

## LAUDATIONES

### LAUDATIO

DISCURS ROSTIT CU PRILEJUL DECERNĂRII TITLULUI DE  
DOCTOR HONORIS CAUSA  
AL UNIVERSITĂȚII „1 DECEMBRIE 1918” DIN ALBA IULIA  
PROF. UNIV. DR. HAB. ZDZISŁAW HRYHOROWICZ  
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Decan, Facultatea de Istorie și Filologie

## STUDII DE CULTURĂ ȘI LITERATURĂ

### LE SUJET LITTÉRAIRE: „JEUX DE LA MORT ET DU RETOUR”

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**Abstract:** *This paper recommends itself as a presentation of the ‘adventures’ of the literary subject, especially the novelistic one, at the end of the 20<sup>th</sup> century in philosophy, literary theory and novelistic practice in the French and the Polish literature. It is about the so-called ‘death’ of the subject and ‘its rebirth and return’ in the novelistic products at the end of the second millennium. As a consequence of the ‘adventures’ of the literary subject related to the French ‘nouveau roman’, there takes place the constant disappearance of the subject, which leads, according to the new research in the domain, to the new rehabilitation in the renewed situation of the European novel. A great appeal to the narrative form of the contemporary novelistic production insistently shapes the issue of the identity of the subject and its subjectivity. At the peak of Structuralism, Benveniste states already that a statement without a subject is impossible: „Le langage n’est possible que parce que chaque lecteur se pose comme sujet, en renvoyant lui-même comme je de son discours”. The term of literary subject – understood as ‘a place which acknowledges the speech act’ – remains at the centre of the ontological preoccupations of contemporary literature, which constantly aims at answering the major question: who is talking? What changes is only the modality of approach.*

**Key-words:** *literary novelistic subject, ‘nouveau roman’, Structuralism, Benveniste, contemporary literature.*

### L’ENGAGEMENT IDEOLOGIQUE DE CIORAN, CAMUS ET SARTRE

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**Abstract:** *This project intends to be an interdisciplinary one, including the committed literature, subjective philosophy and economic doctrines. The world is completely changed after the First World War. Human beings feel a strong need to return to the values of the soul, towards nihilism, rebellion and absurd; the war triggers the distrust of rationalism, of the Cartesian philosophy. This trauma refuels confessions in literature, engaged in a political cause. The philosophy of personal experience was helped by the expansion of liberalism. The climate after the first war in France and the between the two world wars in Romania is the same. The suffocated liberalism is trying to continue its role on the political scene. It is even encouraged by most of the intellectual elite. The doctrinarian agitation will calm down in the 1960s, with the final conquest of liberalism in France and that of communism in Romania. But there are at least three philosophers, Sartre, Camus and Cioran, who devoted their writing to or against authoritarianism. Cioran is the representative of experimentalism, meaning of existentialism in its Romanian formula committed to supporting the Iron Guard during the 1930s. Camus, at the beginning involved in the life of the Communist Party, transformed into a*

rule of life, the revolt against absurdity, therefore the ideological support. Cioran will do it also, but at his maturity. Sartre, on the contrary, will always support the activities of the Communist Party. Sartre, Camus, Cioran built a life and a literature around the communist formula. Their political philosophy is based on the same ingredients as their subjective philosophy: the human being and his/her feelings towards the system, towards the absurdity of submission which inevitably triggers the revolt. What do they have in common? The philosophy of "being yourself", meaning, presenting your feelings and experiences as reported to the system, the result being a philosophy free from the system. They all experienced positions as liberal believers or totalitarians, always balanced between the two extremes without properly internalizing the negative or positive effects of one of them.

**Key words:** Cioran, Camus, Sartre, authoritarianism, distrust of rationalism, political cause

## **INTERDISCIPLINARITY OF TRANSLATION ANALYSIS: A SUBLIME IN GEORGIAN VERSE, INTERTEXTUALITY AND SYMBOLS IN RUSSO-ENGLISH TRANSLATIONS**

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**Abstract:** *In the Post-Soviet era scholars have not yet drawn parallels between the concepts: post soviet and postcolonial. Although the concept post soviet can be best described as a unique case of colonial experience, this cliché does not provide for the rational and in-depth examination of the post soviet literary legacy. Therefore, the paper offers an alternative postcolonial theoretical perspective for the critical study of translation and literature, with the focus on Georgian literary texts in translation. The interdisciplinary approach to the research involves postcolonial assessments and discussions, more on the “autonomy of the translation, representing the peripheral culture of the colonized, than on the authority of the original, representing the central culture of the colonizers” (Snell-Hornby, 2006:59). The interdisciplinary critical analysis of post soviet literature will reflect the influence of the Russification regime, and role of censorship on the translated literature, and on the national cultural values. Moreover, paying timely heed to this problem will be advantageous for the Georgian literature and further development of literary translation. The postcolonial approach to the translation of Georgian poets into Russian pursues the stipulation of R. Suny, which points out that Russian romanticism feminized the image of Georgians. This stipulation was further argued for by H. Ram in his extensive paper: “Towards a Cross-Cultural Poetics of the Contact Zone: Romantic, Modernist, and Soviet Intertextualities in Boris Pasternak’s Translations of Titsian Tabidze”. In this light, the current paper exemplifies irreparable transgressions of the author’s primary intention in the Russian translations, which detract the pivotal significance of the theme and the idea, leaving no reference to the allegories of national heroism and resistance. The paper draws parallels between the poem *The Eagle* by the XIX-XX cc. Georgian poet Vazha-Pshavela, and its two English and two Russian translations by D. Rayfield, G. Hewitt and A. Tarkovskiy and N. Zabolot’ski successively. It sets the main objective to answer the question whether or not the spirit and image of the national writer, striving for independence from the Empire, are observed in English and Russian translations. Analyzing invariants of an eagle as a symbol, the paper classifies mythological, religious and popular images, allusions, allegories and metaphors; further, the invariants are viewed as the following virtues: freedom, dignity, pride, power and sovereignty. Across the literary intertexts these virtues are symbolically ascribed to Motherland, a king, a herald, and a outstanding poet. Analyzing the intertextualities of the Georgian verse *The Eagle*, and its symbolic uniqueness, the paper posits the argument that there are conceptual clashes between the symbols of the eagle in Georgian verse and the eagle in the Pushkin’s verse: *The Captive*. Summing up the main findings of the interdisciplinary study, the paper argues against ideological compatibility of the Georgian verse *The Eagle* to its Russian translations, since the Russian translations suffer semiotic loss, and succeed in developing a marginalized image of Georgia into a feminized image, while both English translations reflect semiotic charge for the symbol of heroism and nobleness. Finally, the interdisciplinary approach to the translation analysis once again is deemed to be essentially helpful.*

**Key-words:** eagle, symbol, poetry, semiotics, postcolonial, intertextuality, translation.

**IN SEARCH OF MUNDUS IMAGINALIS OR MIRROR-ED/-ING WORLDS IN THE  
ENCHANTRESS OF FLORENCE BY SALMAN RUSHDIE**

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**Abstract:** *In his article "Mundus Imaginalis or the Imaginary and the Imaginal", Henry Corbin, following the Sufi philosopher Sohrawardi, introduces the term Mundus Imaginalis, which designates a world between the world of the senses and the world of the intellect, and which is a world of the Image. The present paper, adopting Henry Corbin's philosophy, aims at identifying the structures of a possible Mundus Imaginalis in Salman Rushdie's latest novel, The Enchantress of Florence, and the mirroring process through which epiphanic meetings take place along or at the end of a journey. Spectral characters such as the enchantress Qara Köz or her servant, The Mirror, reflect both people and worlds, yet their spectrality is not one which affects the self, their spectrality is the spectrality of NA-KOJA-ABAD (in Persian – the Land of No-where), which transgresses the being, reduces it to its essence and frees it from the bonds of the world of the senses. At the same time, the author of the paper would like to demonstrate the way in which the journey to Mundus Imaginalis and the spatial and temporal maps that characters such as Qara Köz or Mogor dell'Amore follow on their journey shape their spiritual world, and how, at the end of their journey, both the travellers/migrants and those who await them realise that "This may be the curse of the human race. [...] Not that we are so different from one another, but that we are so alike." (S. Rushdie, The Enchantress of Florence)*

**Key-words:** *mundus imaginalis, Sufi philosophy, spectrality, migrancy, spatial/temporal maps.*

**CULTURA ROMÂNEASCĂ VĂZUTĂ DE PESTE HOTARE. MIRCEA ELIADE, LOS RUMANOS.  
BREVIARIO HISTORICO (1943)**

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**Abstract:** *The paper presents and comments the socio-historical context in which Mircea Eliade realised and published the study entitled Los Rumanos. Breviario historico (Madrid, 1943). 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. The text on the Romanians' culture and literature published in Portugal aimed to promote a positive image of Romania within the European background. In Mircea Eliade's synthesis the accent falls on the explanations necessary for understanding the special situation in which the Romanian people has been formed and resisted as a frontier people: ▪ the millennial age and continuity of a people which, along his pathetic history, had suffered barbaric invasions, but he still resisted, preserving his own national core, and turning as a defence shield for the development of a civilised Europe; due to the Romanians' sacrifice the Western world took the necessary time for healing his wounds and for preparing the new European hegemony; ▪ the spiritual aims' beauty and nobles, despite the fact that he had been exposed to different cultural influences, often opposite or even hostile; the Romanians have been considered to be a factor of equilibrium between the Western and Eastern world, harmonising this game of influences; ▪ Christianity as essential dimension of the Romanian spiritual existence; the defender role for European Christianity in front of Islam, and for the European Christian values opposing the Euro-Asian mysticism; ▪ the incomparable vitality of a people with a Latin language and culture, motivated by his great love for his land and his Christian belief; ▪ the beauty of the popular artistic works with those two myths of the Romanian spirituality (the Myth of Manole-the Master and the Myth of Miorița) on the one hand, and of standard artistic works, with their distinct personality and their unmistakable characteristics, on the other hand. 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, Mircea Eliade, identity significant.*

## **EUGEN IONESCU DESPRE TRAGIC ȘI GROTESC ÎN VIAȚA LUI VICTOR HUGO**

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**Abstract:** *The present paper deals with an early text written by Eugen Ionescu, “Viața grotescă și tragică a lui Victor Hugo” (Victor Hugo’s grotesque and tragic life). Written in the same vein as his first book, “NU”, the text on Victor Hugo is intended to be a demystification of the French romantic poet’s life and works. The paper comprises two parts, i.e. “La început (n-)a fost titlul..” (In the beginning was (not) the Title) and “Între demistificare și răstălmăcire prin întâmplări” (Between demystification and perverted meaning). The joining of the two adjectives grotesque and tragic in the context of a famous character’s life seems paradoxical initially. Later on, it acquires a personal logic which does not deny the iconoclastic Eugen Ionescu. True to himself, he preserves in the analysed text the same spirit which brought him the award for the debut volume Nu. Unlike other writers who give their works significant titles directly connected to the content, Eugen Ionescu either strays from this method altogether, or surprises by joining words which apparently exclude each other. In the present case we are dealing with a well elaborated “theses” which the title puts forward, namely of the fact that the great French romantic poet had a grotesque and tragic life. The extinction of these qualifying adjectives over the work will logically confirm the strong relation between life and work, so that not only the man, but also the poet, the husband, the lover and the political man is demystified. Eugen Ionescu uses the word “happenings” to name what he told in minute detail, in a tone specific to a realistic record whose elements are sustained by testimonies from several contemporary personalities.*

*Moreover, the author includes himself in the text as well, with the same aim of increasing the verisimilitude of what he says, as he did in his previous volume. The demystification through the recourse to the grotesque dimension, existing or invented – which is irrelevant in the case of literature – is an exercise that becomes Eugen Ionescu perfectly. It is the happy discovery of a genuinely innate calling, and not artificially construed. We find out from Eugen Ionescu how the grotesque and the tragic can co-exist in the life of the same character. The grotesque and tragic life of Victor Hugo is first and foremost the tragic and grotesque fate of his literary creation. When he speaks about grotesque and tragic in Victor Hugo’s life, but the grotesque and the tragic will definitely be those imagined by him, and not illustrations of the academic dictionary definitions. Through the text „Viața grotescă și tragică a lui Victor Hugo” (Victor Hugo’s grotesque and tragic life), Eugen Ionescu communicates a sentence that he gives following a critical overview placed at a certain height and distance in time of a “value” imposed by a certain historical moment: he doesn’t like Victor Hugo. The shocking effect that the text Viața grotescă și tragică a lui Victor Hugo” (Victor Hugo’s grotesque and tragic life) creates is made up of several components: a contrastive reception - French and Ionescu’s reception, i.e Ionescu decides to interpret Hugo exactly oppositely from the majority of his country fellowmen; an extension of the reception from that of his work to the most bizarre reception of the biographical elements. i.e. not only Hugo’s poetry is demystified, but also his life, starting with his parents’ educational inheritance to the intimate relation with Juliette Drouet, including the political opportunism of the character; the deliberate enhancement of the caricature, of the pathetic.*

**Key-words:** *demystifying, perverted meaning, self-comment, tragic, grotesque*

## **PAGINI DESPRE RELIGIE ȘI CULTURĂ. VALERIU ANANIA, DIN SPUMELE MĂRII (1995)**

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**Abstract:** *Valeriu Anania is right when hesitating to definitely classify the texts from the volume Din spumele mării. Pagini despre religie și cultură (Out of the Foams of the Sea. Pages on Religion and Culture) (1941-1994; 1995) as they neither are polemical journalism proper, editorials, documentaries, nor are they methodically integrated in his literary work. Eventually, they are an expression of the writer’s effort to*

communicate with occasional reader in a concise formula, while he reveals to him certain aspects considered to be of perennial not circumstantial importance. This is why the journalistic style is combined with the essayistic one, out of the pages of the volume shapes an extremely interesting biography, which bears the touch specific for all his writings. Out of the *Foams of the Sea*, a late and unintended compilation of the writer, which renders a prolix, repetitive, redundant, heteroclit and heterogeneous character, remains however a document of real interest. Sandu Frunză sees the value of the volume in the unitary confession of the performance of a “restoring hermeneutics”, thus reuniting the theological dogma and the mythical considerations with the aim of a constant attempt of restoring interpretation of the exhaustive significations of culture seen as a carrier and expression of the sacred. Obviously influenced by Mircea Eliade’s approach, Valeriu Anania shows an effort “... to find significations and symbols full of the archetypal essence capable to render the ritual dimension of man’s passage through he world.”

**Key-words:** archetypal, hermeneutics, mythology, religion, sacred.

## ASPIRAȚII ALE UMANITĂȚII ÎN CREAȚII LITERARE ROMÂNEȘTI

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**Abstract:** *In the folklore texts, as well as in the modern culture, there are prolongations of the reality in the ideal world. Our folklore believes, primarily derived from the Romanian fairytales, convey an organic view of the world, a primitive life order because of its simple structures. The primitive spirit inlays towards the concrete, by having the tendency of localizing some abstract notions on the Earth. It is generally conveyed the terrestrial life, the one which people intensely love, although, sometimes, the metaphysic nostalgia comes up. This way, we are faced with a trip in space and time, opposed to the terrestrial life, outlining a transcendental world, as a far away perspective.*

*In the folklore vision, the human is not tempted to have an adventure in an unknown place. In the collective imaginary world, the cosmos is brought closer, and the human tries to influence and humanize it, treating it as a refuge from the great life flusters, or even a support. We can also observe an innovating characteristic of the folklore creations, including continuous soul flusters, with the help of the ethnic thought. Always enriched, the inherited spiritual order hides some signs of a superior lucidity, of an awareness that bypasses the village’s usual level. These opinions frequently go towards the two cosmos verticals, involving the transcendental, making more acceptable the awareness of his ephemeral life on the Earth. In the folklore texts, there are often seen images that suggest the Earth’s deepness- the death ( the darkness) and the Sky’s highness-the holy world, the eternal spirit. Carefully decoding these images, it may seem as a combination between materiality and spirituality. It can also be seen from the text, a desire of rising towards transcendental, an aspiration to knowing the eternal spirit. On searching the answers to those two big humanty flusters – life and death- it implies the human’s aspirations towards bypassing his own condition.*

*The immortality myth presented in one of the most representatives Romanian fairytales entitled “Youth everlasting and life without end” caught the writer Mircea Eliade’s attention, taking up some of the post-war stories that had a marked fiction character (Les trois Grâces and Youth everlasting and life without end) the idea of eternal youth. In Eliade’s fairytales, as well as in his cultural texts, there are certain inserted symbols that hand towards anthropology and sometimes towards theology. In the cultural texts, the explanation goes towards shaping the consequences of the original sin in what concerns the human body’s evolution. Moreover, by using terms that refer to Biology and Medicine, Mircea Eliade tries to catch le reader’s attention through an analyses scenario of possible changes concerning the human body’s evolution by the intervention of the science. The possible juvenation, even temporary, which is observed in the literay text, triggers some questions for the reader, questions about the notions presented in the text: mutation, amnesia, genetics, the auto- generation of the cells, vaccin etc. Keeping a ballance between the scientific informations and the temporal paradox technique, the writer manages to give a verosimil touch to a nonverosimil situation, which, under different representations continues to torment the humanity.*

*Eliade’s fairytales, as well as his fiction, without floating in pure absurdity, improve the Romanian spiritual tradition by coming closer to the important humanity creation myths and they also enhance the enigmatic character of the text because of the solution’s ambiguity.*

**Key-words:** life, death, aspirations, limits, ideal.

## **FOTOGRAFIA CA METODĂ DE INTERPRETARE A TEXTULUI LITERAR LA ANDREI CODRESCU**

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***Abstract:** Andrei Codrescu spent his childhood watching his parents taking pictures, but also taking imaginary pictures through his own eyes. The introductory part of our paper discusses Codrescu's attitude about photography starting from his childhood experience and the way photography becomes a strong symbol for some of the important things from the writer's past and present. Photography as equal to identity is another approach in our study. We are also discussing the literary text using as interpretation key the anatomy of a camera. Our study transforms the darkroom into a symbol for developing the image of the world. Depths of field, portraiture, bokeh, rhythm and chaos are elements or characteristics used for analyzing photography. We are transforming them into instruments for analyzing snapshots from Codrescu's creation. Is Codrescu "against photography" or is he also photographer? We are aiming to prove as conclusion that literature may be analyzed using the same instruments necessary to analyze photography, especially when the world becomes a big picture taken by a writer.*

***Key-words:** photography, cross-disciplinary interpretation, literature, Andrei Codrescu.*

## **STUDII DE LIMBĂ**

### **DEBATING AS A COMMUNICATIVE EVENT: A LOOK THROUGH HYMES' LENSES**

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***Abstract:** The overall aim of this paper is to investigate ways of studying "debating" across different domains and/or arenas of language use, ranging from presidential debates to smaller-scale events, such as, for instance, the town hall meeting of a local community, the interactive lecture of a university course, and the discussion periods of an academic conference. The paper takes its point of departure in Jacobsen (2010), which is a cognitive-pragmatic study of the 2004 US Presidential Debates between John F Kerry and George W. Bush. This approach differs from other approaches in that it assigns higher priority to a number of components, or aspects of such components, of a debating event the roles of which are typically downplayed in the literature. For instance, it can be said to rate norms of interpretation higher than norms of interaction; divergent, individual, and situationally determined goals/outcomes higher than common and conventional ones; and role/voice ambiguities, including quotation phenomena, higher than power and social distance relations among participants. The cognitive-pragmatic results obtained in Jacobsen (2010) are reanalyzed within a socio-pragmatic framework, namely Dell Hymes' S.P.E.A.K.I.N.G. Model (1964, 1972, 1974). Not only does this model appear ideally suited for studying linguistic-pragmatic phenomena, such as "debating," across different arenas of language use, it also offers a way of recasting/testing the results obtained in Jacobsen (2010) in socio-pragmatic terms. Within this context, the scope of the paper is restricted to the more general properties of presidential debates, as evidenced by the three debates between Bush and Kerry in the 2004 US Presidential Election. In addition, it assigns central prominence to the most obvious, linguistic-pragmatic aspect of triadic interactions, the kind of role/voice ambiguities that their turns not only are prone to trigger, but also rely heavily upon in their interpretations.*

***Key-words:** socio-pragmatics, practice(s), voice(s), participant roles, imaginary speakers and audiences, persuasive communication.*

## **THE VISIBILITY OF THE PRESIDENTIAL CANDIDATES OF THE ROMANIAN 2009 ELECTION CAMPAIGN IN THE WRITTEN PRESS**

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**Abstract:** *The present study is a qualitative and quantitative transversal analysis which seeks to look at the visibility of three candidates to the Romanian presidency in three important newspapers during the presidential race of 2009. The study was undertaken in an attempt to disclose the campaign strategies used by the media to promote, refute, increase and downgrade the candidates' chances to win the elections. Based on a functional macro-analysis approach the article argues that the visibility of the Romanian top three candidates for presidency (Traian Băsescu, Mircea Geoană and Crin Antonescu) is different in the Romanian newspapers Gândul, Cotidianul and Romania Liberă, in which the issue has been pursued. A secondary aim of the study is to highlight the journalists' views on the candidates and on the political developments. The study draws on research inquiries and conclusions inspired by studies in the media political discourse like those carried out by Harris S.(1991), Simon-Vandenberg (1996, 1997) and Lauerbach (2004). It equally draws on the more recent Romanian writings on political discourse of Coman (2003) and Seceleanu (2008).*

*The study first surveys the role of the written press in political processes such as the elections, then it presents the three newspapers succinctly and proceeds to an analysis of the visibility of the main three candidates in each newspaper as it could be captured from the issues published during the interval 2-22 November 2009.*

**Key-words:** *election campaign, political communication, political discourse, visibility rate, journalistic attitude and tone.*

**GINA MĂCIUCĂ**

## **ȘCOALA ARDELEANĂ. ASPECTS OF MATHEMATICAL TERMINOLOGY**

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**Abstract:** *The Transylvanian scholars paid a special attention to translating and adapting mathematical textbooks for the numerous schools newly founded, which disseminate a large number of specialized terms. However, many of their texts of science popularization in other areas make use of mathematical terms. The present paper attempts at offering an overall image of the specialized vocabulary in the field of mathematics. The terminological corpus presents a heterogeneous structure which is organized on four levels: lexical borrowings, loan-translations, translations and old, traditional terms. In our study we differentiate between borrowings and old, traditional terms, because, as we are about to see, the old, traditional terminology is well represented. Within borrowings, we differentiate between lexical borrowings and calques or loan-translations, in order to emphasize the weight each category presents on the whole of scientific terminology. Besides lexical borrowings and loan-translations, we have established another lexical category, translations (compound words, syntagms, periphrases), illustrative linguistic mechanisms for the scientific literature of the period, placed under the sign of the Enlightenment. The mathematical terminology of the period is characterized by a lexical and stylistic dichotomy: old terms vs. neologic terms. Therefore, the mathematical terminology presents an old, traditional terminology, consisting of words from the common vocabulary, as well as a neologic one, which represents the erudite, cult terminology. The words borrowed from the common language, specific of elementary arithmetical operations: adunarea, număra, numerare, scoaterea, socoteli, unișoare, zecișoare etc., are doubled by a high number of lexical borrowings of a Latin origin and loan-translations, molded especially after the pattern of the German language (German mathematical terminology is, in its turn, created by lexical borrowing from Latin or loan-translations*

following a Latin pattern). Translating and adapting German mathematical textbooks, the Transylvanian scholars disseminate an erudite terminology which represents an adaptation, through a German channel, of the international mathematical terminology, of a Latin origin. The neologic mathematical terminology of their texts is rather rich, with terms belonging to various sub-areas. The lexical borrowings refer to: **the discipline and specialists:** aritmetică, computista, geometria, matematică, matematic; **the names of numbers and number classes:** billion, clasă, million, număr, trilion, țifără; **mathematical notions:** cvoțient, dividend, divizor, factor, minuend, minus, multiplicandus, multiplicator, plus, proțent, produs, pun(c)t, rest, subtrahendus/subtraend, sumă; **mathematical operations:** addirui, adiția, comput, divizia, multiplicația, multiplicațirui/multipliițirui, reducție, redu(c)țirui, rezoluția, subtracția, subtrahirui etc.; **geometrical terminology:** angulus, centru, cerc, con, cvadrat, diametru, obtuz, perpendicular, prismă, unghi, triunzul, țilindru etc. The loan-translations are well-represented, some of them being conserved in the specialized terminology, to the prejudice of their neologic correspondents, due to the broad circulation of mathematics school textbooks which use them: demmulțit, dempărțit, despărțire, împărțire, împărțitor, înmulțire, înmulțitor, nehotărât, numărător, numitor, reducere, triumhiulare etc. The old tradition of simple, basic mathematical operations will cause the abandoning of the cult, erudite vocabulary; thus the old or molded terms will impose themselves in the specialized mathematical vocabulary: adunare, scădere, înmulțire, împărțire, reducere.

The mathematical terminology also presents a high weight of synonymic series, in which the new terms are equalized by old terms or loan-translations. The high number of synonyms are to be explained not by terminological imprecision, but by the coexistence and superposing of the models. They also demonstrate the effort of the Transylvanian scholars of creating an adequate scientific terminology, with all the insignia of modern science.

The mathematical terminology disseminated by their texts presents a rather high level of modernity.

**Key-words:** lexical borrowings, loan-translations, mathematical terminology, synonymic series, translations

### **INTERDISCIPLINARITY AS THE KEY OF TRANSLATION - SERBIAN TRANSLATIONS OF POUND'S POETRY**

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**M. A. ILIJANA ČUTURA, University of Kragujevac, Faculty of Education in Jagodina, Serbia**

**Abstract:** The paper studies the need for interdisciplinary approach in literary translation, especially poetic translation. The aim is to show the insufficiency of a single-discipline approach in translating Ezra Pound's poetry. Serbo-Croatian<sup>1</sup> translations of Pound's poetry are analysed with special focus placed on his long poem Hugh Selwyn Mauberley, more precisely on Section IX of the poem titled "Mr Nixon".

Pound is well known for many deep reminiscences, intertextuality, allusions, citations in a number of different languages, inclusion of names of known and unknown persons - politicians, ancient heroes, mythological characters, poets, philosophers, but also his friends and acquaintances. The poem Hugh Selwyn Mauberley marked a shift of the poet's interest from art to social issues, or rather widening of his primary interest in aesthetic issues to include social concerns. The style of the poem is consequently characterized by bitter irony, anger, and impersonal sympathy, its difficulty being in "extreme condensation of the images and allusions". It is seen as "elliptical, coolly wrought, delicately pointed satire".

Interpreting and translating Pound's poetry demands deep understanding of antroponyms, phrases and symbols, which have a specific role in the text. The aim of the paper is to describe procedures selected for translating Pound's poetry into Serbo-Croatian. In addition, the paper tries to define and explain the adequacy of chosen translation procedures and their dependence on characteristics of the original text. Contrastive analysis of two Serbian translations of Mr Nixon and the original poem shows that the effect of the translation is achieved not only by semantic equivalence of the lexemes, lines and sentences, but much more by the equivalence of illustrating social status and cultural patterns in linguistic behaviour of the character. As the central part of "Mr Nixon" consists only of Mr Nixon's words, the "spirit of the poem"

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<sup>1</sup> Serbo-Croatian was one of the official languages of ex-Yugoslavia, used in Serbia, Croatia, Bosnia and Herzegovina and Montenegro in the period when the translations appeared.

depends to a great extent on social and cultural picture of the character, i.e. on preserving his characterization through the idiolect and sociolect.

The analysis of this part of Hugh Selwyn Mauberley is supported by its comparison to the other sequences of the whole poem where interdisciplinary approach is crucial in translation. Through numerous reminiscences in the poem Pound makes a collection of the “cultural units“ of the whole civilisation. The ironic and satiric language of the poem finds its equivalents in the translations at different levels, thus giving various contributions to the poem’s “afterlife”.

**Key-words:** Ezra Pound, Hugh Selwyn Mauberley, translation, idiolect, sociolect, characterization, interdisciplinary approach.

## **RA TITLES IN MECHATRONICS: A STUDY OF STRUCTURE AND FUNCTION**

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**Abstract:** Research article titles represent the first contact a reader has with a potentially fruitful source of information in his field of interest. Although their importance has long been acknowledged, titles have not benefited from many extensive studies as introduction to research articles, abstracts, or other research genres have. Only recently analysts have questioned in more detail the rhetorical structure and function of titles of research articles in various disciplines employing either cross-generic, cross-disciplinary or functional analyses.

This paper is a preliminary study of research article titles in the field of Mechatronics. Its purposes are: to establish what syntactic structures are used in these titles and if they display any change from the first issues of the journal to the latest; to compare results with those of previous studies of RA titles in science; to show how preferred structures realize particular rhetorical functions in this discipline; to construct a background set of articulated assumptions that can be used as starting point for a more extensive analysis of the research genres in the discipline of Mechatronics, their rhetorical functions and the linguistic resources employed.

The corpus was drawn from research articles published in the academic journal “Mechatronics”, a journal of IFAC - the International Federation of Automatic Control. It is one of the most respected scientific publications in the field and has an impact factor of 1.434. This study has a rather limited scope, therefore the corpus selected is small. I chose to investigate the first four issues of the publication (issues 1, 2, 3 and 4 of volume 1, 1991) and the last (at the time the present study was initiated) four issues (issues 7 and 8 of volume 19, 2009 and issues 1 and 2 of volume 20, 2010). Regular articles as well as articles belonging to special subject issues were included. This yielded a total of 90 research article titles. A simple counting shows that the first four issues contain fewer articles (34) while after twenty years of publishing the number of articles per issue almost doubled. Also, titles have become longer and more complex.

Two structures were observed: compound (juxtaposed noun phrases on either side of a colon or a dash) and noun phrases with or without post-modification. Marked differences in their frequency are noted. There is a strong preference for noun phrases (with or without post-modification) and a rather sparse occurrence of compound structure, results that corroborate with previous studies of RA titles in science. Another interesting aspect regards the internal structure of NP titles. A high occurrence of prepositional phrase modification can be observed around the recurrent prepositions ‘for’, ‘of’, ‘with’ and ‘in’. I argue that such elements are more than a ‘pile-up’ of post-modifiers in that they contribute to the informativeness and explicitness of titles of articles in Mechatronics, a need derived from the specificity of the discipline, that of being empirical, practical and oriented towards developing and improving technology, rather than exploring theory. The results of this preliminary study suggest that potentially discipline specific discursive features can be drawn from analyzing preferred structures in titles of Mechatronics research articles and that further features should be explored in other related research genres.

**Key-words:** research articles, titles, noun phrase, compound structure, discipline specific discourse.

## **COORDONATE TEMPORALE ÎN UNITĂȚILE FICȚIONALE**

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**Abstract:** *The paper refers to the way temporality of fictional units is obtained, several examples from Romanian, English and French literature being provided to support our statements. The grammar category of tense establishes the chronology and duration of events, gives coherence to a text and plays an important role in its organization. Writers create their temporal systems and coordinates resorting to verb tenses and tense association. Thus temporal oppositions, the exclusive occurrence of certain tenses backed up by the semantic values of verbs can enhance the expressiveness of a text..*

**Key words:** *expressiveness, tense, values, category, system.*

## **STUDII DE PEDAGOGIE ȘI DIDACTICĂ**

### **ON THE RELATIONSHIP BETWEEN EFL LEARNERS' ORAL COMMUNICATION APPREHENSION AND PERSONALITY TRAITS**

**MORTAZA YAMINI, NASSER RASHIDI, ELHAM SHAFIEI  
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**Abstract:** *This study was an investigation into the relationship between EFL learners' oral communication apprehension (OCA) and their personality traits of introversion/extroversion. Furthermore, the roles of gender and proficiency level were taken into consideration. To conduct the study, 135 male and female University students majoring in English were selected. The instruments used were a language proficiency test, Personal Report of Communication Apprehension containing 24 items concerning anxiety in different contexts and Eysenck Extroversion Scale containing 12 items. The obtained data revealed a significant negative relationship between OCA and extroversion. It was also found that the whole sample had an OCA level of above average. Results of the t-test and one-way ANOVA revealed that females and students of the lowest level of proficiency experience a significantly higher level of OCA. The findings are finally discussed and their pedagogical implications are presented.*

**Key-words:** *Communication apprehension, personality, introversion, extraversion, anxiety.*

## **RETROACȚIUNEA ȘI GRAȚIEREA ÎN CULTURA EDUCAȚIEI MODERNE/POSTMODERNE**

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**Abstract:** *The theoretical and praxis research shows that an educational politics in a opened curricular system it is those which has the expression of the mechanism cause/effect axed on the fullness of the two leading correlation vectors: teleological and technological in a humanistic integral process. For the Retroaction- an educational technology in a system, the human/teleological factory is presented by the principle of the Graciousness, the theological/ methodological factory- by the principle of the Retroaction.*

*The theoretical examination, the experiences and the experiments realized in many years of pandemic/ investigational activity conducted to the conclusion that The Retroaction is a modern educational technology of a return to a good account of human personality based on the principle of normative/retroaction on the curricular level: teleological, contextual, technological, epistemological.*

*The Retroaction- an opened technological curricular system shows a triple educational trajectory: from present to future by past, at the level of the Graciousness by:*

- *tradition and innovation;*
- *controversy of situations;*

- the harmonization of contrasts;
- the regulation of the cause by effect;
- the free arbiter.

The Graciousness is a global axiological principle of humanization of the educational politics due to her multiple multifunctional valences:

- Of harmonization of the content of a knowledge value: of contradiction, of identity, of reason;
- Of integrity of the scientific values, ethical/ esthetical and artistically;
- Of correlation of didactical principles; communication, knowledge, creativity;
- Of the axiological relations: morally/ ethically/ esthetically/ social;
- Of consciousness examination of the three steps of the developing of Retroaction in a opened curricular system: adaptation, cooperation and competition, partner-sheep;
- Of the starting of educational objectives and the knowledge of finalities of the human development by examination of the fullness steps of the modules of 7 standard lessons based on cause/ effect.
- Of connection at the individual and general ideal of educational/ social system by the following of the moral law of free arbiter and also of the exigencies asked by the tests of intelligence, of the principles of individual and group work.
- Of performing exceeding of technological retroactive frame and the engagement/ integration of the person in the sphere of social activism by the following of the seven exigencies the social integrality showed up: the possibility of return to the essence, the capacity of continuous development, the possibility of option, the capacity of auto regulation, the capacity of raising by spirituality, the possibility of resignation of oneself, the possibility of resignation of personality like global social value.

**Key-words:** retroaction- feed-back connectivity, graciousness - goodness, beauty, truth, liberty, light, love, educational ideal, responsibility, axiological space, reason, revelation, creativity, linguistically and literary education, fullness.

## **OPȚIONALUL LA LIMBA ȘI LITERATURA ROMÂNĂ ȘI INTERDISCIPLINARITATEA**

**Lect. univ. dr. ELENA LUCIA MARA**  
**Universitatea „Lucian Blaga” Sibiu**

**Abstract:** Pedagogical interdisciplinarity represent an ensemble of relations and actions between some contents engaged in a didactical process in forming the pupil's personality. Cognitive acumulations from various knowing domains and the multiplication of teaching sistem imposed modern strategies of structures dimension and contents. There is necessary to impose a new selection of informations, and others criteria of organising, creation or application of the most educational reality to create an integral vision at the pupils. Literature, theatre and movie represents artistic communication forms in the process of reception and finalisation as a subjective fact like taste. Even if *de gustibus et coloribus non disputandum*, almost every customer of literature, theatre or movie will put consistent or unconstient the object of his reception in a valoric scale. It is no longer true that any emition act beyond there specificity is failed. Optional course written here proposed to analise the specific language of literature, theatre or movie, to understand the interference points and artistic communication and even way of transmitting the sensitive message. At the same level it is intend to develop the audio-visual imagination of the pupils by offering the view of some ecranisations of literary works which should be read before it. The way in which it is present this optional course it may develop the pupil wish for reading.

**Key-words:** interdisciplinarity, macroconcept, curriculum at school decision, developping self-knowing, evaluation.

## **DEZVOLTAREA COMPETENȚELOR DE COMUNICARE ȘI INTERACȚIUNE ÎN ÎNSUȘIREA LIMBII ENGLEZE PRIN UTILIZAREA METODELOR DIDACTICE CENTRATE PE ELEV**

**Lect. univ. dr. RAMONA ȘTEFANA PETROVAN**  
**Universitatea „1 Decembrie 1918” Alba Iulia**

**Abstract:** *Teaching techniques represent the approaches or methods used by the teacher with the purpose of achieving operational and specific objectives which the teacher initially established. The choice of the techniques which are to be used during the class is made according to context and with taking into account certain criteria or references such as: the objectives / competences the teacher has in view while using these methods; the available resources; the students` previous training; the time allocated for learning activities (lockstep, peer, group- work activities); the homogeneous features of the target group / the specific features of the group; students` specific needs for training; the particular features of the relationship teacher –student, the social and psychological environment of the class. Students` centered approaches are the ones that focus on the formative aspect and their main target is learning not teaching. In such cases the teacher acts as facilitator of the learning activities. The category of student- centered teaching techniques includes: the heuristic method, the debate, the brainstorming, systematization, case study, role-play, essays, projects, computer-aided learning, group work, drills. We can state that a technique does not have a singular use and it does not work independently, we usually resort to more than one method during the same lesson and if we combine them harmoniously we can say that we achieve the aims initially established. The choice of teaching techniques must be made taking into account the three fundamental stages of the learning process: projecting the activity, development of the activity, evaluation. Each method can be used in different ways according to the specific features of the learning activities. There are no good or bad teaching techniques, there are rather different ways of using them which can lead to either good or less good results.*

**Key-words:** *teaching techniques, student- centered approaches, communication and interaction competences, formative educational methods.*

## **DIMENSIUNI ALE POLITICILOR CURRICULARE ACTUALE**

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**Universitatea „1 Decembrie 1918” Alba Iulia**

**Abstract:** *In-depth Learning, based on action and accountability of the learner, developing vocational skills, integration of knowledge in application structures, interactive teaching, inter and trans-disciplinary curriculum are some concepts and ideas which modern pedagogy has been based on. They have been generated by switching European societies to globalization and to the society based on knowledge. They have also been required by the need for synchronization between society and the development of education, by the new results of some assessments and applications in education systems and also by the need for integration and globalization of education.*

*In order to meet the requirements that education in the 21<sup>st</sup> century should subordinate (i.e. a widespread transmission of a growing volume of knowledge and information, on one hand, and on the other hand, making the necessary tools available to the educated individuals so that they might plan their future), The International Commission on Education in the 21<sup>st</sup> century suggests that education be organized according to four fundamental types of learning: learn in order to know, learn in order to act, learn to be able to cope with the others, learn to be yourself. In order to achieve these four types of learning one should impose innovative ways and principles in organizing the contents which have been a constant issue of the curricular policies in the last decades: promoting an inter- and trans- disciplinary vision of investigating reality and restructuring the contents of education.*

*Although, the literature does not reach a general consensus regarding defining curricular integration, most authors who have addressed the issue of the integrated curriculum, have highlighted the following features: connecting school subjects from the same domain or different domains in order to harmonize them, unify them and establish cohesion between them; establishing relationships between knowledge, abilities, skills, values from different fields; linking learning experiences with everyday life situations, with one`s own needs and interests; organizing contents on topics, issues, concepts, principles;*

managing educational time and grouping students in a flexible way. Consequently, correlations between the contents of different disciplines in order to avoid possible breaks, developing some dynamic and flexible structures, developing problem solving skills, the emergence of new knowledge that does not find any counterpart in the traditional content of education are just a few of the arguments that justify and require the necessity of promoting the perspectives of inter-, pluri- and trans- disciplinary curricular integration both from a theoretical and a practical point of view. As far as application of inter-and trans-disciplinarity in education is concerned, we may emphasize the fact that in order to optimize their effects, accentuate their advantages and minimize the risks a combined application of integrated and monodisciplinary approach is required. Also, application of inter-and trans-disciplinary approaches involves the modification of the existing curriculum documents (Plans, curricula, textbooks), and a new perspective on teachers' initial and continuous training which should be specific and appropriate with the approaches and the principles of curriculum integration.

**Key-words:** integration of education, globalization of education, curricular integration, interdisciplinarity, curricular reform.

### **TEACHER COMPETENCIES AS PERCEIVED BY STUDENTS FROM THE TEACHER'S TRAINING DEPARTMENT**

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CRISTINA NANU, "1 Decembrie 1918" University of Alba Iulia, Romania**

**Abstract:** *The new expectations and challenges confronting teachers in Europe demand a change in policy towards European integration with respect to national identity. One of the important steps in this direction is the delimitation of joint principles that should govern education policies in all European countries (European Council, 2005). The implementation of these principles should be made respecting the national differences. Therefore, developing teacher competencies within the framework of European principles for teacher competencies and qualification is a priority of the teacher training department.*

*For a program to be successful, both teachers and students have to be aware of the need of becoming a European teacher and the necessary competencies to fulfill this job. These competencies are supposed to be viewed as a source of empowerment for the teachers. Students' engagement in the learning process to become teachers is strongly shaped by their perception about needed skills to be successful in this profession. Control and agency over their professional formation is an important ingredient in the context of education for democratic citizenship.*

*The aim of the article is to present the results of a research designed to identify what competencies future teachers perceive and acknowledge as relevant for their future profession and what are, in their opinion, the traits of an effective teacher.*

*The information was gathered in focus group settings having as participants, students from the Teacher Training Department and Pedagogy of Preschool and Primary School Education from "1 Decembrie 1918", University of Alba Iulia. They developed a profile of a highly effective teacher. Using brainstorming, students generated lists of teacher competencies and rated them based on the perceived relevance. The results will be discussed in relation to stated professional standards promoted by National Council of Professional Formation and European principles for teacher competencies and qualifications.*

**Key-words:** *teacher competencies, competence-based education, effective teacher.*

### **MISCELLANEA**

#### **DIN ATELIERUL TRADUCERII ROMANULUI EXUVII DE SIMONA POPESCU**

**Dr. JUSTYNA TEODOROWICZ  
Universitatea „Adam Mickiewicz” Poznań, Polonia**

**Abstract:** *The present article discusses the most important problems that occurred in Polish*

translation of Simona Popescu's novel *Exuvii*. The majority of the difficulties concern the language of the novel, which is very poetic, enigmatic. The author plays with language, creates numerous neologisms, associates words in an original way. Moreover, she uses specialised, scientific vocabulary from different domains (medicine, biology, chemistry, philosophy, mythology, etc.). The novel abounds with the examples of wordplay, which are often difficult or impossible to translate. Besides, the text contains numerous quotations from the works of other writers and poets, often without titles, or even the names of the authors, which caused some problems in the case of sources other than Romanian.

**Key-words:** translation difficulties, neologisms, wordplay.

## VIZIUNEA BIBLICĂ ÎN ANATOLIDA LUI I. HELIADE-RĂDULESCU

Lect. univ. dr. MARIUS-VALERIU GRECU  
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**Abstract:** An important personality of Romanian culture from the 19th century, endowed with remarkable intellectual qualities, Ion Heliade Rădulescu desired to realize a modern **Bible**, starting from the cosmic vision of the Old Testament to the humanity of the New Testament. He composed the poem *Anatolida* (a symbolic title) aside **Biblice** from which he published five parts. A cosmogonic poem, *Anatolida* or **Omul și Forțele**, published along tens of years (between 1840 and 1870), opened with **Empireul** and **Tohu-Bobu** which represented the vacuum state of the cosmos during the previous period of the creation.

There can be noticed in analyzing Heliade's thinking, the influence of the Italian philosopher G. Vico, after whom the fatal destiny ruled the humanity. Even if the poem showed a fail of consensus in the author's social thinking, the poet tried to overcome the creation, not to imitate it.

**Key words:** Divinity, cosmic creation, Bible, science.

## ALECU RUSSO: „UN SUBIECT BUN PENTRU O POEZIE”

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## CONFESIUNI ȘI ANTIDEPRESIVE CULTURALE

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**Abstract.** This essay restores the problem of the cultural memoirs in a belletristic book such as **Prozac. 101 pills for happiness** by Adriana Babeți. This book explores the joyful steps in life, according to the idea that man himself has to accept many possibilities of being happy without analyzing too much the metaphysical or pragmatic reasons. The author memorizes those moments, people, places that sometimes can be a kind of utopian realities: old or foreign cities, family, friends, cultural events.

**Key-words:** memories, culture, society, imagery.