

## STUDII DE CULTURĂ ȘI LITERATURĂ

### **CULTURA ROMÂNEASCĂ VĂZUTĂ DIN EXIL EUGÈNE IONESCO, LITTÉRATURE ROUMAINE (1955)**

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***Abstract:** The paper presents and comments the socio-historical context in which Eugène Ionesco's study entitled *Littérature roumaine* (Paris, 1955) was published in France after more than a decade he had definitively left Romania (1942). The Romanian author entered diplomacy in the severe years of the World War 2, being deeply disappointed by the national socio-political and cultural realities. Due to his departure, he surpassed fatal biographical marks and, at the end of his cultural mission his return to Romania became unacceptable. Even though there was room left for resentments, the text on the Romanians' culture and literature published in France demonstrates undoubtedly that these resentments have been carried as an intrinsic sadness without being revealed to foreigners aiming to promote a positive image of Romania within the European background. In his synthesis the accent falls on contextualization and through this, on the explanations necessary for understanding the special situation in which the Romanian culture has been formed and developed. In Eugen Ionescu's demonstration the Romanian cultural history has been highly marked by the game of the influences generated by the pressure of social and political events: the Byzantine-Slavic civilization in the 16th century; the Greek-Byzantine starting with the 17th century; the Slavic-Greek Byzantine, Russian and French influences in the 18th century; the triumph of the French literature and the appearance of the Romanian national literature in the 19th century; the Germanic influence highly counteracted at the end of the 19th century; the great debate between traditionalists and modernists in the 20th century. However, whenever the Romanians considered themselves under the salutary patronage of the French influence, the cultural results reached the most significant marks. In this respect we may notice that it is the French literature which influenced the Romanian original literature and everything else considered values, especially under the auspicious of Lovinescu's modernism in the Romanian interwar poetry and prose. Moving away from the French literature had as result gliding towards mysticism and finally towards totalitarianism. The present research interest aims the mechanisms through which the authors export identity significant less known to the Europeans in the first years after World War 2.*

***Key-words:** exile, Romanian culture, World War 2, Eugène Ionesco, identity significant.*

### **UN SCRITOR BLĂJEAN NECUNOSCUȚ: IOAN RUSU**

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***Abstract:** Apart from its undeniable documentary value, Barit and his contemporaries epistolary corpus (volumes I-X), rounds off the rather poor gallery of the 19<sup>th</sup> century Transylvanian writers. This is due to the fact that literary histories only mention and present Andrei Muresanu, the author of “Răsunetul” (Deșteaptă-te, române – later to become the Romanian national anthem). Ioan Rusu is a mid-19<sup>th</sup> century Transylvanian poet. He is among the first poets that illustrated the beginnings of Transylvanian preromanticism by the themes he approached in his poems. His literary importance is enhanced by the fact that it is him who we owe the first Romanian translations from Schiller.*

***Key-words:** 19<sup>th</sup> century Transylvanian writers, literary histories, the beginnings of Transylvanian preromanticism, the first Romanian translations from Schiller.*

### **EUGEN IONESCU – HUGOLIADA**

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**Abstract:** Eugen Ionescu wrote in Romanian a text that may be considered a burlesque novel, a polemic essay or a false fictionalized biography dedicated to Victor Hugo. 1935 was the year when people from all over published studies, articles and fictionalized biographies in order to commemorate 50 years from Hugo's death. Ionescu was not an admirer of the French writer at all, but it was for him, a well-known nonconformist of his time, an occasion to show to the Romanian public that he was free and willing to adopt a negativist attitude about any value of the literature. His attitude was significant for the avant-garde of his time, a movement proclaiming the flooding of the libraries and the burning of the museums as symbols for a violent rupture with all the academic and artistic works from the past. The text we are discussing is part of the above mentioned artistic concepts. "Facla" magazine announced at 30<sup>th</sup> of November 1935 a novel written by Ionescu and entitled Victor Hugo or Genius, Love, Insanity and Death (Victor Hugo sau Geniu, amor, nebunie și moarte). The title changed twice, first to The Solemn and Ridiculous Life of Victor Hugo (Viața solemnă și ridiculă a lui Victor Hugo) and after, in 1936, to The Grotesque and Tragic Life of Victor Hugo (Viața grotescă și tragică a lui Victor Hugo). It was not literary criticism, but an old French moralists like causerie, different in its literary techniques and adopting avant-gardes' techniques.

Ionescu's entire creation brings an innovative criticism build on facts doubled by moral considerations and, more than this, by aesthetic considerations. The Romanian writer creates an absurd biography of a celebrated writer, transforming him into a burlesque, ridiculous character, with an abject aura, an emanation of vain gloriousness, a character created only to fall in the end into ridicule and contempt. Victor Hugo, the romantic poet, casts on a mirror the image of another Victor Hugo, the character of a burlesque novel, a stereotype for a world where the normal communication of feelings, ideas and emotions was impossible and almost useless.

Hugoliada was an exercise of a young writer, a portent of the playful, absurd theatre Ionescu was going to write later. The text we are discussing is important for a real understanding of Ionescu's evolution and intellectual concerns. It is a step in Ionescu's way to find and define his literary and artistic personality. Even if inferior as value to Ionescu's later plays, Hugoliada has an archival importance for the literary archeology, especially due to its language, which is spectacular, opulent, well articulated and provocative for the reader, revealing a fine writer. This language offers to the reader the possibility to choose between laughter and indignation, transforming the world in a big fictional stage.

**Key-words:** V. Hugo, E. Ionescu, burlesque novel, Hugoliada.

## **EMILE VERHAEREN – POETUL ORAȘELOR TENTACULARE**

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**Abstract:** The literature written and edited in Belgium by the Wallonian and Flemish writers became known in Romania later than in other western countries due to the specifically historical context. Still the number of Romanian students in Belgium in the second half of the 19th century rapidly increased. Some of them, studying literature, like Haralamb H. Grandea, a student in Liege, offered the first information about the Belgian literary world. Later, Al. Macedonski published in "Literatorul", the magazine he edited, poems by Francois Nizet and Marie Nizet. Marie Nizet's literature was especially dedicated to the Romanian readers. At the beginning of the 20th century, two Belgian poets became universally acknowledged, especially for being proposed to be awarded with the Nobel Prize for literature. They are Maurice Maeterlinck and Emile Verhaeren, which were discussed and analyzed by the French press. This is the source they became known by Ovid Densusianu, Victor Eftimiu, Adrian Corbul, Leonard Paukerow, Elena Farago, Izabela Sadoveanu etc, which brought them to the Romanian readers. The names of the above mentioned Belgium poets were first associated to the symbolism and later to the European expressionism. The poetry of Emile Verhaeren used to be mentioned like the most exemplifying example for a new type of themes, an innovator expressivity and local specific. Verhaeren was translated and analyzed in Romania and represented a particular model of poetic vision and art for many of the Romanian poets at the beginning of the 20th century.

Our paper intends to reconstitute, using press arguments, the way Verhaeren's poetry was received in our country and its impact in the Romanian cultural space, during three distinct periods: the beginning of

the 20th century, the inter-war period and the post-war period. We insist in our approach on the qualitative value of Verhaeren's work.

**Key-words:** Emile Verhaeren, Romanian acknowledgement, impact analyse.

### **JOCUL IDENTITĂȚILOR LITERARE, ARTISTICE ȘI RELIGIOASE ÎN JURNALUL DE CĂLĂTORIE CONTEMPORAN**

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**Abstract:** The critical essay on the structures of Romanian identity in contemporary memorialistic writings and travelogues aims at analytically reactivating a few main landmarks in perceiving the Romanian cultural phenomena (particularly in the national written culture). The paper will outline the perspective of some contemporary personalities who experimented the condition of a cultivated traveler across Europe; starting from *Fals jurnal de călătorie. Remember* by A. E. Baconsky, up to *Periplu umanistic (Humanistic Journey)* by Zoe Dumitrescu-Bușulenga or *Jurnal francez sau Jurnal german* by Eugen Simion) our intention is to focus on important landmarks of our national culture axiologically appropriated by Romanian intellectuals as compared to European cultural values, such as works of art, books, ideas, attitudes. We will also talk about reciprocal assimilation of the values as well as its rightful ethical, esthetical and religious positioning of the national identity within a European context. On the other hand, memorialistic writings belonging to some men of culture such as Constantin Noica, Eugen Simion, Alexandru Paleologu, Octavian Paler contain important deep allegorical elements of cultural analysis especially of written texts. This aspect is particularly important as the written discourse is construed from the point of view of the outsider – in contemplation, the authors activating the so-called "admiration – through –vicinity" principle.

We intend to elaborate comparative analyses of the way in which we perceive some of the basic European topoi and some of the existential myths of the European culture, which make these a self supporting entity, unitary in its diversity, of which our culture is part of: Place and Habitation in the European region, the topoi of the sacred in the European area (with focus on great architectural representations such as: basilicas, domes, churches, places that are spiritual through their history a.s.o.), the European monuments and monumentality, dialogue/ discourse/ self-perception/confession as strategies of fundamental meetings in culture, the topoi of history and a re-mythisation of the world, identity crises and forms of balance, the culture of the margins vs. the culture of the Centre as a fallen myth.

**Key-words:** Identity, Otherness, journey, memoirs, culture

### **REGIZORUL – DE LA TEHNICIAN LA HERMENEUT. VALENȚE TRANSCULTURALE ALE SPECTACOLULUI DE TEATRU**

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**Abstract:** Beyond theatre's artistic dimension, it has always been an arena for the contention of ideas, a means of educating, a tribune for ideological debates or a means of political propaganda. Conversely, theatre can be regarded as a very complex process of self-knowledge, healing and spiritual freedom.

Greek tragedy has remained the unquestionable model and ideal for many generations of playwrights and composers. French classical theatre, French lyrical tragedy, Italian baroque opera and later opera seria, and many other works of the nineteenth and twentieth centuries are populated with mythological figures and refer to a universe parallel to ours, working as a mirror.

The question that arises is that of why this fascination for mythology and mythological figures has lasted for centuries. Empowered by an all-encompassing, transcendental perspective, Mircea Eliade offers a convincing answer in regarding man not only as a mixture of complexes, such as Freud did, but as a 'sum of myths'. It seems that therefore, all artists who have appealed to myths must have intuitively perceived their revealing and transformative power.

*Applying such an interpretation, the theatrical play proposes a redefining of man within a modern, mundane society, capable of remembering his true origin and his personal calling. From this perspective, plays can be regarded as vehicles allowing us to take a backwards journey from a profane to a renewedly sacred art, from a purely aesthetic significance to a sacred-symbolic meaning, from aesthetic to mythical.*

*The revival of arts, in particular literature and dramatic art, is possible through the rediscovery and adaptation of myths to the modern consciousness.*

*A transcultural approach, beyond individual cultures, leads to an intercultural wealth of value. Myths reveal a deep human psychology organised to a profound pattern that goes beyond the individual, mirroring human essence beyond time, space and history. This type of multicultural interpretation will form the intrinsic basis of my directing projects, using various coalescences between scenic languages and theatrical codes from different cultures.*

*A director, prior to being a storyteller and a creator of worlds, is a hermeneutist. He is responsible for recognising and interpreting the various meanings contained within a play.*

*Resembling a bi- or multi-lingual translator, with a transcultural education, a director becomes a mediator between cultures – between themes, motifs, itinerant symbols, scenic languages and codes.*

*An approach, regarding the performance as a medium for cultural syntheses, as well as spiritual transcendence, represents an increasingly generalized endeavour seen in the scientific, didactic and artistic fields, towards interdisciplinary and transcultural collaboration in the context of an ongoing unification of Europe and a world in the process of globalization.*

**Key-words:** *spiritual theatre, myth, symbol, self-knowledge, scenic language and code.*

## **„PARTEA DE NEGOCIERE” A TEXTULUI ÎN MEMORIALISTICA DETENȚIEI**

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**Abstract:** *This work starts from the premise that pragmatics is a discipline that often exceeds the strict framework of discourse, becoming a general theory of human action. Pragmatics is characterized by interdisciplinarity, presenting itself as a conglomerate of different domains, in constant interaction, studying language in context, since for both sociologists and logicians, pragmatic concerns cross all research related to meaning and communication. Pragmatic literary discourse has become a great challenge lately.*

*The landscape of Romanian literature after 1990, lacking censorship, speaks about a literature of prisons, the existence of this chapter representing one of the most significant aspects of our contemporary literature and a particular experience in the history of Romanian literary creation. This literature includes poetry of detention, those lines created during reclusion, during some years of prison or forced labor camp, by those who have become poets behind bars (which is the name of five volumes of verses), and memorialistic prose of detention, many of those who survived ordeal and prison camps having the power to write about terrible testimonies, which horrified us. This literature exposes a monstrous historical lie.*

*One possible approach in terms of pragmatics of memorialistic political detention under communism aims at the analysis of what might be called “text negotiation”.*

*The author in general, the author of a memorialistic text of political detention in particular, often feels the need to justify himself. This part of text negotiation is usually found in the preface, forward and headers of various type. For this purpose, the author uses the most various strategies: self-depreciation formula, even “friendship offers” etc. Therefore, these parts of several memorialistic texts will be subject to investigation in this work.*

*Pragmatically speaking, any work is a double violation of speech laws, primarily because it imposes its own statement and, secondly, because, directly or indirectly, it speaks only of its author, forcing the recipient to consider it on him. If in other texts, this problem is euphemized or disguised, it is visible in memorialistic and detention texts. Therefore, the author is constrained to previously answer the question: “to what extent is the subject interesting?”. Although most authors of detention memorialistic texts address to posterity, to awaken their conscience, to make them know the truth, to draw a warning, however, this could be just an illusion, and the text, in fact, claims its remedial function, being a painful way to recover the lost years. Also, the therapeutic function is inherent in these writings, because, by writing and testifying, former political prisoners gradually heal. Detention literature has a special status, a distinct feature, which*

can be regarded, as shown by Mihai Radulescu in his *Istoria literaturii romane de detentie* (*History of Romanian detention literature*), a species of didactic literature, even if the intent is often absent in such writings.

**Key-words:** pragmatics, memorialistic, detention, negotiation, function.

## **ISTORIA, CONTEXT ȘI PRETEXT LITERAR. CÂTEVA EXEMPLE**

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**Abstract:** *‘History is a palace whose entire width we discover to ourselves (there is not knowing how much non-eventfulness is left to historicise), and whose chambers we cannot see all at once; this is why we never get bored in this palace where we are locked’ stated Paul Veyne, in his work, Comment on écrit l’histoire: essai d’épistémologie. The natures more inclined towards absolute explanations, towards explanations of causality or the total domination of reason will probably find an answer more easily to the banal question ‘why?’ whom man has been asking himself for centuries regarding one topic or another of what we call History. The present paper aims to offer some examples of answers belonging to several contemporary writers offered (to themselves) answering most likely to the same question. The scope of the paper is to show how history can become both literary context and pretext, without necessarily the final narratives being considered traditional ‘historical novels’. The novels analysed will be Roger Caillois’s Pontius Pilate, Pär Lagerkvist’s Barabbas, José Saramago’s The Gospel according to Jesus Christ, The History of the Siege of Lisbon or Ioana Pârvulescu’s Life Begins on Friday. The traditional historical novel – where models still maintain their primary status – Alexandre Dumas, Walter Scott, Henryk Sienkiewicz, Mihail Sadoveanu, etc.) presented large narratives, where document and fiction fought for perfect proportion. Their validity and value also meant the existence of a special hero at the centre of the narration. It is obvious that such a narration meant an effort of documentation that would render ‘the colour of the epoch’. We can presuppose the effort of the author as regards the plausible: the pretence for veridicity was most likely the major objective, beside the second, very noble one, to bring to attention again the figures of great heroes of the respective nation. The novels I shall make reference to here can be considered ‘pseudo-historical’, without the pejorative nuance of the term, nevertheless, their aim is different from that of the traditional historical novel: the ‘effort’ of the author to understand the decisive moments of the history of humanity or of his or her country, the awe towards the multiform time, and last but not least, the awe towards man subdued to time. In such cases, chronology is broken, the allegorical key becomes the main instrument of reading, and the reader, attracted to the seemingly historical actant, is caught in the network of a complex narration, where the selective-affective memory is born. The drama of modern man finds refuge in the religious or historical reference, this being nothing but another way to explain the world we live in. In this way we avoid a possible boredom in Paul Veyne’s palace.*

**Key-words:** traditional historical novel, literary context and pretext, pseudo-historical fiction.

## **„STRĂINI” ȘI „VENETICI”. O MITOLOGIE GNOSTICĂ A EXILULUI**

**Lect. univ. dr. NICOLETA POPA BLANARIU**  
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**Abstract:** *The present paper aims at analysing the ways in which the ancestral xenophobia exceeds modern scents. As investigated, from a connotative point of view, the foreigner’s portrayal can induce a state of detachment and even threat. The vocabulary of some indo-european languages, together with the idioms of the negative alterity and the foreigner’s literature come to prove this. Still, in the fictitious collective, the foreigner is much more than a sum of ethnic features, it is exactly what draws our attention and even more, the recurrence of a gnostic scenario in the Romanian presentation of the history and of the exile as seen by authors such as: Mircea Eliade, Emil Cioran, Vintilă Horia, Ioan Petru Culianu. The corpus chosen is not exhaustive but illustrative and intended to catch the other’s figure (Euripide, Albert Camus, Thomas Mann, Mircea Eliade, Emil Cioran, Vintilă Horia, Michael Cunningham) from different perspectives.*

**Key-words:** *foreigner, exile, gnosticism, existentialism, Kierkegaard, Camus, Mircea Eliade, Emil Cioran, Vintilă Horia, Ioan Petru Culianu.*

## **G. CĂLINESCU ȘI CRONICARII LITERARI AI PERIOADEI INTERBELICE**

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**Abstract:** *Our study is a follow up and, concurrently, an addendum to the research of G. Călinescu's critical work, research that we have carried out in the book G. Călinescu. A cincea esență (G. Călinescu. The Fifth Essence) (Publishing House Cartea Românească, 2009). In this book we have analysed, among other aspects, the relationships existing between the author of Principii de estetică (Principles of Aesthetics) and his most important predecessors in the Romanian cultural field (Titu Maiorescu, Mihail Dragomirescu, N. Iorga, G. Ibrăileanu and E. Lovinescu). Nevertheless, we think that an adequate understanding of Călinescu's criticism cannot elude its relationships with the critical discourses situated in its immediate contemporaneity. The study of these interactions may contribute not only to the more precise circumscription of the critical position supported and represented by G. Călinescu during the era, but also to a broader investigation of the literary background of that time. For this reason, we will focus our approach on G. Călinescu's rapports to the other important critics of the interwar period: Pompiliu Constantinescu, Șerban Cioculescu, Vladimir Streinu and Perpessicius. We have limited the reference area of our study to the time interval up to the institution of communism (1948), since this period brought about a fundamental change of the rules of the literary game in Romania. As a matter of fact, following this date, not only had G. Călinescu stopped writing about any of his competitors (with the exception of, perhaps, Perpessicius, but he returns in Călinescu's discourse only as a character of several sketches drafted by his superior at the Institute of Literary History and Folklore), but the articles on Călinescu, which the mentioned reviewers were going to publish during communism, would hold exclusively a conjectural (either reverential or commemorative) character. However, we have retained in this analysis, too, the method used in our 2009 study and taken for its greatest part from Lovinescu's book Titu Maiorescu și posteritatea lui critică (Titu Maiorescu and His Legacy in Criticism) (1943). This method equally involves the examination of the manner in which one critic's image is reflected in the other one's discourse and the one of the various methodological and analytical convergences or divergences between them. Subsequently, we have started with the polemics mysticism vs. intellectualism in which G. Călinescu involved during 1928-1929 with the editors of the magazine Kalende (Pompiliu Constantinescu, Șerban Cioculescu and Vladimir Streinu) and, throughout our demonstration, we've locked onto the way in which such an initial divergence is contextualised through the manner in which the former "Kalendists" analyse Tudor Argezei's work (Pompiliu Constantinescu), I. L. Caragiale's life (Șerban Cioculescu) or Ion Creangă's work (Vladimir Streinu). We have also watched closely the suite of successive "welcomes" that the reviewers had reserved one another, which has led us, in a first stage, to locating the most important theoretical disputes of the time (subjectivity vs. objectivity; impressionism vs. rationalism), and, ultimately, to drawing the prevailing critical positions in the Romanian feuilleton writing during 1930-1945.*

**Key-words:** *G. Călinescu, interwar Romanian criticism, literary review, mysticism, intellectualism, impressionism, rationalism, subjectivity, objectivity.*

## **ALTERITATEA – O PROBLEMĂ DE METODĂ ÎN ANALIZA LITERARĂ ȘI ISTORICĂ**

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**Abstract:** *The construction of an identity, but also, in an equal measure, the examination of its ethno-psychic universe owes substantially to the social interaction, to the relation between interiority (its own psycho-behavioral, emotional, physical and spiritual structures, to which we add "its private space" as a completion of the inner world) and exteriority (the reality around, "the public space" interfered by more or*

less recognizable social elements, depending on the known cultural patterns). From this situation, multiple in its manifestation, the need to pertain to the one who is different than the self detaches.

The valorisation of these differences leads towards "alterity", a concept that can be totally understood only through the perspective of the disciplinary junctions (history, sociology, philosophy, the history of the mentalities, psychology, ethno-psychology, comparative literature). The situation is oriented by mentalities, these being the ones that best isolate and differentiate the civilizations, being "what communicates less to each other".

On a larger scale, alterity "refers to a whole assembly of differences; different spaces and landscapes, different beings, different societies, therefore associating imaginary geography, fantastic biology and social utopia". Therefore, the specialists are studying alterity on multiple coordinates, amongst which we find the social (called fundamental alterity), psychological and linguistic coordinates, which interfere with one another. The mechanism of alterity seems to be common, consisting in "our own fantasies and desires projected on the Other", allowing us to add our own images about the self.

Observation of the other, the one within us, near us, or the observation of the stranger is achieved through the imaginary, dealing with images understood as representations of reality. The images are linked to the idea of social representation. These "images" are, loosely, constructed alike, through "interpersonal and social comparison and categorization".

To simplify, we might consider that the perception and the representation of the Other in the collective unconscious are due to the following factors:

1. one's own thinking schemes, which are also influenced by the emotional background, by the preserved values and attitudes passed on through tradition;
2. the images brought or imposed by Others;
3. the modality through which the Other makes himself known;
4. what remains unveiled, the assembly of features which come to define him;
5. the context and the duration of the contacts.

Therefore, the "images" could become clichés, with persisting tendencies, which would affect the knowledge of reality, of the Other, therefore becoming subjective.

This kind of approach restricts the analysis to the Romanian medieval centuries even though, in order to explain it, we have to extend the context of manifestation spatially and temporally.

As our analysis points to the mental representations, to the social attitudes and behaviours, to the manner of perceiving the other, our informational attention will turn to foreign travellers' writings, to chronicle writings, too.

The use of this kind of sources is explainable; the Romanian chronicles have not been sources of information for the historians who have studied historical events for a long time, but through the proposed discourse, through the life details which we decode.

**Key-words:** Mentality, Other, identity, medieval writings

## **HORA ROMÂNEASCĂ. ABORDARE INTERDISCIPLINARĂ**

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**Abstract:** Our paper represents an attempt of identifying a possible „archetype of the Romanian everstanding” in the imagistic- symbolical complexity of the round-dance phenomenon. At its measured step, the round - dance devolves out of the rich Romanian ethnographical thesaurus just as a falling star comes down and down to the Earth together with all its halo of brightness and promises for a radiant future.

The round - dance celebrates the present moment and reinforces the soul's need of joy and balance. It joined the Romanians all along their long-lasting process of becoming and so it was a permanent witness of the most significant events in a man's life.

The motif of the round – dance condenses in painting, sculpture, weaving art, pottery, music, dance and literature „the organical sense of autohtony”(Nichifor Crainic), the rotating blue of the sky and the impetuous rush of the water courses, the insidious voice of the forest and the wind's breeze among the lank, shining hay fields of the Romanian area.

**Key-words:** dance, portrayal, tradition, folk, painting, music, literature

**ȘANSA UNEI LITERATURI ÎNTRE EXORCIZAREA TRECUTULUI ȘI PROVOCĂRILE  
GLOBALIZĂRII.  
LITERATURA ROMÂNĂ AZI ȘI ECOURILE EI POLONEZE**

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***Abstract:** In 1992, in one of the chapters of his book *Pentru Europa! Integrarea României. Aspecte ideologice și culturale (Polirom, Iași, 1995)*, Adrian Marino refers to a project of publishing a series of European literatures under the title *Histoire de la littérature européenne. Lettres européennes*, accomplished by one hundred and fifty academics all over the geographical Europe, and coordinated by Annik Benoit-Dusausoay and Guy Fontaine (Bruxelles-Paris, De Boeck, 1992). The book contained only 26 Romanian names, while the last chapter, *Figures contemporaines*, presented only one Romanian writer, Titus Bărbulescu. Adrian Marino understands and even explains the situation by saying that never the Romanian state made any effort to promote the Romanian literary and cultural values, and tries to identify possible ways to change the situation after 1989. Starting from Adrian Marino's study, the present paper aims at identifying the trends and tendencies in promoting contemporary Romanian literature and culture abroad today, making the observation that the Romanian cinema has been the first to exorcise the Communist Romanian past, while one of the most productive types of Romanian literature nowadays is that of diary and memory writing, which creates a continuation in the existence of the Romanian people before and after 1989, in an attitude of *Memini ergo sum*. In between these two forms of expression, a new type of literature is being born and promoted. The author of the paper will thus make references to Romanian literature writing and (self-)promotion abroad today, more specifically in Poland, and its echoes in the Polish cultural space.*

***Key-words:** contemporary Romanian literature, Polish cultural space, (self)promotion abroad.*

**GALERIA ROMÂNEASCĂ DE EROI. O ABORDARE INTERDISCIPLINARĂ**

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***Abstract:** The image of Hero is equally important both for traditional and modern societies. Any discussion upon this topic is necessary linked to a interdisciplinary approach. In the collective mentality, the Hero gives a special sense of coherence, providing for people the feeling of belonging to a solid and often exceptional community legitimated by historical or mythological facts. Even from ancient times, but especially starting from the 19<sup>th</sup> century (the century of nations and nationalism), the image of Hero has been ideologically used. Both fascists and communists invented or re-created an entire gallery of Heroes which served political purposes. In Post Communist Romania coexists, in an indistinct and confusing mixture, figures shaped by the communist ideology together with Heroes rediscovered immediately after December 1989. Two are the main characteristics of all national Heroes: exceptionality (following a romantic pattern) and representativeness (which allows each member of the community to identify himself with the person of the Hero). Burebista, Decebal, Ștefan cel Mare, Vlad Țepeș, Mihai Viteazul, Alexandru Ioan Cuza, Mihai Eminescu s.o are all, in the same time, evoked as models and forgotten when their exemplar life does not serve to a specific national context. Being internationalist in his first phase, communism used mainly collective characters such as workers or revolutionary figures; in the last phase, where communism turned into a nationalistic one, it used Heroes like Burebista or Decebal attempting to prove the continuity and the fighting spirit of the nation. Doing this, inevitably, they re-wrote the history. After communism fall, its mythology still survived in the Romanian collective mentality. Nowadays, there is still a challenging dispute between the images communists created and the historical facts. From the perspective of imagology, the historical facts have no power to replace the image of these facts. Trying to have a critical approach regarding Eminescu for example, means, from the nationalist perspective, trying to deny the entire Romanian spirituality. We can put instead of Eminescu's name, Ștefan cel Mare, Constantin*

Brâncoveanu or any other name of a Romanian Hero. This trend was indistinguishable changed after joining EU. Instead of having heroes important mostly from our national perspective, unknown abroad, it is to be found today a tendency of discovering figures with an international dimension (Dimitrie Cantemir, Mircea Eliade, Constantin Brâncuși s.o). This is rather an elite programme than a popular one. The opposite is not possible for the moment due to the fact that in the Romanian collective mentality those who were rising from the ranks outside Romania are associated to a “special cast”, which was not sharing the sufferings and the hardship Romanians had to endure. In spite of all this, the new political, economical and social context will modify in time this perceptions. In which way, it is still impossible to predict.

**Key-words:** heroes, collective mentality, post communism, images, interdisciplinary.

## **BASMELE LUI ION CREANGĂ CA O CONEXIUNE ÎNTRE FOLCLORUL ROMÂNESC ȘI CEL SLAV**

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**Abstract:** *In the tales written by the Romanian author Ion Creangă, 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. According to folklorists such as V. Propp and I. Chițimia, the circulation of oral folklore motifs and names is much larger than those in the written literature, and the fact that the Romanian territories are surrounded by Slavic countries which enabled a tight contact explains such interferences. 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 can be found in the tale Făt-Frumos fiul iepei, where there are some reminiscences of a widespread motif 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 are*

*Besides the motif of the fight on the bridge, in the tale Făt-Frumos fiul iepei we can see a lot of motifs similar especially with Russian and Ukrainian tales: the presence of two evil giants, the extremely rapid growth of the hero, the descent into the Underground and the presence of a strange characters i.e. a little evil old man with a long beard. The last motif is characteristic also for the Southern Slavic tales, but the way in which this character is described in Romanian tales is very close to the descriptions in Eastern Slavic and Avar (the Caucasian people) tales.*

*On the other hand, the presence of two giants shows that the tale belongs to the type 301AT (The treacherous brothers, or The Three Kidnapped Princesses) in the Aarne-Thompson System, being genetically connected to the type AT 300, The dragon slayer, and its origin is in the East.*

*The second of Creangă's tales is Povestea lui Harap Alb, which contains a lot of characters and motifs similar to the ones in the Eastern-Slavic area, which are almost inexistent in Western Europe. There are some supernatural men, with special charts: for example one can eat ceaselessly, another can see all that happens wherever in the world.*

*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. Ion Creangă's tales are a kind of connection between the Romanian and the Slavic folklore, showing a lot of elements in common in the story scheme, portrayals and characters' names.*

**Key-words:** folk tales, Ion Creangă, mythology Romanian tales and Slavic folklore.

## **CERCETAREA INTERDISCIPLINARĂ A UTOPIEI LITERARE: DE LA ACTUL RECUNOAȘTERII LA NECESITATE ȘI LIMITE**

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**Abstract:** *Unlike works of unquestionable literariness, literary utopias involve a dimension which is responsible for what Peter Ruppert considers to be “the ideological effect”. Should one survey what happens between ‘emission’ and reception, (s)he acknowledges the openness towards ethical, social and political issues, the functions typical of this kind of text – to stir conscience up and stimulate reflexivity –, its specific – namely epistemological and axiological – profitability. In short, the dialogue between aspects related to various disciplines (history, sociology, social psychology, anthropology etc.), some of them only anticipated in the XVIth century in the scholars’ preoccupations, is part of the coming to life of the utopian genre.*

*Given the fact that literary utopia is a hybrid, a philologist’ approach to these texts may be only the main direction of a research that is necessarily an interdisciplinary one. Both the model (Thomas More’s Utopia) and the (re)configurations that follow certify the genre’s acute sensibility to the historical context and to the limits between epochs, the relationship between all these being one of influence and never of cause and effect. The critique of the present or past and the assertion of the (new) ideal are always connected to a context that is transcended. Therefore, on the one hand, to study the correspondences between history and the utopian fiction imagery is a constant temptation, and the results of such research should by no means be despised. As a matter of fact, they prove quite useful, especially since the signs of a given moment get blurred as the time goes by (we refer, for example, to Renaissance or Enlightenment utopias and even to protodystopias). On the other hand, since none of the works that illustrate a particular utopian configuration is meant to be a documentary on the epoch in which it emerges, the philologist is interested not in identifying the personalities or the social categories that serve as a model, but in their transposition and the quality of the fiction, to which formal, numerical or quantitative fidelity is no criterion. The symbols and not the people or the events are mostly to be found in the imaginary worlds.*

*Consequently, the one who studies the (specific) literariness of utopia may not ignore its dialogue with the reality to which it is connected and with the other discourses on this one. The interdisciplinary approach is then imperative – neither optional nor some kind of noblesse oblige. To make an accurate description of the task, one may quote Corin Braga’s definition of the comparatist: a “visiting scientist in alien worlds”. Many of the advantages the author mentions are also valid: multiplication of points of view, translating of perspectives and methodologies, renewal of ideas, a bird’s eye view, familiarizing with connected domains. As for the results of these exercises of leaving in order to return, they are to be selected according to what the philological perspective can make use of: according to a minimal standard, in order not to make errors of understanding and interpretation, then, in order to enrich and vary the study of texts that do not live in isolation from the social context. They themselves, along with the task that has been set, function as a barometer: they indicate what and how much of the return luggage is relevant and should be used.*

**Key-words:** *utopia, fiction, reality, literariness, interdisciplinarity*

## **INFLUENȚE CREȘTINE ÎN CREAȚII LIRICE ALE LUI VASILE ALECSANDRI ȘI DIMITRIE BOLINTINEANU**

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**Abstract:** *Alecsandri was a well-known writer and politician of his time, also a diplomat, a revolutionary spirit and the author of an impressive creation on various themes. He remains in the Romanian history as one of the most important personality in the social, political and cultural life from the 19<sup>th</sup> century. As author of many articles, manifestos, memoirs and political proclamations, Alecsandri was a fighter for the dreams of his generation. Expressing his beliefs in the necessity of the national independence and of The Union, he wrote several mobilizing poems, with a strong echo in the people’s soul at that time.*

Alecsandri had two directions of action: a social and political one and a cultural one. His creations are part of different literary genres, as sign of his belief that literature has an educational role. Alecsandri wrote poetry, prose, dramaturgy and he was also a folklorist. Religious poems appear in all his published volumes. Christ's Resurrection (*Christos a înviat*), published in *Mărgăritarele* volume, transforms Resurrection into a symbol, an impulse for a continuous fight in the name of Justice, Faith and Truth. Another poem, *Religious Hymn (Imn religios)* published in *Varia* volume was sung to The Festivity of The Romanian Academic Junimea (*Serbarea Junimii Academice Române*). The festivity took place in Putna in 1871 to commemorate Ștefan cel Mare, one of the greatest Romanian rulers. All religious poems written by Alecsandri are filled with optimism and a continuous joy of living, signs of their author's deep religious convictions.

Dimitrie Bolintineanu, contemporaneous writer with Vasile Alecsandri, was also a supporter of The Revolution of 1848 and a unionist. He published a series of poems, programmatic articles and satire articles as instruments of political fight. O variety of literary genres may be observed in his creation. His historical legends transformed him into a popular writer. He also wrote poems, travel logs, satires, novels, plays, which popularized various important personalities from the Romanian history. Part of Bolintineanu's poetry is religiously inspired. Poems like *To Jesus on The Cross (La Isus pe cruce)*, *To God (La Dumnezeu)* and *Virgin Mary (Fecioara Maria)* are religious meditations which are equally valorous to any other creations of this type. The main poetic idea of Bolintineanu's religious poetry is an absolute trust in God, in His love and His forgiving. Starting from Jesus' dolorous passions on the cross, Bolintineanu manages to look at the aggressive tyrannies of his time with detachment and hope for a better future. These religious beliefs give Bolintineanu a strong inner trust and feelings of safety.

**Key-words:** Alecsandri, Bolintineanu, Christian influences, religious poetry.

## STUDII DE LIMBĂ

### LITERATURA ȘI NOUA INTERDISCIPLINARITATE: STILISTICA COGNITIVĂ ȘI POETICA COGNITIVĂ

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**Abstract:** *On the background of cognitive semantics, our analysis employs a restricted but well defined corpus: Peter Stockwell, "Cognitive Poetics. An Introduction" (2002) and Paul Simpson, "Stylistics. A Resource Book for Students" (2004). Both authors define the interdisciplines in a similar manner, by changing the focus from the linguistics of writing towards the mental processes occurring while reading the text: „cognitive poetics is all about reading literature” (Stockwell 2002: 1); „stylistics has lacked a readerly dimension” (Simpson 2004: 38), therefore contemporary stylistics will be interested in the connections between the human mind and the reading process. Simpson says „cognitive stylistics or cognitive poetics” (ibidem: 38), while Stockwell tries to separate, rather unconvincingly, the two disciplines. Equally unconvincing seems Simpson's claim that literature is better conceptualized as a reading mode and not as writing (ibidem: 39). Verdonk also says **and**, thus subordinating, in fact, stylistics: „cognitive poetics appears to provide theoretical strategies that allow stylisticians to address the problem that literary discourses are different from other types of social discourses” (2005: 237).*

*The contribution that cognitivism brings to the understanding of the literary text resides in engaging several theories, concepts and models derived from Fauconnier's hypothesis about „mental spaces”. Hence: the theory of conceptual integration or „blending”; the figure ground organization theory; the theory of ideal/idealized cognitive models; the prototype theory; the schema theory (frame, script, role); cognitive metaphor and cognitive metonymy; emotions, imagination, reference etc.*

*The comeback of stylistics and poetics, due to the contact with experimental sciences, testifies to their capacity of enriching and updating their research methods. It is important to remind that cognitive sciences supplement and do not substitute current analytical models.*

**Key-words:** *blending, cognitive metaphor, cognitive poetics, cognitive stylistics, emotions, schema theory.*

## **UNITĂȚI ȘI STRUCTURI LEXICALE ÎN DINAMICA LIMBII ROMÂNE CONTEMPORANE**

**Lect. univ. dr. MONICA BORȘ**  
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**Abstract:** *The study on The Dynamic of Lexical Structures in the Contemporary Romanian Language deals with the dynamics phenomena of the contemporary language, analyzes some lexical units and structures implied in the enlargement or transformation process of the semantic register, and studies the transformations of the word's morphemic structure. The meaning's dynamic produce grammatical transformations (conversion or changing of the grammatical class) and the adoption of a morphological behavior specific to another grammatical class (for instance the adjective becoming a noun, the including of specific grammatical affixes in the process of forming the plural of the noun). We may observe the semantic deviation that words or idioms of the journalistic style concern. Wrong used lexical units and structures that frequently appear in the press tend to impose themselves as a norm because they are actually worn down from a linguistic point of view. Others remain available only in the colloquial language.*

*The linguistic loan translations, a mixed (internal and external) way to enrich the vocabulary – lexical loan translations of a semantic structure, lexical loan translations of a morphemic structure, the idiomatic loan translation - is often the starting point for the lexical and semantic transformations/ “the semantic and grammatical deviation” of the language. Sometimes the transformations are due to the speaker's process of adjusting and making familiar to it or trying to make the term/structure of local use adapted to the Romanian linguistic system (phonetic, semantic or grammatical).*

*Another cause of the dynamic of the contemporary Romanian language is the terms lack of feature, fact that couldn't stop the generalization of a false form. Here is a classification of the word's form changing (changing of a exclusive linguistic nature): another stress than in the source language, the folk etymology, the pleonasm, grammatical structures wrong build with forms of other cases, sound transformations in words following other morphemic rules than the ones of the Romanian linguistics. The research of these lexical elements from an etymological point of view shows sometimes surprising things about the relation norm /usage. The correct form of a word – including everything that relates to it, that means the right stress, the right number of syllables etc. – can be better observed in the names, in which structure the elements of composition, the original words should be revealed. It often happens that regional forms of the flexional affixes in the names are taken by mistake as words build up with derivative suffixes. The comparison of the right forms, considered to be like that because they respect the word's etymology, with those which are commonly used or registred in the Orthographic, Orthoepic and Morphological Dictionary of the Romanian language presents not only the opposition wrong/versus/right but also old form/new form. It is most probably that regarding the longevity and frequency that these words have now, in spite of the fact that they are wrong, to become established in the detriment of the etymological form. The linguistic usage is sovereign and it is up to it to decide the selection. The difficulty to find out the right form of a word, even going back to it's original form, implies the multiple etymological phenomena.*

*Regarding these facts, in the context of the huge possibilities of communication from nowadays, the grabbing to the semantics in order to settle the right etymology, especially when there are no clues to identify the real source of the word, is a fact proved by the researchers: the different stress is a sign of the etymological differentiation.*

*The diachronic perspective is absolutely necessary in the process of analyzing lexical facts. Words thoroughly analyzed by the academician Al. Graur in the Dictionarul greselilor de limba (The Language Mistakes Dictionary) are reported to the status of the present-day Romanian language, a lot of the mistaken words becoming nowadays norm-words. The dynamic of these words can be traced down not only at the lexical-semantic level but also at the grammatical one (inflected grammatical suffixes, inflectional ending).*

**Key-words:** *contemporary language, dynamics phenomena, journalistic style, relation norm /usage, word's etymology.*

**INTERDISCIPLINARITATEA – CARACTERISTICĂ A DOMENIILOR NOU-CONSTITUITE.**  
**STUDIU DE CAZ: POLEMOLOGIA**

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**Abstract:** According to some linguistic definitions, the lexicon comprises all the words and phrases of a particular language. Taking into account various criteria, linguists have differentiated between technical language belonging to a particular scientific domain, and standard language for lay use. Polemology is a fast growing field derived from Romanian and foreign technical texts, and highly influenced by extra linguistic aspects which lead to continuous shifts in terminology.

The notion of interdisciplinarity entails a possible link between two or more disciplines. In the case of a new science (such as polemology), interdisciplinarity raises several issues related, on one hand, to the conceptual point and, on the other hand, to the linguistic side.

In order to set the lexico-semantic characteristics of a specialized language, it is necessary to notice whether there are interdisciplinarity and which are the domains with which such connections are made. Moreover, it is important to observe the way from/to which terms migrate and to settle the role of each science: of donor-sciences or of receiver-sciences, as strong sciences donate, while weak sciences or humanities receive.

The transfer of terms from various sciences to polemologic terminology is three-folded: directly, by means of a domain or subdomain, or by means of a common language.

Interdisciplinary terms identified in Romanian and foreign texts can be found in the common language, since the latter is the most appealing segment of a language. The passage from one specialized language to another is usually carried out by means of the common language (there are to be noticed the interferences which lose some of the semantic nuances when being transferred between disciplines).

The polemology has a significant number of interdisciplinary terms coming from domains belonging to humanities (sociology, politics, economics, international law) and fewer derived from sciences (mathematics, physics, chemistry). The percentage of transfers coming from “weak” domains is counterbalanced by the amount of terms coming from the common language. This is actually the characteristic of the humanities that transfer terms to or from the common speech. Yet, they keep their meaning or the semantic average. The contextual dependence of terms and terminological phrases is one of the traits that define the domain.

There is a special relation with the military domain that lends it many a term, but there does not seem to be an interconceptual relationship specific to a certain field of activity, which leads to the isolated usage of such terms belonging to different military subdomains in polemologic contexts. Other terms keep just a part of the specific meaning and that is the semantic average.

The way in which the transfer of terms takes place is from other sciences to polemology, which means that the latter is a receiver undergoing the whole process of founding and conceptualizing. And extra linguistic factors play here a key role. The interest that specialists of a certain field can have towards polemology can influence the transfer of terms and that affects the quantity and the quality of the specialized language.

**Key-words:** polemology, interdisciplinarity, transfer, donor-sciences, receiver-sciences

### MORFEMELE SUPRAPUSE DIN STRUCTURA FORMELOR FLEXIONARE: SCHIȚĂ DE SISTEMATIZARE MORFONOLOGICĂ

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**Abstract:** Many Romanian inflectional forms have a morphological structure which is difficult to analyse and, as such, can be interpreted in different ways. However, they can be explained as results of some morphonological processes. Most of such forms contain, quite simply, series of superimposed morphemes. Some of them constitute portmanteaux morphemes. A detailed morphonological analysis of both the inflectional forms and the whole inflectional paradigms shows that the appearance of superimposed morphemes in the Romanian inflection is governed by strictly defined rules. Thus, two inflectional morphemes are superimposed when the final segment of the left (first) morpheme and the initial segment of the right (second) one have identical phonological properties which are relevant for the whole phonological system. All Romanian inflectional superimposed morphemes submit to two general rules which are

morphologically obligatory for every direct series of morphological segments: (1) the left morpheme with a palatal final phoneme and the right morpheme with a palatal initial vowel lead to superimposed morphemes; (2) the left morpheme with a non-front, non-closed final vowel and the right morpheme with a non-front, non-closed initial vowel lead to superimposed morphemes. Some additional rules may be formulated for the portmanteaux morphemes which concern only direct series of affixes: (1) the left affix in the form of a palatal phoneme and the right affix in the form of a palatal vowel lead to portmanteaux morphemes; (2) the left affix in the form of a non-front, non-closed vowel and the right affix in the form of a non-front, non-closed vowel lead to portmanteaux morphemes. These rules are valid for each compartment of the modern Romanian inflection, but its relevance must be verified in derivation too.

**Key-words:** Superimposed morphemes, Portmanteaux Morphemes, structure of inflectional forms, morphological processes.

## **DOUĂ PREFIXE ROMÂNEȘTI DE ORIGINE SLAVĂ: NE- ȘI RĂS/Z-**

**Dr. TOMASZ KLIMKOWSKI**

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**Abstract:** Among the Romanian prefixes borrowed from the Slavic languages, two of them seem to be more frequent and productive than the others. Their Slavic origin can be demonstrated not only by the formal resemblance between the Romanian prefix and its Slavic equivalent, but also by their similar functions and, consequently, by the meanings of their derivatives. The prefix *ne-* derives a negative form of nouns, adjectives and adverbs, exactly like the Slavic prefix *ne-*. The second one, *răs/z-*, brings together several meanings (separation, intensification, opposition). All of them are also attested by the Slavic prefix *ras/z-*. The examples from the other Balkan-Romance languages confirm that both prefixes were introduced in the Romance language system very early, in the time of the Proto-Balkan-Romance linguistic community.

**Key-words:** Slavic languages, Balkan-Romance languages, Romanian prefixes *ne-*, *răs/z-*.

## **FUNCȚIA STILISTICĂ A TOPICII ADJECTIVALE ÎN LIMBA ROMÂNĂ**

**Lect. univ. dr. VALERICA SPORIȘ**

**Universitatea „Lucian Blaga” Sibiu**

**Abstract:** Aiming at interdisciplinarity, the topic of this article focusses on the adjective order in Romanian, especially on its stylistic function.

Like Latin, Romanian inflexion enables a relatively free word order. The richer inflexion in a language, the freer the word order, therefore less subject to constraints which refer to ordering words during communication. This linguistic reality enables the exploitation of some features that emphasize lexical or syntactical units, that single out a functional variety or an individual style, it also enables language to render valuable all expressive sources that are influenced by word order. Romanian language can be included in the "head first" category.

According to the main rules of word order the adjective is placed after the word it determines. In Romanian pre-positioning, the inverted, subjective word order is mainly associated with a stylistic phenomenon. Spoken language and poetic style usually do not take into account the normal sequence of words in an utterance.

In Romanian language the word order can accomplish the following functions: grammar (mainly syntactical), pragmatical, lexical-semantic, stylistic. The numerous cases of special word order emphasize the stylistic function of the latter which is rendered by means of inversion. Gh. N. Dragomirescu states that inversion "cannot be considered a figure of speech in itself, one would rather consider it a "technique", a means which would lead to obtaining other figures of speech".

The tendency referring to the way an adjective is placed within an utterance, with regard to the noun it determines represents an issue with stylistic implications. As regards the noun group, the most frequent type of inversion consists of placing the adjectival determinative before the determinative (anastrophe). Pre-positioning of the adjective within the noun group is frequently used in journalism.

*In poetry versification, metrical structure, rhyme, the rhythmical and semantic fluency of the text account for the use of inversion. In folklore, the spiritual universe of a nation, usually perceived as a collective entity, the word order is often unusual as a result of pressures, of strictness related to prosody and metrics, as well as of free speech. There are many cases of inversion and poetic displacement in Romanian literature and they characterize all literary periods. Inversion can help to emphasize the emphatic function of word order, which prevails in old texts, especially in chronicles.*

*Topicality aims at the pragmatic effect of highlighting the element displaced in the initial position of the utterance.*

*The adjective displacement represents a means of intensifying a characteristic, of emphasising the displaced term (with stylistic purposes), or it may refer to a pragmatic purpose that of drawing attention on the term in question.*

*In stylistics, displacement joins together syntactic figures: hyperbaton, topicality, tmesis. A figure which mainly relies on construction, the hyperbaton represents the result of free word order within an utterance. At the end of a syntactic unit the displaced term can produce an effect of surprise, being strongly enforced.*

*Tmesis consists in the separation of two lexical and grammar units, a compound word or phrase by interpolating other word(s) and it has an aesthetic or grammar motivation.*

**Key-words:** *interdisciplinarity, word order, inversion, stylistics, adjective*

## **PRELIMINARII LA O TIPOLOGIE A TEXTEMELOR ROMÂNEȘTI. ABORDARE DIN PERSPECTIVĂ INTEGRALISTĂ**

**Asist. univ. drd. SIMINA TERIAN-DAN  
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**Abstract:** *The goal of this paper is to create a repertory of the principles and criteria necessary for building a typology of the Romanian textemes. For this purpose we will try to restructure the acquisitions of traditional phraseology within the borders of a more recent conceptual frame, provided by the methodology of the structural semantics, of the cognitive semantics and especially that of integral linguistics. Our approach is primarily based on the concept of “repeated discourse”, which Eugenio Coseriu opposed to the “free technique of speech” and divided into three subcategories: “lexical periphrases” (the equivalents of words), “stereotyped collocations” (the equivalents of collocations) and “locutions” (i.e. phrasemes and textemes as substitutes of sentences/texts). However, the founder of linguistic integralism defined the textemes only from a grammatical (syntactic) point of view and did not focus on a sub-classification of the textemes proper. For this reason, we have also included in the category of the textemes the so-called “verbal idiomatic expressions” that Coseriu had ranged in the category of “stereotype syntagms” and we have attempted to formulate a definition on semantic grounds of the textemes (as units of the repeated discourse characterised by the non-coincidence of the dimensions of their “content”). This definition provides us concurrently with the premises of a classification of the textemes, which, depending on the dimensions between which the “non-coincidence” of the contents is manifest, may be categorised in diasketic textemes (involving a division between designation and signification), diasemic textemes (in which a non-coincidence is noted between signification and meaning) and diatropic textemes (characterised by the disjunction between their proper meaning and their figurative/ metaphorical meaning). Last but not least, our research approaches a series of adjacent linguistic phenomena, such as the translation of the textemes, the position of the “international phraseologic clichés”, the intertextuality or rapport between the determination and the restructuring of the textemes.*

**Key-words:** *integral linguistics, repeated discourse, textemes, linguistic “content”, diasketic/diasemic/ diatropic.*

## **PARTICULARITĂȚI FONOMORFOLOGICE ALE SUBDIALECTULUI MARAMUREȘEAN**

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**Abstract:** Maramureș, as seen in our days, appears to be divided in three micro dialectal areas:

1. The group of the central vernaculars (Viseu –Sighet) - approximately items 223-225, 228-232 of the ALRR-Mar, where we can find all the characteristics of the Maramureș subdialect. The characteristics are identified as being the following: **ă** protonic doesn't become **a**, the rough spelling of the affricates **č, ġ** (even before the vowels **o,u**), the palatalisation, in specific stages, of the labio-dentals **f, v** to **s** and **z**, the systematic character of the apocope; the displacement of the stress in apocopic forms.
2. The group of the North-West vernaculars, characterized by the narrowing of the specific particularities, getting closer to the Cris subdialect and having as main characteristics: fricativisation of **ġ** to **j** in words like: *jinere, sânje*; the palatalisation of the labio-dentals **f, v** to **h'**, and the stages **d', i, ø** in words like: *a h'i "to be", h'in "godsun", h'ir "thread", or ine "is coming", ițăl "calf"*.
3. The group of the South-West vernaculars with characteristics sliding closer towards the Moldavian subdialect, such as: the closing of the final vowels in words like: *masî (table), casî (house), fatî (girl)* –forms frequently encountered in areas like: *Borșa, Moisei*, or specific terms, commonly used in the Moldavian and North Transilvanian speeches.

The great majority of the dialectal particularities should be considered a result of the internal evolution of the language and not a foreign influence of those languages the dialect has been in contact with during the formation process. The vernaculars at the North of the Tisa River are slightly more archaic, but they are developing towards the same direction with the ones at the South of the river. Tisa has never been a border between the people living at its two opposite sides, the maps of the linguistic atlases host proofs of the Northern zones joining in lexical areas with the Western part of the Maramureș subdialect at the south of the river Tisa.

The data we analysed and presented in our study entitles us to affirm that, despite the "levelling" influence of a literary language, there still are enough specific characteristics that sustain the existence of a fifth subdialect: the Maramureș subdialect.

**Key-words:** phonetic particularity, morphologic particularity, dialectal area, lexical chart.

## STUDII DE PEDAGOGIE ȘI DIDACTICĂ

### OMUL – FIINȚĂ CULTURALĂ. PEDAGOGIA ȘI EDUCAȚIA LA RĂSCRUCE

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**Abstract:** The purpose of this paper is to introduce Pedagogy in the modern debate of man and culture. It started thirty years ago with various theoretical, bibliographical and applicative researches from a desire to rephrase answers to some basic educational issues. Another goal was to replace pedagogy, as a specialized educational subject, in the dynamic and changeable ensemble of the anthropological sciences. For three decades I followed different leads, reunited, temporary, for the first time, as I was to notice, in the volume *Paideia. The Cultural Foundations of Education*, published at Polirom Publishing House, in 1996. The volume could relatively satisfyingly solve some of the problems related to: the multidimensional understanding of education and educability, the recovering of axiological coordinates of both, the description of the relationship between the individual and culture due to some devices as: the educative ideal- personal cultural ideal, status –role- cultural model or educative ideal – objectives (aims) – contents. But what had been satisfying then I found insufficient almost after I had published the book.

If we paid a special attention to the education for change and the education for the new technology, this happened not only because of certain personal priorities in this area but also for the opportunities the educational reform gives us. Because, beyond the theoretical importance of the themes I struggled to explore, I was always interested in what could be done for the education to work/ function better, to be more persuasive reported to the communitarian expectations, more competent in an accelerated changeable society and which complexity forces us to face always newer challenges. It is for this reason that I evoked the

successful reforms from other cultural areas/ spaces as England, Spain and the United States, reforms that could be useful in our attempts to make a better education. In fact, the wheel needn't be invented by each of its' users, and America must not be discovered every day. There are, actually, other epistemic and applicative theories that deserve to be discovered or invented.

The starting line – and therefore the milestone- of my argument consist in the defining of man as a cultural human being. Consequently this trade essentially explains what we call educability. A natural creature – the animal, for example- cannot be educated, it can be at best trained, forced. There is a basic difference between education and training, difference which will be emphasized in this paper.

Supporting the mainly cultural character of the human existence, the most important acquisitions of man and society will be brought to your attention/ will be discussed: anthropology (from Claude Levi-Strauss to Clifford Geertz), the philosophy of culture and values (from Blaga, Whitehead and Cassirer, Paul Ricoeur and Gilles Deleuze), sociology, psychology, psychoanalysis. From this perspective, pedagogy becomes a synthetic subject, with strong interdisciplinary maybe even transdisciplinary and metadisciplinary. We should attentively to the gradual evolution of the scientific knowledge in the last half of the 20<sup>th</sup> century. Firstly, there came pluridisciplinarity, which means that you look at an epistemic object from more than one perspective. The finality remains a disciplinary one, the other ways being associated to the dominant one. Interdisciplinarity has grater ambitions.

**Key-words:** education, culture, anthropology, epistemology, interdisciplinarity, transdisciplinarity.

## ÎNTRE HAR ȘI DAR... CE MĂ FAC? SUNT DEBUTANT!

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**Abstract:** At the millenniums' crossroads, not only the science evolution but also the informational explosion of the technological era seems to have turned upside down education everywhere. Therefore, and the thing is both accepted and denied by the specialists, the stress is put mainly on the informative side, understood as a ready made knowledge passed from the front desk to the student. On the other hand, a new direction is developing, that, perceiving the lost in the formative side of education, is giving way to desperate calls to return to role-models, humanism and culture.

Here we are standing, in front of a terms oposition of artificially created terms, as long as a simple look up in the dictionary explains the fact formation and information are two terms which seem to complete eachother than to exclud one another. And because, as the historian used to say, anything must have a beginning in order to be understood, we put aside our dictionaries' explanations, which do confirm our theory, and we exemplify the basic senses of the words in Latin, linking them to their lexical family. Consequently we can see that, both in Latin and in Romanian the formation semantics and its family gravitate to the ethimome forma, although, in time, there have been some enstarngements from and variations on the same theme. It is widely known that each DEX entry establishes, generally at least, a possible ethimology, as we could see here including French. In addition to this we have to say that we are intrested in the formation only from a pedagogical point of view, what in English is called training and in French ... formation! Furthermore, the two reasons we are linking this to the French dictionary, is that when we borrow or calk a certain term, we must take into account the variety of meanings of its language of origin. What do we observe as a result of this selection?

Formation means information. And vice versa! There cannot be formation without information. And neither vice versa! Formation does not appear chaotically, but presupposes a preplanning, an organization of ideas, of knowledge, an affective participation, firstly due to personal information, of your own imagination, creativity, to build a convincing presentation, in favour of the advanced proposals. Formation also means conformation, information, performance, reformance, transformation; it is not a unilateral action, from the formatter to the formed, but a bilateral one, reciprocal, focused on both implicated actors.

We aren't taking into account the qualities that the formatter must have, the competences, the abilities, talent and haw prepared he is; we are content with the underlining of the two Latin meanings which, in the modern languages seem to be lost: that of creator and that of author. Truly, we do not think of it as a real lost but more a subscription of the meanings which we consider when we speak of an educator.

Someone might ask whether any pedagogical debate requires a compulsory check of the dictionaries. No! We needn't! If we correctly understand/comprehend the terms! No it is not compulsory! But it is necessary.

**Key-words:** competences, formation, information, reformation, performance.

**DESCHIDERI INTERDISCIPLINARE ȘI TRANSDISCIPLINARE ÎN CÂMPUL LITERATURII  
PENTRU COPII.  
PERSPECTIVE DIDACTICE INTERCULTURALE**

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**Abstract:** *The general objectives of the children's literature didactics for the elementary school were conceptually and methodologically delineated with the intention of outlining the frame concepts underlying coherent didactic pathways, on the one hand, and of offering different operational strategies, oriented towards building communication and cultural competence, in accordance with the frame objectives specific to the curriculum for the „Language and communication” discipline at the level of elementary school, on the other hand. The objectives are, thus, complementary to all the areas of the native language didactics at elementary school level, in accordance with a series of unitary principles regarding the grounding of the problematics of children's literature in the nowadays readers' horizon of expectation and the building of diversified and significant learning contexts: interlinguistic opportunities in the domain of language and communication and interdisciplinary perspectives inside the curricular areas; children's literature found between the literary and the non-literary; trans-curricular perspectives; elements of intercultural and interlinguistic didactics; children's literature and other arts; proposals of didactic scenarios; cultural and intercultural values and attitudes developed through children's literature; proposals of didactic scenarios. While discussing the subthemes mentioned above, students can put into practice the investigation of some didactic guidance points in the form of methodological alternatives by (re)considering the didactics of children's literature from the point of view of special didactics. Some of these proposed subthemes can be approached by choosing some strategies that aim to establish correlations between literature and other arts, between the Romanian and non-mother-tongue or other modern languages known to the children of early school age, namely the achievement of perspectives through linking Romanian literature to the respective non-mother-tongue literatures. The purpose of this approach is to emphasize the constants and the differences specific to the children's literature. Besides the inter- and intra-cultural correlations that have been created, the stake of the last tackled issue does not lie only in the proposals of various didactic approaches related to the report between literature and other arts, but also in the formation of cultural and intercultural competence, namely in the trans-disciplinary tackled perspectives. The topics tackle a modern collection of thematic-textual reference points specific to the study of children's literature in the elementary education, with examples and a series of special requirements regarding the understanding of the narrative, lyrical and dramatic text, as well containing examples. During the debate of all the themes and sub-themes proposed, students are requested permanently to recognize functions, to explain theories and hierarchical discursive practices characteristic to the children's literature in the elementary education. At the same time, tackling the themes chosen for debate concern, in turn, the practical investigation of some concrete teaching benchmarks in the form of methodological alternatives by (re) considering the didactics of children's literature in the elementary education, from the point of view of special didactics, namely the shaping of some strategies which seek to establish correlations between literature and other arts. In our opinion, the most productive approach to this complex problem seen from the perspective of the models chosen for the didactic evaluation is the intercultural methodological alternative proposed by the research of Adela Rogojinaru (1999). Among all the modern investigations regarding the domain of the literature for children and youth, as a literature „being at its starting point”, she contributed to the reconsideration of the status of this special approach regarding the quality of a literary text. From this point of view, the literature for children and youth is characterized as being a literature that has its own path, having a unique way of preserving literature, in general, whose specificity is not only due to reveal its various canonical institutionalization, but also its reception from the perspective of the reading competence of the infantile or juvenile concerned. Starting again from an analysis of the phenomenon of literacy, in general, this research questions the reasons for which the literature for children and youth is regarded as a literature „in its early*

stages”, which in its turn involves both the rational knowledge and the emotional development of children of early school-age, this research refers to one of the most important current reconsiderations of the didactic literature for children, which is regarded as a special didactics. This methodological alternative proposes a new model of understanding children’s literature didactics that is based on the overall development of the reading and understanding capacities of children of early school-age. Substantiated by the concepts of intercultural studies, interlanguage, constructivism and of linguistic pragmatism, this approach refers to the didactic and the intercultural evaluation of the contextual reading that occurs in the literary and literal environment specific to the early education stage towards reading, to the intercultural, the cognitive and the complete emotional development. We subscribe, in this way, to the conceptual and methodological delimitations proposed by Adela Rogojinaru, in terms of a remarkable program that has the opportunity to develop into an education and communication methodology, whose priority issues aim for the integration, differentiation and the communicative-functional contextualization of the linguistic and literary intercultural experience of children of early school-age.

**Key-words:** pedagogical and philological research; children’s literature didactics; interdisciplinary and transdisciplinary opportunities; interlinguistic and interdisciplinary perspectives; interlanguage; intercultural didactic perspectives.

## **CARACTERISTICI ALE CURRICULUMULUI UNIVERSITAR ÎN PLAN NAȚIONAL ȘI EUROPEAN**

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**Abstract:** *The present study debates upon the history of the European and Romanian academic curriculum starting with the Sorbonne Joint Declaration in 1998. Romania signed Bologna Declaration on The European Space for Higher Education and all the other documents related to the architecture of the high education system in Europe. This is the milestone for Romania in assuming and implementing all the provisions and values of the European academic space.*

*Our paper describes the European provisions and values adopted and established in Europe after The Bologna Declaration on The European Space for Higher Education. The following step in our paper is to analyze the above mentioned provisions and values in the Romanian academic space. There are analyzed the following items: the adoption of a professional degrees system that is similar and simple in its interpretation; adopting a two cycle system; promoting student mobility; implementing the European Credit Transfer and Accumulation System (ECTS); adopting a similar and well-defined diploma system to facilitate their mutual recognition in the European space; promoting the European dimensions for the Romanian high education system; promoting an attractive character of the European space for higher education; promoting the social dimension of the academic education; promoting the lifelong learning; developing the European space for higher education and the European space for scientific research; considering education as a national priority; passing from a reparatory reform to a systemic one; organising the study system in three cycles of study as stated by The Bologna Declaration; correlating the Romanian academic system with the European academic systems; adopting an appropriate content and orientations of the study disciplines; promoting the mobility programmes; providing the unity of the national study system; financing the academic system in order to increase its quality; diversifying the financial resources of the high education system; creating an academic concentration and academic zone consortiums; increasing the use of the information and communication technologies; providing the quality of learning and providing the quality of the educational services; improving the management of the high education system; providing a real education equity; adopting autonomy, liberty and financing as values of the high education system.*

*The final part of the study discusses the Romanian academic curriculum, its legitimization through the Law 288/ 2004 and the main aspects of the legislative provisions. Some details are presented in relation with the terms of general competences and specific competences. The study indicates the desiderata for the Romanian high education system to harmonize with the European one. We are also mentioning the main characteristics of the Romanian academic system.*

**Key-words:** European academic system, provisions, values, Romanian academic system, curriculum.

## **ROSTURILE INTEGRALITĂȚII ACADEMICE ÎN CULTURA EDUCAȚIEI LINGVISTICE ȘI LITERARE A STUDENȚILOR**

**Conf. univ. dr. LIUBA BOTEZATU**  
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**Abstract:** *In the faculty, the phrase CEL/CELA completes the joints of interdisciplinarity/transdisciplinarity in the creation of a professional culture specific for future teachers of Romanian language and literature, us integral valoric products likely to open.*

*The possibility of creative revalorization of itself is placed more strongly on the scale of the seven axiological preponderances of Graciousness like a global axiological principle/ space of human awareness. If, the conditioned signification of Graciousness in CEL/CELA, the co-report: me- the other/ me- society, has to be those of a wanted-conscious demonstration of liberty of itself under all the three aspects of completeness: cognitive, axiological, practical/creative, thru which is produced the harmonization of value in a conscious way. The higher perpetual point of this truth finds its echo in the mastery of procreations/ revelations of itself at the attitude/original level of interdisciplinary/trans-disciplinary concept, in the Blaga's formula: OM – horizon of mysteries. (Scheme 1). The initiatives of valuable integration of students in the space of academically completeness- space of Graciousness takes place by following two principles which correlate at the superior partnership stage: that of sustainability and continuity of training; the connection of the whole educational demarche to the ideal of education, to the educational standards of the discipline, target of intellectual training. The whole demarche formative theory/practice is leaded specially by the concepts of two types of particular teaching units: lessons of Graciousness- of starting objectives and lessons free-will – of estimation and forecasting the outlook training. The artistic text, like a conceptual complete value – complex sign of value remains to be the epicenter of emergent valorization/ revalorization of inter/ transcendental itself – the strenght stimulus of inter-human ascensions: educational individualised field – general area of human awareness. The entire methodological arsenal of Graciousness is sustained on methods and techniques of work focused on the student. Analysis, observation and sinthesis play a regulatory/selfregulatory role of complete revalorisation of personality : the co-report of opening/ interrellationing of ego with the world, with the alter-ego...*

*From these perspectives, we respond to the modernist/postmodernist imperative of entire humanist pedagogy, which fundaments are those based on axiology at the level of perceptions, feelings, attitudes/skills.*

**Key-words:** *CEL/ culture of language education, CELA/ culture of literary- artistic education, the artistic text, academically completeness, professional mastery, lessons of Graciousness, hours of free-will, continuity, creative revalorization, „horizon of mysteries”, opening to universality.*

## **WORKSHOP INTERDISCIPLINAR PENTRU UNIVERSITĂȚILE TEHNICE**

**Conf. univ. dr. DANA SORANA URS**  
**Universitatea Politehnică București**

**Abstract:** *The paper aims at presenting an interdisciplinary workshop for the students in technical universities that is organized by the foreign language teachers in collaboration with the teachers of psychology, philosophy, mathematics and chemistry. The educational purpose of this workshop is to introduce students to the science of the ancient world that, through its profound spiritual values, could help them go beyond their ordinary, materialistic view of the universe and perceive its harmony and more subtle dimensions. Such an attempt is considered to have good chances of developing in learners the intuition, imagination and creativity that are important not only in their present activity but also in their future profession and life in society.*

*The author starts from the context of a unified Europe that has created a new list of priorities for a society predominantly based on knowledge and innovation. The immediate consequence of this phenomenon is the increased preoccupation of governments and institutions for Education and, particularly, for the education of foreign languages. The latest high-level events have thus acknowledged the ever increasing framework of competences of the teaching profession. These abilities are included in a holistic vision where*

*the foreign language teaching is increasingly accepted as a multi- disciplinary, multi- sided activity. Here, teaching involves not only a specific foreign language but also the culture of the country where the language is spoken, with its values and traditions.*

*Therefore, the educational benefit of this workshop would be to awaken in students the perception of the spiritual values created by the fathers of modern science who were inspired by a holistic view of the universe with Man in its centre. The deeper implications might be the stimulation in learners of a taste for self knowledge and also, for accepting the idea that man and nature make up one single Whole. From among the topics suggested, one may choose the mathematics of ancient Greece, the symbolism of numbers in antiquity, the school of Pythagora, the Art of alchemy etc. For the ancient mathematicians, for example, the axioms of science had the value of a truly spiritual doctrine. Alchemy was similarly based on the assumption that there is a certain identity of the essential substance in all things. The message of alchemy is, actually, not very far from the atomic physics asserting that the agent and the object of the experiment interfere and cooperate during experimentation.*

*The teaching materials should be compiled by a team of teachers belonging to the above mentioned disciplines, who are supposed to possess the required expertise on language teaching, on the human psyche, the philosophical context of the respective period and also , on the topics of mathematics and chemistry. The tasks elaborated through the collaboration of these disciplines might start with eliciting the information already stored in the students' memory and then proceed through other types of activity towards pair/group discussions where learners can contribute their own ideas and questions on topics that, despite of their being little known, represent a good potential for discussions and speculations. The general atmosphere created should encourage students to feel relaxed and joyful because in this way they can go beyond their strictly logical thinking and reach the zones of intuition and creativity.*

**Key-words:** *ancient science, spiritual values, holistic view, creativity.*