract: C.V. Gheorghiu is growing among those cultured people who managed to bring a new image of the Romanian exile. There are two different stages in the author’s spiritual biography: the first one is represented by the time spent in the country, and the second refers to the years of exile. The troubled destiny and that he had to take the path of emigration is also felt in his work. The novel which offers its consecration is *Hour 25*, and the second novel appeared in France, *The Second Chance* is a true analysis of exile. The theme of exile is located in the center of his work in which few of the people in our time feel so well tuned. Adventure or journey towards death, the journey of C.V. Gheorghiu’s characters is rich in meanings from their relationship with time, the discovery of otherness, the Other and the self. The writer’s purpose is to point out that this second, or third place to establish its characters, this second chance that it offers is in fact an illusion, a delusion, in reality faced with suffering, lack of freedom, terror, captivity, and finally trying to return to the left place, realizing that nowhere felt better, as the original place and life. The situation fits perfectly with that of an exile, a second hand coat worn by an individual who does not belong to, each having his own feeling on the inadequacy to a foreign country, a foreign culture, inappropriate measures. C.V. Gheorghiu characters’ exile is one based on suffering and tearing, with tragic nostalgia and at the same time, with terrible force of purification.

Key-words: exile, suffering, illusion of freedom, inadequacy, nostalgia of return.

LITERATURĂ, ARTĂ ȘI MEDIU VIRTUAL

Literature, Art and Virtual Environment

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Abstract: Our essay presents the relationship between literature, art and the most recent territory conquered by humanity – virtual space. A first part discusses the novelty of the term “virtual”, highlighting the fact that its origin, as alternative environment and results, may be traced to the beginnings of art and literature. Contemporaneity only brings a set of new

techniques and a different support for transmitting creation. A second part analyses the specific relationship between literature and virtual space, the new forms of the books and the new modalities and techniques offered by virtual space to the writers. The third part of our essay analyses the relationship between virtual space and Andrei Codrescu, a writer with a dynamic connection with virtuality.

Key-words: virtual, digital art and literature, literature and virtual space, Andrei Codrescu.

**STUDII DE LIMBĂ
LANGUAGE STUDIES**

**MANIFESTĂRI ALE DISCURSULUI IDENTITAR ÎN
REPUBLICA MOLDOVA (ABORDARE SOCIOLINGVISTICĂ)**
Manifestations of Identity Discourse in the Republic of Moldova (Sociolinguistic Approach)

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Abstract: *To discuss about identity discourse it shows us that it's still an exciting, controversial and present-day topic. Discussions around this topic are generated by the return of the Republic of Moldova on the Europe's political scene, after nearly a half of century of obscurity in the Soviet Union. Ambiguous linguistic policy which was adopted after 1990, by the Republic of Moldova, the strained interethnic relationship, the long time linguistic contacts between Romanian and Russian languages are social phenomenon that have caused the split of society in two categories, each of them adopting one of the two identity discourses: Moldavian or Romanian.*

The actuality of our study is ensured by the particular identity situation from the Republic Moldova. The theory of the existence of two languages (Romanian and Moldavian), using the name of Moldavian language, the existence of two opposing identity discourses in the same geographical area and the strong policy influence on these social issues, arouse the interest of specialists in the field of sociolinguistic. Although the question of identity is also present in other countries, this problem takes new dimensions in Eastern Europe area and the Republic of Moldova is a specific case.

The various manifestations of identity, whether we are speaking about Moldavian or Romanian discourse, are expressed through public discourse of intellectuals, politicians and ordinary citizens. Often, the politicians and intellectuals discourse is known by the general public. Therefore, in our paper we will focus mainly on the identity manifestations of the ordinary citizens, expressed through panels, inscriptions or through various other ways of expression. First we will follow up to highlight how the individuals are related to their own identity and the identity of others.

Also, using specific examples we will try to evoke the role of certain problems in solving the identity crisis from Republic of Moldova such as interethnic dialogue, problem of the official language name and language policy of the state.

Key-words: sociolinguistic, identity discourse, interethnic communication, Romanian language, linguistic contacts, language policy, the Republic of Moldova.

COMPLEMENTARITATEA ICONIC - LINGVISTIC ÎN DISCURSUL PUBLICITAR
Iconic-Linguistic Complementarity in Advertising Discourse

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Abstract: *The aim of this paper is to show (through a theoretical part provided with concrete examples) how the author of the commercial written discourse manages to attract the consumer's attention, to persuade him by the means of rhetorical strategies resulted from the combination of the linguistic level with the non-verbal language (the images). The examples, taken from the contemporary reality, are also meant to demonstrate if modernity requires meditation as much as antiquity did or if they confirm Eco's conception according to which advertizing is a particular way of communication, specific to mass culture, a way of communicating which offers to it's addressee exactly what he expects from it, enjoying when he discovers new apparently messages, but already known by him.*

Key-words: *commercial discourse, iconic, linguistic message, persuasion, manipulation*

**STUDIU COMPARATIV ÎNTRE DENUMIRILE PUBLICAȚIILOR INTERBELICE ȘI
CELE ACTUALE**

A Comparative Study between the Names of Interwar and Today's Publications

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Abstract: *A comparative analysis of the names of the inter-war and contemporary publications is imposed as in both situations the press is subdued by politics. Most of the newspapers have a political orientation and the titles promise a theme through which the designed audience is got or lost. Inter-war publications like “Adevarul”, “Dimineata” are of a democratic centre-radical nature, “Universul” is of a centre-rightist nature, and “Curentul”, “Cuvântul” of a rightist nature. This way of political propaganda can be remarked also in the present press, the modernist society led to diversified publications. Today one can find sports newspapers, informational newspapers, cultural magazines, tabloids. This article is due to illustrate the power of the word of the Romanian press, by looking at the names from three points of view: 1. the structure of the names; 2. the lexical and semantic component; 3. the remittent stylistic process. The name, in the press, is a metaphor, a code of the reality transposed into words and images, and from here the associating of an image to a title or the way of writing that name. The essential role in guiding and influencing a reading comes to the title.*

Keywords: *names, press, meanings, pragmatic, comparison*

INOVAȚII LINGVISTICE ÎN DISCURSUL PUBLICISTIC ACTUAL
Linguistic Innovations in the Contemporary Advertising Discourse

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Abstract: *Language as an abstract system is always in a continually evolution and the journalistic language brings in light new types of discours. The journalism always had a fundamental rol in observing and noting the linguistic innovations. Besides its informmational role, the journalism assumes without knowing the role of a mirror of the social system and of the members of it. This study proposes to analyse the journalistic reprezentative linguistic facts with referencce to the fourth levels of language: phonetic, morphologic, synctactic and semantic.*

Key-words: *political discourse, satirical publications, innovation in language, animalic metaphor, dymamic in language.*

STUDII DE PEDAGOGIE ȘI DIDACTICĂ
PEDAGOGY AND DIDACTICS STUDIES

RESPONSABILITATE SOCIALĂ PRIN COMUNICARE: O DOVADĂ A IMPLICĂRII CORPORATISTE

Social Responsibility through Communication :A Proof of Corporatist Implication

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Abstract: *In Romanian organizational environment, the corporate identity development through communication and social involvement is not so well cultivated. We believe that for the Romanian business environment the first steps have been taken in the social involvement field but for the future this type of activity is going to develop because it will really help the company to create for itself a better visibility on the market. The efficient communications skills will be the most important ways of improving the image and why not the identity of a company. In addition to the visibility achieved by various modalities of communication (internal and external), social involvement must actually demonstrate that we care about all our future. We believe that this kind of social involvement of organizations that we are going to highlight in our paper is a step ahead of society in general, marking a trend toward understanding the importance of each element in our life construction. Companies and the business environment are a strong and important part of our society and can influence by a certain type of behavior our lifestyle even at a macro level. Therefore we consider necessary to detail this aspect of a company existence. Being aware, organizing actions in order to maintain or improve living conditions represent a step in the evolution of a society at large scale. And as always the power of example is greater than that of theory, I chose to take as an example of social involvement the campaign organized by BRD Groupe Société Générale for UNICEF every year in June.*

Key-words: *UNICEF, organizational communication, campaign, social responsibility*

WEBQUEST – CĂLĂTORIE PRIN LUMEA CULTURILOR
Webquest- Journey through the World of Cultures

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***Abstract:** The purpose of this research is to explore on the one hand the possibilities offered by some technologies of information and communications (ICTS) to facilitate the teaching-learning collaborative process between student and teacher to approach learning processes and on the other hand, we intend to demonstrate that using the ICTS the class may become more interesting and fun for students, the teacher turning into a guide for helping the student to develop his creativity in order to become a young critic, analytic and autonomous with more self-confidence. Also, we will present how can live in the same country different types of culture and they get along well and everybody respects and it's respected.*

***Key-words:** ICTS, resources, tools, methodology, culture.*
