

**IONEL POP – PAGINI DE CORESPONDENȚĂ**

*Ionel Pop – Correspondence*

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***Abstract:** Letters were both a form of communication and a literary genre for the Transylvanian scholars during the 19th century. Ionel Pop (1889-1985) belongs to this group of distinguished professors from Blaj, the first of whom was Timotei Cipariu (1805-1887). In this paper we have focused on the letters Ionel Pop sent to professor and journalist Viorica Lascu-Borza (n.1918), the daughter of the eminent botanist Alexandru Borza, and on the correspondence between Ionel Pop and Monica Lazăr (1932-1985). The correspondence between Ionel Pop and Viorica Lascu-Borza provides valuable information on the scholars in Blaj (Al. Lupeanu-Melin, Ioan Georgescu etc.), on the celebrations occasioned by 50 years of Astra activity in Blaj and on the major contribution that local scholars brought to the Great National Union in 1918. The correspondence between Ionel Pop and Monica Lazăr mostly refers to the preparation of the entry on Ionel Pop which was to be included in M. Zaciu's Dictionary of Romanian Writers.*

***Key-words:** Ionel Pop, correspondence, literary genre, Blaj, cultural life*

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**ALECU RUSSO: „FĂ-ȚI UN DRUM DIN GÂNDURILE TALE...”**

*Alecu Russo: „Build a Path for Yourself with Your Thoughts...”*

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***Abstract:** When he returns from his studies in Switzerland, Alecu Russo is surprised to find a new city of Iasi significantly different from the one he had left behind years before. The present article describes some key features of life in Iasi (in terms of social and architectural aspects) as seen by Russo during the first decades of the 19th century. As he did not enjoy the aristocratic lifestyle in Iasi, A. Russo decided to leave for Negrilesti where his father's estate was located.*

***Key-words:** Alecu Russo, Naville, Iasi, Negrilesti, metamorphosis*

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**FIGURI MATRICIALE ALE SPIRITUALITĂȚII NAȚIONALE  
ÎN ESEISTICA ROMÂNEASCĂ INTERBELICĂ  
MIRCEA VULCĂNESCU**

*Archetypal Figures of National Spirituality in Essay-writing  
during the Romanian Interwar Period*

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**Abstract:** *During the interwar period, representatives of the young generation stated their cultural position concerning the contemporary debates upon a number of defining concepts regarded as fundamental for the Romanians' identity. Professor Nae Ionescu played an important part in the shaping of these debates, while at the same time, in the '30s, he was in the process of making his own personality known by means of academic and public lectures, as well as through newspaper editorials, published mainly in the "Cuvântul" newspaper. A disciple of Nae Ionescu's, Mircea Vulcănescu was preoccupied with the specific archetypal figures of the Romanian national spirituality. His attempt to define the Romanian individual nature and universe from a philosophical perspective became public by means of his lectures entitled Omul românesc (The Romanian Individual) (1937), Ispita dacică (The Dacian Seduction) (1941) and Dimensiunea românească a existenței (The Romanian Dimension of Existence) (1943). Mircea Vulcănescu commented upon the grounds of the Romanian common destiny, he described his own national soul as a structure of «seductions», wherein the present preserves the imprint of the past in the shape of temptations towards what had come to pass. The structure of the Romanian soul is elaborated thus as an architecture of inclinations. The complexity of the historic events had created successive layers of influences, and their remnants, preserved over centuries, are felt as dispositions, as drives. The seduction of Rome, the temptation of our non-Latin heritage, the Greek-Byzantine seduction, the Slav-Byzantine seduction, the Russian seduction, the French seduction, the German seduction, as well as a Polish-Hungarian seduction, particularly in Transylvania, they all had resulted in distinct cultural and political movements that generated and still generate polar debates. The primordial formative identity is ascribed to the Thracian temptation, a deep residual influence, present in the call of the land, of the forest, of solitude, of valour, of the outlawed vigilante, etc. Concerned with the dimensional sense of the Romanian existence, with the orientation axis of the Romanian spirit in existence, Mircea Vulcănescu put together a comprehensive study of cultural typology which can stand side by side with those signed by D. Drăghicescu, C. Rădulescu-Motru, I. Petrovici, Vasile Pârvan, Ovid Densusianu, Lucian Blaga, Dan Botta, Vasile Băncilă, Ernest Bernea, D. C. Amzăr, Ovidiu Papadima as well as more others.*

**Key-words:** *Romanian culture, identity, Nae Ionescu, Mircea Vulcănescu*

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**TRANSILVANIA ȘI ÎNCEPUTURILE LITERARE ALE LUI  
ALEXANDRU MACEDONSKI**  
*Transylvania and Alexandru Macedonski's Literary Beginnings*

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**Abstract:** *Although Alexandru Macedonski, „the poet of the night”, belongs to Romania's Southern literary tradition, he maintained strong ties with Transylvanian journalists especially after he met Ioan Slavici (at Vienna in 1870), who taught him private lessons to enable him to be accepted by a Viennese private school. These circumstances also explain Macedonski's literary debut in „Telegraful român” from Sibiu and his contributions to „Lumina”, the literary magazine published by Slavici in Arad. Macedonski then joined „Familia” in Oradea, to which he contributed poems for over two decades. His collaboration with „Familia” gives a whole new dimension to his writing, which the present article seeks to emphasize.*

**Key-words:** *Alexandru Macedonski, poetry, literary Transylvanian press.*

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**EXTENSII ALE EXPRESIONISMULUI ÎN DRAMA BLAGIANĂ**  
*Expressionist influences in Lucian Blaga's Dramaturgy*

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**Abstract:** *This essay aims to present critical issues about adaptation of Lucian Blaga's imaginary to the rigors of Expressionism. Reference work is the last literary drama of Lucian Blaga, **Anton Pann**, published only in 1965, even if the manuscript was almost finished in 1945. We intend to explain that this is not about an expressionist foundation itself but rather about generating expressionist substrates, about extensions of encoded major Expressionism. This drama brings absolutely provocative reading exercises for the reader, because the track is prone to various scales of interpretation.*

*Lucian Blaga's character experiences love, poet and troubadour condition, exceeding the limits, passionate entry in the huge show of the world where he do not find agreement, predisposition to wisdom and philosophy. He is missing original condition but the effect is opposite to the character: he acquires the consciousness of superiority and of guilt. Quite a few critical studies have examined the possible belonging of the character to the typology of expressionist level. Lucian Blaga himself left thinking will about certain fundamental symbols accompanying the Poet as a social and artistic model.*

*It is interesting to analyze how Blaga manages to unite Expressionist form of the symbol with the Romanian rustic background. We try to follow the destiny of some characters of this drama especially in this respect: to see how they can perform originally with a certain background but still joining the philosophical level.*

**Key-words:** *Expressionism, drama, substrate, extension, imaginary, Lucian Blaga*

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## **ARTHUR MILLER ÎN SFERA DE INTERES A CULTURII ROMÂNE**

*Arthur Miller's Work in the Romanian Culture's Sphere of Interest*

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**Abstract:** *Our paper intends to provide an analysis of the main co-ordinates that define Arthur Miller's dramatic work focusing especially on the reaction of the Romanian literary critique to this original creation, so widely appreciated throughout the world. We will try to find out the reasons why Miller's plays have drawn the attention of so many people-critics, writers, readers or spectators-for whom culture is not only an ideal ,but also an indispensable way of living.*

*The Romanian analysts and critics who dealt with American drama ,in general, and Arthur Miller's in particular-such as B. Elvin, A.E. Baconski, A. Baleanu, Mircea Ivanescu, Carol Isac or Dina Georgescu - identified the key elements responsible for the tremendous impact this social realistic drama had on its readers and spectators alike. They point out the fact that the social problem doubled by a private, individual one is prevalent throughout Miller's dramatic creation .Each particular play is in fact illustrative of one fundamental issue the modern American society in the 50s and 60s had to face. Its most famous slogans of liberty, dignity or humanity are questioned and seriously doubted by the American playwright. In their opinion the realistic orientation of this dramatic creation is meant to reveal the true man-society relationship in order to finally consolidate human solidarity and social cohesion with a view to avoid alienation and awake responsibility .*

*By this social popular type of drama Arthur Miller not only renewed the subject matters and the means of dramatic expression in accordance with the modern contemporary state of mind but he also changed the traditional sources of inspiration. Thus, common, ordinary people become his favourite protagonists whose individual dramas are relevant for the modern man in general and the society at large.*

*As it was widely accepted the force of his talent seems to reside in an exceptional ability of penetrating the metaphysical implications of the social and cultural problems society is confronted with. By scrutinizing human mind and experience Miller aspires to help the individual understand man's destiny and his own position in the world better. That is why Miller undertakes a lucid severe analysis of his epoch revealing the crisis of a whole generation and the state of mind of an entire society that witnesses the breaking down of a traditional system of values quickly replaced by false, artificial ones.*

*It is his way of awaking consciences, helping people get more awareness and become more responsible both at individual and social level. Mixing symbols with realistic observation, Arthur Miller manages to convince people that life is meaningful and worth living in spite of its difficulties and inherent errors.*

**Key words:** *social drama, impact on Romanian culture, individual alienation and loss of confidence, breaking of traditional patterns of thinking and living, need of responsibility, human solidarity, Romanian critical reactions, possible solutions.*

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**AVATAR ȘI ALTERITATE ÎN BAROC**  
*Avatar and Alterity in the Baroque Period*

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**Abstract:** *The subject of this paper is the intricate problematic pertaining to the approach to body, as acquired by the baroque sensitivity during one of the most controversial ages in the history of human spirituality.*

*Our objective is to provide the reader with a refined insight of the significances attributed to the body, springing out of the strong belief that the entire European body perception was to be altered according to this mentality. Our attempt is towards a rebound motion leading to a deeper understanding of the self, returning and resorting to ego as an ultimate citadel aggressively manifest in contemporary society. We deal with a rethinking of body significances, placing it under the sign of the unknown realm called monism, as Leibnitz called it.*

*It was but natural for such a venturesome analysis to bear with a principia limitation: details are to be slightly ignored whereas more significant processes are to be explored together with their inner dynamics and reciprocal interactions. We aim at forging a full-fledged view of the body and soul relationship during a time of incoherence characterized by the same lack of homogeneity and persistence of philosophical and religious ideas as today.*

**Key words:** *alterity, transcendence, ego, alter ego, the doctrine of monads, pantheism*

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**FAȚĂ-N FAȚĂ: DIMITRIE CANTEMIR ȘI FIUL SĂU, ANTIOH**  
*Face-to-Face: Dimitrie Cantemir and his Son Antioh*

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**Abstract:** *Our paper, initially published in Timpul magazine in Jassy, focuses on Stefan Lemny's historical work, The Cantemirs (Cantemireștii), the adventure of a princely family of the 17th century. It was published in Paris in 2009 (Les Cantemir. L'aventure européenne d'une famille princière au XVIIIe siècle) and at Polirom Publishing House in Jassy, in 2010 in a version made by Magda Jeanrenaud, and prefaced by Emmanuel Le Roy Ladurie.*

**Key-words:** *Dimitrie Cantemir, Antioh Cantemir, Peter der Große von Russland, Ștefan Lemny.*

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**CRITICA IONESCIANĂ CA AUTOCOMENTARIU**  
*Critique Regarded as Self-Commentary*

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**Abstract:** *Known rather as a dramatic author than as a literary critic – even if his literary debut was in the form of literary criticism with the famous volume Nu - Eugen Ionescu approached within the critic genre a particular species, that of self-comment. Although he stated on numerous occasions that a play should not be presented but only acted, Eugen Ionescu felt the need to explain himself, especially as both the literary critics and the public had had surprising*

reactions to his play's representations. The volume *Note și contranote*, brings together fragments of critic self-comment realized in various contexts, in a tone reflecting sometimes polemics and sometimes only surprise and amusement. The playwright insists on the fact that both the public and the critics had never had any influence on him, but he cannot help himself to make them pay attention to the way he conceives the intimate process of creation and to the initial intentions he plans to put in his plays.

Eugen Ionescu always strived to save his liberty as a writer and freedom of spirit, so that the approach of the critical self-comment genre may be interpreted along this line, of his preoccupation for the purity of the message and the respect for the liberty in case. Like his character, Béranger, Eugen Ionescu will never surrender to any kind of conformity, or fashion, however strong and dominating. Ideologies only triggered his conservation instinct, making him want to defend himself from a possible contagion. Solutions to problems, in particular those raised by others, always seem mistaken therefore it is much better for the writer to limit himself to formulating problems, to identifying them, leaving his reader or spectator, as the case may be, to bring in his/her own solutions. When discussing his theatre and the reception of his plays by the critics and the public, Eugen Ionescu creates a sort of secondary creation, extremely coherent, well grounded on the arguments of authentic experience of self-expression, a work that beneficially doubles the primary one, while at the same time preserving its autonomy as a genre in itself - the genre of the self-comment.

**Key-words:** self-comment, polemics, freedom of spirit, secondary creation

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**UNIVERSUL SPAIMELOR ÎN NUVELELE LUI CONSTANTIN MATEESCU**  
*The World of Fright in Constantin Mateescu's Short Stories*

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**Universitatea din Pitești, România**

**Abstract:** Constantin Mateescu, the writer who started relatively late, at the age of 37, with the volume of short stories *Anemone dress*, in 1966, probably to keep the proper distance from the proletcultist literature of the „obsessing” decade, appeared to be a prolific writer present every year in the library with one book at least, the author of a work of great thematic consistency and expressiveness, continuing the prewar tradition of our prose.

The rich work (over 40 volumes) of the writer from Valcea town immediately captivated by analytical perspective, realism of representation, poem-like enunciation, the atmosphere created and the narrative structure, but also through the power of evoking the world and shaping the characters within their social background.

After that, through most of his books, novels or short prose Constantin Mateescu had wistfully revealed us a „lost world” of inter-war pre-communist Romania, a period in which Romanians had a normal lifestyle, living without complexes and unprovincially through the new volume *I married a communist*, published at Almarom Publishing House (Valcea Town) 2008, his writing dealt with a different stage in the history of Romanian society troubled by fear, falsity, and grotesque, the communist period. To better penetrate the psychology of the absurd nomenclature, the writer extended observation in two short stories of the volume and after 1989, the first years of post-communist Romania, seeking „surprising” changes of the former still in power.

Starting from this premise, the paper aims to trace the way in which the universe of fear is built, with its forms and consequences, in the short stories of this volume which strictly re-creates the communist period, since Fear is the theme of these narratives. It may, of course, be associated with other works of our literature, which reconstruct the communist world, especially Ion D. Sarbu's antitotalitarian novel.

Almost all of these narratives are recounted in the first person, the character-narrator being a young intellectual, usually a student, teacher, artist, or a graduate looking for a job; a single short story is centered around a heroine who confesses, revealing the nomenclature habits while working as a maid in their houses, but especially revealing adverse consequences of such experience. These young people understand the absurdity of the regime in which they live, so that they give up “high ideals”, social ambitions, trying to take advantage of the small joys of existence, such as the hidden reading of forbidden books, “fleeting” passions, the pleasure of group meetings, to share their impressions of reading and common musical tastes, so wanted a friendship, especially in such times, but being itself a danger.

However, in a terrorist regime as communism, in which everything is under control, the idea of privacy for the individual disappears, even these “petty ideals” cannot be achieved. The character's desire to escape from such a world of evil and absurd has a tragic ending.

In a style full of freshness, using technical skills and narrative “artifices”, Constantin Mateescu creates in these short stories, as illustrated by Eugen Negrici in the volume preface, a true “monography of effects and diffuse fear at behavioral and psychological level (the most convincing so far)” (p. 10).

**Key words:** character-narrator, fear, suspicion, control, nomenclature.

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### ***SCEPTICISMUL LUI CIORAN. POPORUL ROMÂN FAȚĂ ÎN FAȚĂ CU NAȚIUNILE*** *Cioran's Skepticism. The Romanian People Facing Other Nations*

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**Abstract:** We were interested to find an explanation to the cause of Cioran's skepticism regarding the fate of the Romanian people who cannot become a nation. Cioran admires the French, British, German, Russian, Spanish and Hungarian nations. We search for the reasons Cioran had to assign the best qualifications to foreign nations, to identify these qualifications, why the Romanian people is guilty because he remained a simple people and what are the features that maintain the Romanian people in this status .

We did not neglect the influence Nae Ionescu had on Cioran. We analyzed the most representative writings of Nae Ionescu and we detected certain recurrent themes in the writings of Cioran; even if later Cioran would deny his sympathies towards the Iron Guard and especially the sympathy he had for Nae Ionescu, he remained, to some extent, his faithful student just by perpetuating his teachings and the oratorical philosophy. Our approach insists also on the writings of Nae Ionescu.

**Key-words:** Cioran, skepticism, history, totalitarianism, liberalism, Nae Ionescu

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### ***A CĂDEA ÎN/DIN TIMP. VIZIUNE ASUPRA ANTROPOLOGIEI CIORANIENE*** *Falling in/from Time. A Vision upon Cioran's Concept of Anthropology*

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**Abstract.** The present paper will present Emil Cioran's anthropology retrospectively to time. Falling in time represents the loss of eternity; falling out of time represents the loss of History; and falling in/out of time represents the race with time to acquire the authenticity of the human being.

*For Cioran, falling in time is equivalent with the lapse into sin, the moment Adam bitten from the apple represented the moment of our "expulsion" in time, the moment we lost eternity.*

*Falling out of time leads to a suspension of becoming, an involution, an inanimateness, an insensitivity towards our own destiny.*

*Falling in/out of time represents a redemption of the human nature in the guise of a competition: man races with time.*

**Key words:** *human, time, eternity, history, anthropology.*

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## **ILARIE CHENDI ȘI CRITICA ROMÂNEASCĂ INTERBELICĂ** *Ilarie Chendi and the Romanian Interwar Critique*

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**Abstract:** *This study approaches a re-evaluation of the activity carried out by the critic and cultural journalist Ilarie Chendi (1871-1913) from the perspective of his contributions to the development of the interwar Romanian literary criticism. The premise of our study is that, especially after the critic's separation from the Sămănătorul (1905) journal and group, a mutation takes place in Chendi's writing, materialized in a wider opening toward modernist literature, as well as an increased interest in the adoption of the new western critical theories. By keeping an eye on the influence exercised on Chendi by authors such as Anatole France or Adolf Bartels, our study considers the Romanian critic's attitude toward issues such as Impressionism, subjectivity and the "creative" status of literary criticism. Our demonstration concludes that Ilarie Chendi is more than the founder of the Romanian critical feuilleton (in the institutional meaning of the notion); he is also a remarkable ideologist, who, through his articles, opens several of the paths to be travelled by the interwar Romanian criticism.*

**Key-words:** *Romanian literary journalism, rural/urban literature, Impressionism, subjectivity, critical creativity.*

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## **RELAȚIA DINTRE MITE KREMnitz ȘI TITU MAIORESCU** *The Relationship between Mite Kremnitz and Titu Maiorescu*

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**Abstract:** *The present work treats the relationship between Mite Kremnitz and Maiorescu so it is indicated in the notes from Maiorescu. Maiorescu has known the Kremnitz family since 1859, when he was asked from the Justizrat Kremnitz to teach French meditation to his children. After she married, Mite and her husband Wilhelm arrived in Romania on the advice of Maiorescu with the hope that the live her would be better than in Germany. Maiorescu, who helped them a lot since their arrival in Romania, it was right calling them here because gradually over several years both of them were successful both material and spiritual in our country. Wilhelm became doctor of the royal couple and Mite became a writer, first translating the work of the Junimists and later published several Briefromane together with Carmen Sylva. Therefore the contribution from Maiorescu to the success of husbands Kremnitz is undeniable. But equally true is the fact that Maiorescu found in Kremnitz husbands those friends that he needed that his personality can develop. It's a shame that Maiorescu not has collaborated more in the literary field with Mite, because the two together could do much more to popularize Romanian culture in the German space.*

**Key-words:** *Mite and Wilhelm Krennitz, Titu Maiorescu, relationship, Romanian culture in the German space*

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**„VIN AMERICANII!” MITURI AMERICANE ÎN DIALOG CU MODERNITATEA ROMÂNEASCĂ**

*“The Americans are coming!” American Myths in Dialogue with the Romanian Modernity*

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**Abstract:** *The present paper aims to discuss the reactivation of some myths of American origin inside the Romanian Post-Communist cultural reality. The image of the saviour coming from across the Atlantic Ocean, expected in the late 40's of the last century for balancing the influence of Russian Communism, was strongly altered first by the illusions of this expectation themselves and, second, by the Romanian nationalist Communist propaganda. During Cold War, a double language contributed to strongly idealising the American cultural space: on the one hand, the representation of USA in the official speech as a capitalist jungle, on the other hand, the developing in underground of a veritable black market dominated by products of American subculture (cigarettes, alcohol, movies, American books s.o). How exactly this ambiguous attitude is reflected in the Romanian collective mentality is one of the questions which the present paper aims to give an answer to. One of the two major Romanian political projects in Post-Communism is in direct relation, in a way, to this type of mythology. If the EU reactivated the old Romanian cultural dilemma East vs. West, joining NATO was an opportunity to speak openly about the sinuous relation in the Romanian imaginary among the different images of the Americans.*

**Key-words:** *Communism, Cold War, myth, NATO, EU, collective mentality*

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**BLESTEMUL ÎN SOCIETATEA ROMÂNEASCĂ PREMODERNĂ – O FORMULĂ JURIDICĂ SAU O EXPRESIE LITERARĂ A COMUNICĂRII CONVINGERILOR RELIGIOASE ÎN RAPORT CU CEILALȚI**

*The Curse in the Pre-modern Romanian Society – a Juridical Formula or a Literary Expression for the Communication of the Religious Beliefs in Relation to the Others*

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**Abstract:** *This study analyses the existing anathema formulas from the old literature and juridical texts from the Romanian Countries. Fundamental in facts, if the “juridical anathema” had no mystical connotation, yet, it was one of the laic and ecclesiastic efforts in order to maintain the Divinity guaranteed order, and to ensure personal will. Therefore, administratively, it was a form of judged thing authority and a form of testamentary authority. Socially and moral-religiously, anathema was a method of exclusion, as also a form of payment and correction for a harm done, a method in order to discourage any “abnormality”.*

*For the Romanian people of that time, it was not immoral, unchristian the gesture of invoking the Divinity for a punitive purpose or to demonstrate the validity of the social rules.*

*Associated to the judgment, the Divine sanction, religious rogation and magic, the anathema denounces, in the same measure, the religious sensibility of that whole period, but also societies' authority relations, the preoccupation concerning conserving the relation to the past and ensuring the future (within the family and within the community).*

*"The testimonials" of that period, although not specialized, offer to the nowadays observer, enough proofs in order to look at the anathema beyond its witchcraft connotation.*

**Key-words:** *religious sensibility, witchcraft, authority, anathema, imprecatio, social rules*

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**CEREMONIALUL DE CURTE, FORMĂ A „DIALOGULUI CULTURAL” ÎN CADRUL  
SOCIETĂȚII ROMÂNEȘTI PREMODERNE.  
PERSPECTIVA CĂLĂTORILOR STRĂINI**

*The Palace Ceremonial, a Form of “Cultural Dialogue” within the Pre-modern Romanian  
Society. The Foreign Travelers' Perspective*

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**Abstract:** *The reception of the foreign delegates has been a very important moment in the political life of the Romanian Countries which is the reason why the Romanian Princes gave it a special attention. The gestures, the apparel, the attitudes, the linguistic formulas etc. have constituted an important part of the Court ceremonial, otherwise, unfolding as a public presentation. These details have been noticed and judged by the foreign travelers, in direct mission or passing through the Romanian space. This study reveals, starting from the foreign travelers' writings, the aspects of the foreign delegates reception ceremonial, which we identify with the means of impressing the audience, but also with the instruments of communicating “information” about the culture and civilization of those implicated in this diplomatic act. Subordinated to persuasion or only to the sincere need of “dialogue” with Europe, the ceremonial became “the visit card” for the Romanian public power, on which there were “mentioned”, on one hand the authority of the Prince and the social obedience, the cultural traditions with ethnic value, the fidelity of the prince and the importance of the countries in the European states' political plan; on the other hand, the knowledge about the Occidental culture and the junction to the Western civilization through manners, things, readings and entertainment. Therefore, we consider that through the preparation and the developing the Court ceremonial, it also aimed at influencing the decisions of the European Courts and at an approach under the form of “cultural and civilization dialogue”.*

**Key-words:** *ceremonial, culture, civilization, persuasion, dialogue.*

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## **SIMBOLISMUL LUMINII ÎN POEZIA LUI VALERIU ANANIA**

*The Symbolic Value of Light in Valeriu Anania's Poetry*

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**Abstract:** *By creating for the worship of divinity, the poet resorts to the usage of a well-known cultural and homogeneous motif from the significance point of view, to whom Christianity and especially mystique paid special attention. We would like to make an observation here: “The opposition light-darkness is (...) in the Occident, that between angels and demons.”<sup>1</sup> While, in Valeriu Anania's poetry, the opposition light-darkness, rather fading, does by no means express the poetical expression of antagonism. But, it is also very unlikely that the author himself had intended this project, following directly the principle of the initiating-mystical enlightenment of man by divinity, light becoming a means of knowing the transcendent, but also one of offering one chance to soteriology. From this point of view, the symbolism of light is fully accomplished aesthetically in Valeriu Anania's poetry, becoming a referential matter for any exegetic approach, which aims to underline the religious symbolism in Romanian poetry.*

*The essay attempts to show the great importance that different theses of Christian aesthetics had upon Valeriu Anania's poetry. One of Cassiodorus's statements from Exposition of the Psalms imposes as fundamental in the decoding of Valeriu Anania's aesthetics or, better said, poetics (taking into consideration the concept of poienin meaning to create): “If we make deeper research, there is a certain difference between the things made and the ones created. It is we who can make as we are not meant to create.”<sup>2</sup> An entire poetic art is born around this statement, and Valeriu Anania, while paradoxically dissociating from the great Arghezi, reveals himself in a dramatic attempt to dissimulate the evidence of the understanding and acceptance of the idea that through the work of art the poet will never reiterate the divine creation, but will only perform a succedaneum of it, in conformity with the gift understood as preoccupation...For the author, the term to make and to create are perfect synonyms, sharing a unique signified. Valeriu Anania's best poems refer to exactly the artist's status of creator, to his continuous odyssey of self-conviction that the Christic posture and the Logos have a nature similar to that of the poet and the artistic word, inviting to dramatic metaphysical meditations. By believing in the sacredness of the artistic act, Valeriu Anania considers that he does not make poetry as in the Arghezian skill, but that he performs a creation similar to the primordial one. The conceiver of good stanzas is not, in Valeriu Anania's poetry, a heretical or rebellious master, but a believer who creates within the Holy Spirit with his own words received from the Word: “We are told that Moses, as he was stuttering delegated his brother Aron, to speak to the people for him. A receiver of revelation, he could not be at the same time an instrument of communication as well but only a filter between the Logos and utterance. This is how I see the relation between tongue and language. The latter is meant to reveal the Logos not only at the level of utterance but also at the level of significance.”<sup>3</sup> A subtle, original and brave theological theleogumenon after all.*

**Key words:** *creation, Christianity, divinity, geneses, light, Logos, poetic art, sacred.*

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<sup>1</sup> Jean Chevalier, Alain Gheerbrant, *Dicționar de simboluri. Mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere, Volumul 2*, E-O, București. Editura Artemis, p. 237.

<sup>2</sup> According to Constatin Cubleșan, *Curs introductiv de estetică generală*, Alba Iulia. Editura Aeternitas, 2002, p. 88.

<sup>3</sup> Ioan Pinte, *Dialog cu scriitorul Valeriu Anania*, in „Steaua”, XXXVII, no. 12, December 1987, pp. 22-25; republished (under the title *De vorbă cu Ioan Pinte*) in Valeriu Anania, *Din spumele mării. Pagini despre religie și cultură*, quoted edition, pp. 206-207.

**„JURNAL PE SĂRITE” – VIZIUNE „INTIMĂ” ASUPRA MEDIULUI LITERAR  
ROMÂNESC DIN PERSPECTIVA EXILULUI ASUMAT**  
*“The Sporadic Journal” – an “Intimate” Insight into the Romanian Literary Milieu from the  
Perspective of the Assumed Exile*

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**Universitatea de Nord Baia Mare, România**

**Abstract:** *At a time when freedom of speech was a relatively new concept and it began to be experimented with by a generation that had been used to forced silence or, at best, with censorship controlled speech, namely in the “post-December era”, which I consider, for personal and purely subjective reasons, that it manifested itself until the turn of the millennium, the literary marketplace faced a boom of “private” writings, most of them written before 1989, most of them kept “in the drawer” because they did not correspond with the vision of those times. One such work is Paul Goma’s **Journal I: By Leaps and Bounds**, which covers a period of 15 years, from 1978 to 1993 and is published in 1997. Goma’s viewpoint about his peers – who had actually “exiled” him constantly, but not forever – expressed from the relative safety provided by the exile which he accepted, forced by the situation, and which he embraced, is unique within the Romanian literary environment due to the freedom with which the diarist expresses himself. That which was initially a private confession, made to oneself, was eventually printed and thus brought to the Romanian reader a novel view on certain real characters – this is what constitutes the delectability of Goma’s private writings. The current paper will explore the **private** aspect of these notes – namely the extent to which these are truly **private** and can be accepted in the category of the **private diary** – and from this perspective it will follow the diarist’s opinion about a few famous people from the Romanian literary environment within time span covered by the **Diary**.*

**Key-words:** *private diary, diarist, author-reader relationship, author-character relationship.*

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**CONSIDERAȚII ASUPRA RECEPTĂRII FENOMENULUI  
TOVE JANSSON**

*Remarks on the Reception of the Tove Jansson Phenomenon*

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**Abstract:** *The present article aims to presenting a few aspects of the phenomenon Tove Jansson related to the Romanian reception context, and this is, in our opinion, extremely interesting. The Swedish speaking Finnish author Jansson will bring to the history of Finnish literature a tremendous invigorating new look; a more dynamic and energetic approach to literary arts. She determined a return to innocence and childhood. She is generally known as children literature author, as she became during the time the famous creator of the moomins, and the global wave of support and admiration towards Jansson was to be ever growing and expanding. The moomins were to become world known, the biggest fans being the Scandinavian countries, France and Japan. Globalization and the massive migration of cultural motives, backed up by the media made the proliferation of moomins easier and consequently the number of languages to which the stories have been translated – impressive: 40. We would like to emphasize that such celebrity aura would have never been possible without the success of*

moomin stories (and films) to the other age groups. So basically, it's not only about children stories or cartoons. It's the more general, more eclectic public who grew fonder and fonder of them. Jansson not only saw her books put into animated films, but she was the author of the graphics in her books.

As for the Romanian reception field, things develop in a rather peculiar direction. To put it simply, there is none, or second to none. Although huge lovers of animated entertainment, Romanians just hadn't the chance to appreciate the moomins – weather throughout films or books. As for the Fins, moomins are almost an icon, a symbol of what Finland has best to give to the world in terms of cultural creation.

**Key words:** moomin, animation, reception, Finnish

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## **MOTIVUL LUPTEI EROULUI CU ZMEII PE POD ÎN BASMELE FANTASTICE ROMÂNEȘTI** *The Motif of the Bridge Fight of the Hero with the Dragons in the Romanian Fantastic Tales*

**Asist. univ. drd. RAFAŁ RYKOWSKI**  
**Universitatea „Adam Mickiewicz”, Poznań, Polonia**

**Abstract:** *In the Romanian folk tales we can see a lot of motifs in common with those from well-known Slavic folk tales. These motifs are not only the stories themselves, but also the characters' features that can be compared to the Slavic ones. These motifs that are to be found both in the Romanian tales and in the Slavic ones are of different types: the role of the characters, their characteristics, their names, consequently imaginary, literary and linguistic aspects of folklore-based tales.*

*An interesting motif is the one of the fight between the hero and a dragon on a bridge. This motif, which is most often found in the Eastern-Slavic territories, but also among Baltic and Turkic peoples of the former Soviet Union, is almost inexistent in Western European tales, as well as in Eastern Asia. Nevertheless it is present in some other Romanian tales, mainly in the well-known Greuceanu, where it appears next to the presence of the character the Earth Blacksmith (Faurul pământului), which is typical also for the Eastern-Slavic tales. The tale Greuceanu is very close to the tale-pattern known especially in post-Soviet area.*

*The motif is a part of a larger sequence of motifs, with the fight on a bridge with three dragons (zmey, zmeu), a run from the wives of the dragons and the fight with their mother, with the help of a blacksmith. This type of tale in the Aarne-Thompson System belongs the type AT 300, The dragon slayer, and the origin of the fight on bridge is in the East.*

*We can see not only the same events, but, which is most important, a very close similarity of situations, their descriptions, and the formulas, uttered by the personages – in short, the so called commonplaces (loci communes), or median formulas (N. Roșianu).*

*In addition, the motif of fight on bridge is connected with the personage of zmeu, a kind of monster similar to dragon, which, either in Greuceanu and in the Indoeuropean mythology, has disturbed the universal harmony, by stealing some important things, like the Sun and the Moon in the tale Greuceanu. This motif is typical to Romanian folk beliefs, where the personage of vîrcolac wants to eat the Moon. Therefore, the hero of the tale becomes a kind of cultural hero, who recovers the stolen items. Also, the presence of the blacksmith, an artisan who makes the weapon for the hero of the tale, reminds us of the Divine Artisans from the Indoeuropean mythologies, such as Hephaestus and Tvastar, who helped the main god in defeating the monster.*

*The place of the battle, a bridge, is a very important symbol, showing us a place of passage and a border between the worlds, in this case presumably the border between our world and the underground, or another world, which is similar for either the tales and the folk mythologies of Romanians and Eastern Slavs.*

Therefore, we can speak about a common territory of imaginary interferences in Eastern Europe, especially among Orthodox peoples, where interethnic contacts favoured the spreading of folklore motifs. We can also remind of the Nicolae Roșianu's words, which shows that the similar historical conditions and events for the peoples of Eastern Europe could contribute to very similar development of the motifs, and the commonplaces.

**Key words:** folclor, mitologie, basme populare, AT 300, români, slavi

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## **PERSONAJUL ADOLESCENTULUI, PIVOT AL LIBERALIZĂRII CONFIGURAȚIEI DISTOPICE**

*The Character of the Adolescent, a Pivot of the Liberalization of the Dystopian Configuration*

**Asist. univ. dr. IULIANA SAVU**  
**Universitatea „Alexandru Ioan Cuza” Iași, România**

**Abstract:** *Unlike their forerunner H. G. Wells, the classics of dystopian fiction (Yevgeny Zamyatin, Aldous Huxley, George Orwell) create worlds which are literally living hells. Be it accidental or voluntary, the access to such a place, as well as the retreat that was itself a sign of refusal, is now way behind, that is to say, off. In order to achieve the effects readers have grown familiar with, and which have already been transcribed as characteristics of dystopia, the representatives of the literature of the kind simply give up the frame that used to enable a two-way trip, and thus the protagonist, no longer a visitor, but an inhabitant, is confined to the only given world. Taking into account merely these marks of the new configuration of literary utopia, one expects teenager characters to hardly ever play the main part in this type of fiction. First of all, such a cast is uncommon because, from a strictly theoretical perspective, its disadvantages seem to exceed its benefits. The children or teenagers' characters are likelier to strike a chord with the readers, yet as a rule they are not also the ones to understand the system's corruption and to dare fight it. Even in the diabolical version in which they are pictured in Nineteen Eighty-Four, namely as indoctrinated, unscrupulous and aggressive minors, their part is still an episodic one. Yet D. B. C. Pierre's debut novel, Vernon God Little: A 21<sup>st</sup> Century Comedy in the Presence of Death, manages to develop a successful counter-argument to all these prejudices, wagering – it seems – precisely on the major disadvantages of the protagonist's age (he is 15-16 years old). It is true that his lucidity and capacity to understand make him superior to nearly all the other characters in the book. However, they prove quite unhelpful under the circumstances of him being sensitive in the manner of Holden Caulfield and harassed in a way that recalls Brave New World, Nineteen Eighty-Four, and Lord of the Flies alike. Much less – given that, immediately after witnessing a crime, he becomes the main suspect and is then charged with it, tracked down, found guilty and he comes close to execution, while his entire life, past and present, is turned into the subject of a gigantic reality show. Should he survive and set the world back to normal, this only happens in the circumstances of the liberalizing of the dystopian pattern.*

**Key-words:** *utopia, dystopia, liberalization, poetic licence, teenager protagonist, postmodernism.*

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**PERSONALITĂȚI ALE CULTURII ROMÂNE IMPLICATE ÎN TIPĂRIREA CĂRȚILOR  
ROMÂNEȘTI VECHI  
(SECOLELE AL XVI-LEA ȘI AL XVII-LEA)**

*Personalities of Romanian Culture Involved in the Printing of Old Romanian Books  
(between the 16<sup>th</sup> and 17<sup>th</sup> Century)*

**Asist. univ. dr. IULIANA WAINBERG-DRĂGHICIU**  
**Universitatea „1 Decembrie 1918” Alba Iulia, România**

**Abstract:** *The first Romanian printing institution was founded in the Romanian County in the first quarter of the 16<sup>th</sup> century. This is the time when the first book printed in the Romanian territory was given to the public. As time went by, more and more printing houses appeared, thus increasing the production of Romanian printed books.*

*Then, like nowadays, printers felt the need to insert, within the book, references to its content, to the conditions the book appeared or some thoughts of those who had toiled to print the book addressed to the readers. This was also due to the fact that the majority of these books were religious books that had been either printed in Slavonic or translated into Romanian from original Slavonic or Greek editions.*

*Our study is a corpus-based analysis of prefaces and epilogues. We have mainly focused on printings in the Romanian Counties from the beginning of the first printing house on Romanian territory, that is the first decade of the 16<sup>th</sup> century to the end of the 17<sup>th</sup> century, and try to identify the personalities that were involved in the printing process, to identify and stress those ones who toiled to print the books. Had it not been for their remarkable efforts, the Romanian culture would have lost a very important sector.*

**Key words:** *printing books, prefaces, epilogues, Romanian Countries, 16<sup>th</sup> century, 17<sup>th</sup> century*

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**STUDII DE LIMBĂ**  
**LANGUAGE STUDIES**

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**„LECTIILE” LUI ALEXANDRU MUȘINA. O ABORDARE PRAGMATICĂ**  
*Alexandru Mușina’s “Lessons”. A Pragmatic Approach*

**Prof. univ. dr. EMILIA PARPALĂ**  
**Universitatea din Craiova, România**

**Abstract:** *At the beginnings of the 80s, Mușina was noisily differentiating himself from modernism, in the name of the “new anthropocentrism”, a concept which was in fact recycling American personism. The new type of literature replaced modernist mannerism, hermetism and intellectualism by authenticity (biographism, poetry of the everyday life), individuality (sensorialism, existential commitment) and communicability.*

*„Lecțiile deschise ale profesorului de limba franceză A.M.” („Open House in the Classroom of the French Teacher A.M.”), together with „Hebdomadarul profesorului A.M.” („The Hebdomadal of the Teacher A.M.”) and „Lecția de engleză” (the „English Lesson”) make up a homogeneous corpus, where the trend of biographic poetry, the fact of „commuting”, the ironic sincerity illustrate the postmodern paradigm in the version of „everyday realism”.*

Considering our pragmatic approach, we wish to focus on the intra-, inter- and extradiscursive levels, with the following topics:

- a) dialogism: heteroglossia and dedoxification (recycling of functional styles and clichés);
- b) the (pre)discursive ethos: autobiographic and enunciative aspects;
- c) intertextuality: the parodic intertextuality (Caragiale, Ionesco), the compromising of the didactic discourse.

The biographism and dialogism of the „Open house in the Classroom of the French Teacher A.M.” turn this ironic corpus into a revolutionary sample of Romanian poetic postmodernism.

**Key-words:** dialogism, enunciation, ethos, intertextuality, the new anthropocentrism.

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## **PAUL RICŒUR ȘI AVENTURA TRADUCĂTORULUI ÎN EPOCA „DUPĂ BABEL”**

*Paul Ricœur and the Translator’s Adventure in the “After Babel” Era*

**Conf. univ. dr. MAGDALENA DUMITRANA**  
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**Abstract:** The „Babel” metaphor is one of the most fruitful sources of interpretation within a large palette of approaches. Theology, psychology, the linguistic narrative, all of them can pull a thread that can be exploited in every domain which is specific to their area of interest. Paul Ricœur introduces also another cultural beneficiary: the psychology of philosophical essence that he attributes to the translator. Using terms utilized in psychoanalysis, he talks about the instinct for translation – what could be named with a more familiar term, the call. In other words not anyone can attempt a translation, but only the one who possesses we could say, in his very genetic dowry, the capacity to translate. Even so, the translator’s situation is a disagreeable one – he is a mediator between the „foreigner”- the author and his/her work on one side and the reader on the other side. He is also a mediator between two languages which seldom reject each other. Here Ricœur utilizes another term, taken over from psychoanalysis, that is, the resistance. It is about the resistance of one language against the other one, but also, about the resistance met in the very process of the translation. The resistance of all kind can be annulled only by the translator’s capacity and will who must also get over the barrier/prejudice of the untranslatable text. For demonstrate this, the philosopher appeals to the Babel biblical event. Taking over Georg Steiner’ syntagm –“after Babel”, Ricœur places the modernity precisely in this moment, the moment of the results, of the negative effects. Starting from the Babel tower event, he re-establishes it but in an inverse sense. In its first design and intent, construction has the characteristic of a unifier of the world as a proud and demanding cooperation. Also, the direction is different from the later one. The speakers of a unique language try a new unification, the one of the Earth with Heaven. The effect is the collapse and confusion not only at the linguistic level, but on the all plans. Hence we have the resistance of all kinds which expresses in fact, the absence of understanding. In Ricœur’s opinion, the answer to the legendary hubris is given through translation and translator. He explains his statement by introducing some notions of philosophical essence: radiation cross, cultural-narrative identity, variation of the horizons as well as by the approach from the philosopher’s position, of some psychological concepts as memory and loss. In this texture, the pluralism and identity become equivalent, but not similar, in the context of translation. The semantic transfer from one language to another or from one culture to another one respects the originality of all the participants in this process. And this happens because, as there is no absolute translation, there is also no absolutely untranslatable. On the other hand, the direction of unification changes: what was vertical pride becomes an agreement between peers.

*Thus Ricœur remodels the translator's consciousness regarding the attitude towards the text, but also the attitude toward him/herself. The translation, in Ricœur's vision, transcends the linguistic transfer and becomes mission of restoring the unity of humanity, starting however, with a more narrow area, Europe.*

**Key-words:** dispersion, unity, mediation, identity, horizon

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**CONSIDERAȚII ASUPRA TRADUCERILOR ÎN LIMBA ROMÂNĂ A PRINCIPELUI  
DE NICCOLÒ MACHIAVELLI**

*Remarks on the Romanian Translations of Niccolò Machiavelli's "The Prince"*

**Lect. univ. dr. NICOLETA CĂLINA  
Universitatea din Craiova, România**

**Abstract:** *Machiavelli's work, which proved to be a real milestone that marks the foundation of the modern political theory, is the result of his assimilation of a complex reflection on history, and especially of his direct political and diplomatic experience. The paper is on the translations of Machiavelli's masterpiece, „Il Principe”, into Romanian and on its influence in the Romanian thought.*

**Key-words:** translation, Machiavelli, Italian language, Romanian language

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**TRADUCEREA CA UN ACT DE CURAJ: JURNALUL FERICIRII ÎN LIMBA SPANIOLĂ**

*Translation as Act of Courage: The Journal of Happiness in Spanish*

**Asist. univ. dr. IULIA BOBĂILĂ  
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**Abstract:** *The present article analyses the translation of Nicolae Steinhardt's book, Jurnalul fericirii into Spanish, by exploiting the possible implications of translation as an act of courage. The translators' mission was arduous because of the refined Romanian language used by Steinhardt, and the extensive footnotes are proof of the impressive documenting effort needed in order to come up with reliable information. Reading the volume will provide the Spanish public with a first hand testimony of the spiritual wound that has proved so hard to heal after the communist period but, at the same time, with an invaluable lesson on human integrity.*

**Key-words:** translation, cultural difficulties, footnotes, intertextual references

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**AMPRENTE LINGVISTICE MULTIETNICE ÎN TOPONIMIA JUDEȚULUI TULCEA**  
*Multi-ethnic Linguistic Imprints in the Toponymy of Tulcea County*

**Asist. univ. dr. LAURA CIZER**  
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**Abstract:** *The diversity of place names (toponyms) either carries the marks of the epochs in which they have been coined or reflects the physical, geographical and natural characteristics of a particular area. The oldest stratum in the toponymy of Tulcea County includes the place names of Thracian, Dacian and Celtic origin. The reminiscences from the Geto-Dacian language are scarce and mostly unreliable (glossaries, proper names, inscriptions). The following names: DUNA (from the Celtic word don, dun meaning “hill”, “fortress”, related to the Sanskrit word dhanu also meaning “hill” and from which the Romanian word dâmb meaning “knob”, “mound” has originated), DUNĂREA (the Danube), GHIUNALTUL/ GHINALTUL, GOLOVIȚA, NOVIODUNUM, PARDINA, RAZIM, TULCEA have been inherited from Geto-Dacians.*

*The following stage in the history of Dobrouja, which has been inevitably closely linked to the history of Tulcea County as well, is its inclusion in the Roman province of Moesia Inferior (Lower Moesia) by the emperor Octavian Augustus in the second half of the 1<sup>st</sup> century B.C. After the division of the Roman Empire in 395, Dobruja becomes part of the Eastern Roman Empire, also named the Byzantine Empire later on. Hence the **Roman (Latin)** and **Greek** influences in place names such as: AD SALICES (“the fortress by the willows”), AEGYSSUS ARGAMUM/ORGAME, BEROE, DINOGETIA, (L) IBIDA, HALMYRIS, VICUS NOVUS (in Latin vicus “village” and novus “new”, ), TROESMIS.*

*Nevertheless, the main core of the nomenclature in Tulcea County is represented by the **Romanian** place names. Here the Romanian population has created a specific toponymic system which has functioned and continued to develop for centuries and millenniums. Among those place names one has to mention: CĂRJELARI, CRIȘAN, DĂENI, FRECĂȚEI, GRINDU, GURA PORTIȚEI/ PORTIȚA, etc.*

*Although the Romanian language has been patterned after the word stock and the grammar structure inherited from the Latin but still preserving several elements from the Thracian and Dacian strata, yet throughout its evolution, along the way, it borrowed words and phrases from other languages, mostly due to ethnic, linguistic and cultural contacts. These words and phrases have permeated the toponymy of Tulcea County in the very order the respective ethnic groups have entered this space and interfered with the local Romanian population. One of the oldest foreign toponymic strata encompasses the place names of **Turkish** origin, such as: AGIGHIOL (a combo from the Turkish words agi “bitter” and göl “lake”, which would therefore justify the translation “the bitter lake” situated nearby), ATMAGEA, BABADAG, BALABANCEA, CASIMCEA HAIDAR, RAHMAN, SARINASUF, [...], ZEBIL.*

*The presence of the **Pechenegs** (Patzinaks) is recorded in place names such as: PECENEAGA, BUGEAC, CANLIA, whereas the presence of the **Slavic** peoples (that is Bulgarians, Cossaks, Russians, Lipovans, Ukrainians) is revealed in place names such as: BAIA, CERNA (de origine CIUCUROVA, GARVĂN, JJILA, JURILOVCA, etc.*

*Other ethnic groups have hardly left significant marks -if any- upon the toponymy of Tulcea County. Their presence on this territory is likely to be signaled by the Romanian population and not by themselves. In this respect, the ethnonyms such as: OSTROVU TĂTARU, TĂTARU MARE, TĂTARU MIC, DEALUL TURCULUI, SLAVA CERCHEZĂ, GĂRLA JIDANULUI, CETATEA ZAPOROJENILOR, etc are worth mentioning. All in all, Tulcea County still remains a location with a reputable historical importance, a place where different flourishing peoples have mingled, a cosmopolitan area, while preserving its peculiarities: the continual change and assimilation of all forms of civilization, an irrefutable proof of our continuity on these lands.*

**Key-words:** *linguistic inference; synchrony; diachrony; toponymy; Tulcea County.*

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**DIN MORFONOLOGIA LIMBII ROMÂNE CONTEMPORANE: SANDHI. PARTEA I**  
*From the Contemporary Romanian Morphology: sandhi. Part I.*

**Dr. TOMASZ CYCHNERSKI**  
**Universitatea „Adam Mickiewicz”, Poznań, Polonia**

**Abstract:** *This paper constitutes an analysis of the sandhi which appears in the inflectional forms of the contemporary Roumanian language. The sandhi is conceived here largely, as a set of all the process (both the phonological and the phonetic ones) which occur on the morphemes borders. The analysis is based on the phonological system created by Emanuel Vasiliu and on the morphological system developed for the Roumanian by the author of the this paper himself. The sandhi discerned in the structure of the inflectional root and in the structure of affixes is typical, in most cases, for the whole morphological system, as it represents palatalisations and depalatalisations, apocopes and epenthesis as well as vocalisations and devocalisations.*

**Key-words:** *morphophonology, sandhi, morpheme boundaries, inflexion, root, affix.*

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**ASPECTE PRIVIND INTERFERENȚA LIMBĂ LITERARĂ - GRAI POPULAR**  
*Aspects Regarding the Interference between Literary Language and the Vernacular*

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**Academia Română, filiala Iași**

**Abstract:** *Research On the Relation Between Literary Language and Popular/Traditional Speech: The basis of what we call ‚national language’ is made of a dialectical unit which, thanks to several historical factors, in time, gains an advantage over other dialectical units of the same language. When talking about the Romanian national language, the prevailing unit was the, ‚Dacoromanian’ dialect. Apart from ‚Dacoromanian’, Romanian has three other dialects that are spoken South of The Danube: Aromanian, Meglenoromanian and Istroromanian.*

*There is a close relation (mutual influence) between the best developed aspect of the national language, the, ‚literary language’, and its dialects.*

*The users of different dialects face a difficult and long process when learning the literary language. The first phase of the contact between the dialects and the literary language is characterized by the use of many neologisms in the dialects, which leads to a kind of, ‚lexical uniformity’, where the dialect can be noticed at the phonetic level- the new words are altered under the influence of the phonetic system of each dialect.*

*Along with this dialectical variation- as a form of horizontal stratification of the national language- we can notice a social variation, as a form of vertical stratification of the national language. The ‚sociolects’, as forms of this variation, have in turn, several variants: slang, professional speeches. The territorial variants - the dialects- appear as a result of the fact that the users of a certain language are spread over vast territories, while the social variants - the sociolects – are characteristic to certain social categories.*

**Key-words:** *interference, literary language, dialect, subdialect, speech, dialectical unit.*

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## **ROMANITATEA BALCANICĂ ȘI CONTACTELE EI CU SLAVII**

*Balkan Romanians and their Contact with the Slavs*

**Dr. TOMASZ KLIMKOWSKI**

**Universitatea „Adam Mickiewicz”, Poznań, Polonia**

**Abstract:** In "The Balkan Romance Population and Its Contacts with Slavs," we deal with the chronology and the place of the cultural and linguistic interference between Slavic and Romance populations in the Balkan Peninsula. First, we discuss the Roman occupation of the region, its later settlement by the Slavic peoples and the ethnogenesis of the Albanians. Secondly, we analyse the Romance and Slavic contacts that led to long-term bilingualism and two parallel processes – the assimilation of the Vlachs by the Slavs and the assimilation of the Slavs by the Vlachs. The result of these processes are, on the one hand, the Romance influences upon Bulgarian and Macedonian and, on the other, the Old Slavic influences upon Romanian, amplified by the influence of the Church Slavonic language upon the old Romanian texts. Finally, we present an outline history of the research on the Slavic influences upon the grammatical structure of Romanian, presenting different opinions of the linguists about this question.

**Key-words:** Romanian, Slavic, Balkan, bilingualism, linguistic interference, linguistic influences

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## **NUMERALUL COMPUS ÎN LIMBA ROMÂNĂ. STRUCTURĂ ȘI ORIGINE**

*The Complex Numeral in Romanian. Structure and Origin*

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**Abstract:** The Romanian and Balkan Romance forms of the numerals 11-19 and 20-90 do not continue the corresponding Latin forms, but they were reconstructed on the basis of the simple numerals according to the model: 11 < 1 on 10, 20 < 2 x 10. The origin of these constructions was explained by the Balkan substratum (similar forms exist in Albanian) or the Slavic superstratum. Our analysis demonstrates that, besides the common features of these three languages in that respect, there exist important concordances between Slavic and Romanian (without Albanian), but there is no one between Albanian and Romanian (without Slavic).

**Key-words:** Compound numerals, etymology, Romanian, Albanian, Slavic

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## **‘GRAMATICA DE LA ÎNVĂȚĂȚURA FIZICII’. ASPECTE ALE DIDACTICISMULUI**

*“A Grammar from the Teachings of Physics”. Aspects of Didacticism*

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**Abstract.** Amfiloch of Hotin is a scholar whose activity is representative for the Moldavian Enlightenment at the end of the 18<sup>th</sup> century. He had a prolific scientific activity, being the author of the first Romanian printed geography, of a mathematical textbook, of a theological text and of a treaty of natural sciences, *Gramatica de la învățătura fizicii* [The Grammar of Learning Physics], a manuscript elaborated in 1796. This manuscript was edited only in 1990, by two researchers from the Republic of Moldavia, with Russian characters. This text is of a

paramount importance for the development and dissemination of the scientific terminology in various fields of science (geography, astronomy, botany, zoology, physics, chemistry, mineralogy, anatomy) at the end of the 18<sup>th</sup> century.

The present paper aims at studying the stamp of didacticism and the way it manifests at the level of this science popularization text. As a dominant strategy, didacticism can be circumscribed from the perspective of knowledge transmission (producing conditions, assumed roles). Didacticism has been defined from three perspectives: from a situational perspective, didacticism manifests itself in a communication situation, characterized by a cognitive disequilibrium: the sender holds information and knowledge which are 'superior both quantitatively and qualitatively' and which is sent to the receiver in a text marked by explanations forms; from a formal perspective, didacticism manifests itself through mechanisms such as: definitions, explanations, exemplifications, classifications, references etc.; from a functional perspective, didacticism is identified in the intention and finality assumed by the text, that of exposing, teaching, showing, explaining etc.

In this text of science popularization, serving practical purposes, didacticism represents a discourse strategy which manifests through specific mechanisms and common features that subordinate the fundamental principles of scientific communication: dialogue, as a typical Enlightenment form of text organization, explanatory terminological structures, definitions, explanations, exemplifications, classification, quotes, references, special graphical forms etc.

**Definitions** are numerous: 'Telescopiu esti un meșteșug optricu ales a căuta lucrurile depărtate, că le mărește mult și le face arătate aproape de noi' (79), 'Animosopeo este un meșteșug cu a căruie mijlocire să văd schimbările aerii și a vântului' (81), 'Cuvântul uranologie este grecesc, ca va să zică vorbire pentru ceriuri' (108). Quite often, definitions are doubled by **explanations**: 'Cuvântul planetografie va să zică scrisoare pentru planete. Iar cuvântul planetă va să zică rătăcire. Care să numesc stelile celi ce nu merg drept și împlă rătăcind prin aeră' (112) and **exemplifications**: 'Cuvântul meteoron va să zică înălțare în sus ori deasupra noastră, în aeră, cum sânt nourii, fulgerile și alt.' (131) in order to facilitate the understanding of the new terms. **References**: 'Asupra acestor socoteli caută lume în lună, a episcopului Vilchino și în Mulțimea lumilor de Fonteneli și Așezământul de planete a lui Evghenie, la Theologie astronomica a lui Deram și într-alți mulți dascăli' (122), **classifications**: 'Membranele sânt de multi feliuri. Membrană să chiamă și pielea din afară, care copere tot trupul, meninșile crierilor, pleura peptului, pericardio, care învălește inima, periostio, care acopere oasele și cămeșă ori învălitoarea vasilor, cum sânt a stomahului, de la beșică, de la vine, de la arterie, de la coapse, de la poame și altele, care sânt de deosebite feliuri' (178), **glosses**: 'Lunile aceste pricinuesc de multi ori eclizi, au întunecarea planetelor lor' (114), 'cometi, adică steli cu coadă' (106) and **quotes**: 'Nefton zice că lumina și căldura soarelui în depărtarea lui Miercurio este de șepti ori mai mare decât zice la noi în luna lui iulie...' (109) hold a high weight among the didactic mechanisms used by the Moldavian scholar.

**Key-words:** classifications, definitions, didacticism, explanations, glosses, quotes, references

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***EUGENIU COȘERIU ȘI JAAKKO HINTIKKA – UN DIALOG IMAGINAR ASUPRA  
SPECIFICULUI LIMBAJULUI NATURAL***  
*Eugeniu Coșeriu and Jaakko Hintikka – an Imaginary Dialogue on the Specifics of Natural  
Language*

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**Abstract:** The paper attempts to contrast E. Coșeriu's and J. Hintikka's views on the defining characteristics of natural language. I shall argue that, when assessed from the standpoint of Coșeriu's integral linguistics, Hintikka's conception of 'language as calculus' proves inadequate as a description of the properties and functioning of natural language.

**Keywords:** integral linguistics, formal logic, natural language, language as calculus, inter-subjectivity.

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***O PRIVIRE ASUPRA PROBLEMELOR DE INTERFERENȚĂ LINGVISTICĂ LA STUDENȚII  
DE LA FILOLOGIE ROMÂNĂ DIN POLONIA***

*A Survey of the Problems of Linguistic Interference Concerning the Polish Students of Romanian  
Philology*

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**Abstract:** The present article discusses the most important errors made by Polish students of Romanian Philology, due to linguistic interference. By the latter, we understand not only the influence of one's native language upon the target language, but also the influence of other foreign languages, learnt previously or parallelly to the target language, as well as intralingual interference that occur within the target language. We point out the major problems encountered by the students, trying, at the same time, to explain their possible causes. The article discusses phonetic, lexical, as well as grammatical errors. In the final part, we focus upon the different methodologies that are used in order to reduce the number of errors made by the students.

**Key-words:** native language, target language, error analysis, linguistic interference, philology.

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***CONSIDERAȚII PRIVIND EXPRESIVITATEA SONORĂ A VERBELOR***  
*Remarks Concerning the Resonant Expressivity of Verbs*

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**Abstract:** Stylistics studies the expressiveness of language and the means which writers and speakers use in oral and written communication in order to achieve this expressiveness. This key concept stylistics operates with sometimes involves deviation from standard speech. The role of

*expressiveness is to deepen communication without changing the message and meaning and the use of expressive means has the aim of intensifying communication.*

*The stylistic and expressive features of a text can be traced on all the levels of language: phonetic level- which refers to the expressive value of vowels and consonants, lexical level – which refers to the prevalence of certain lexical units, morphological level – which refers to the prevalence of certain parts of speech and grammar categories, syntactical level.*

*Texts can be marked stylistically at one of the levels mentioned above, in such circumstances in some texts the phonetic level can be marked stylistically, in some other texts the semantic level bears the mark of expressiveness, or in other circumstances all level are marked stylistically. Our paper aims at making an analysis and at the same time an inventory of expressive means and procedures which can mark the phonetic level of language.*

**Key words:** *phonetic, expressiveness, expressive procedures.*

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### ***ABORDĂRI COGNITIVISTE ALE TEXTEMELOR.***

#### ***O EVALUARE DIN PERSPECTIVA INTEGRALISMULUI LINGVISTIC***

*Cognitive Approaches of Textemes. Evaluation from the Perspective of Linguistic Integralism*

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**Abstract:** *This study seeks to evaluate the cognitive investigations on textemes from the perspective of Eugeniu Coseriu’s linguistic integralism. Following a brief review of the stages and directions of cognitive linguistics, our research analyzes the premises of “classical” cognitivism, focusing on two issues: the delineation of the cognitive plan from the linguistic one and the issue of linguistic creativity. In our opinion, cognitivism in line with Lakoff-Gibbs does not manage frequently to distinguish the cognitive plan from the linguistic one and repeatedly fails when attempting to explain the process of linguistic, particularly poetic creativity. Recent cognitive studies (A. Langlotz, C. Müller) remedy to a certain extent such difficulties; however, the most viable solutions acknowledge, in fact, acquisitions existing for several decades in the repertoire of integral linguistics. Our conclusion is that cognitive linguistics cannot draw convincingly textemes semantics without using the conceptual apparatus of integral linguistics.*

**Key-words:** *textemes, Cognitive Linguistics, Integral Linguistics, semantic frame, creativity*

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**STUDII DE PEDAGOGIE ȘI DIDACTICĂ**  
**PEDAGOGY AND DIDACTICS STUDIES**

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**SITUAȚII DE ÎNVĂȚARE ÎN CONTEXT INFORMAL: FORME COMPLEMENTARE DE  
DOBÂNDIRE A CUNOȘTIINȚELOR ÎN CADRUL CURSULUI DE ETNOLOGIE ȘI  
FOLCLOR**

*Learning Scenarios in Informal Context: Complementary Modes for Knowledge Acquisition in  
the Ethnology and Folklore Courses*

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**Abstract:** *The informational context seems to be a complementary solution in higher education, especially in the case of some objects which, due o contents and methodology, imply a practical site as well. Such is the case of the object Ethnology and Folklore, part of the curriculum of the first year students in Philology. Approaching the didactic process through competences definitely underlines the pragmatic aspect of learning, the utility of the effects of learning for individual and society. That is why it seems useful to create/challenge/ facilitate the effects of learning in an informal context (the far context) outside the formal background offered by the lecture room and the lecture itself, which would become complementary forms of acquiring knowledge and competences. Within this context, the idea of a partnership between the university and the Association TRADITION GROUP, which was set up in 2005 and is preoccupied with sustainable social, cultural and tourist development of the rural settlings and communities in Alba County seemed a solution to improve students’ acquiring information regarding folk culture both in its material aspect and in the spiritual one.*

*The paper starts from a theoretical background formed by the speciality literature and goes on to exemplifying the concrete activities developed in workshops which paralleled the course Ethnology and Folklore during one semester.*

**Key-words:** *learning situation, informal context, approach through competences, ethnology and folklore.*

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**ELEMENTE ALE COMUNICĂRII INTERPERSONALE DIN PERSPECTIVA CLASEI DE  
ELEVI**

*Aspects of Interpersonal Communication from the Pupils’ Point of View*

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**Abstract:** *In contemporary society there is an important increase of interest in the communication issue, especially in terms of increasing efficiency of communication in interpersonal relationships. Particularising, interpersonal communication – in terms of classroom management, was defined by Level and Galle, 1988 as “a communication of cognitive and affective elements, in order to transmit information, to inspire faith, to induce an emotion, to reveal behaviour through an alternating process of interaction between writing, visual, nonverbal, vocal, auditory, symbolic and behaviour”. (Trif.L., 2008:138) Therefore, assertiveness, aggressiveness and passivity are three*

qualitatively different ways of approaching interpersonal relations. Each of these has a corresponding set of verbal and nonverbal behaviours. For example, assertiveness promotes interpersonal behaviour in a variant that attempts to maximize personal satisfaction, while taking into account the needs of other people, thus postulating self-respect and respect for others. And, the effectiveness of the communication process is provided by the manifestation of the following skills: active listening – the ability to capture both the content of the message and the speaker's emotions, in order to ensure the clearest possible understanding of the message; assertive message transmission; identifying sources of conflict and using specific strategies for solving conflicts; using these skills in different communication contexts (dialogue, group communication, direct or mediated communication). Research in this field reveals that training and development of these skills is an ongoing process that requires practice and self-monitoring, while the school context is an auspicious environment for developing these skills.

**Key-words:** interpersonal communication, interpersonal relationships, classroom management, assertiveness, aggressiveness and passivity.

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## ***DIMENSIUNI ALE EFICIENTIZĂRII COMUNICĂRII ÎN PROCESUL INSTRUCTIV-EDUCATIV***

*Aspects Regarding the Facilitation of Communication in the Instructive-Educational Process*

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**Abstract:** *Communication is a personal skill which cannot be separated from man. Communication is learnt both to provide understanding of the way we think, feel and establish interpersonal relations and to have greater freedom in adequately managing our own behavior and understanding the behaviour of the others.*

*Communication is learnt, i.e. we learn to communicate while at the same time we use communication in order to learn how to communicate. The greatest part of our communication skills must be learnt. Two of the most important requirements of efficient communication are assertive communication and active listening. Assertive communication represents the ability to express thoughts and feelings using a sincere and open dialogue through which we satisfy our needs and wishes while at the same time we also respect those ones of our interlocutors. Assertive communication addresses assuming responsibility for our actions without blaming the others, self respect and respect to the others, the right to have certain values, beliefs, personal opinions, the right to decide upon personal goals and priorities. Among the advantages of using assertive communication in the educational process we identify: the discovery of internal states and personal mechanisms needed to communicate requests and opinions in an appropriate way to reduce the stress levels generated by not expressing personal opinions and needs and the development of the capacity to improve student-student, teacher-student relationships in a balanced and harmonious environment. Active listening includes participation, effective involvement of the listeners. It represents complex verbal and nonverbal responses from a listener, encouraging exploration of the interlocutor's thoughts, feelings, and emotions. Specific communication skills of active listening generate building a non-directive dialogue. The importance of active listening in the communication process is revealed by arguments such as reducing misunderstandings in communication, fostering a climate based on emotional empathy, participation and trust, facilitating problem-solving.*

*Among active listening skills that can be successfully used in teaching communication, in order to improve it we mention (P. Anghel, 2003): establishing a proper climate to carry out the*

*communication process, using the body language to reinforce the message, using clarifying questions, paraphrasing and summarizing the message.*

**Key-words:** *efficient communication, active listening, assertive communication, techniques to improve didactic communication*

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