

LITERATURĂ ROMÂNĂ ȘI COMPARATĂ

VINTILA HORIA: LA LITERATURA COMO HERRAMIENTA DE CONOCIMIENTO

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Resumen: *Cualquier juicio o revisión que se realice sobre la figura de Vintila Horia tiene que partir de su triple condición: como autor literario (poeta en un sentido extenso), docente e intelectual. La distinción entre poetas y profesores no necesita de una mayor explicación, pero sí el tercero de los términos, el de intelectual. El verdadero intelectual mantiene con su tiempo un pulso dialéctico y dialógico. Un tipo de pulso así mantuvo Vintila Horia, sin duda. Como él mismo se encargó de describir, su actitud fue de reacción ante su tiempo, un tiempo que consideraba en periodo de desintegración, un final de ciclo. Lejos del optimismo acrítico que muchos mantienen ante su época, o de los silencios aquiescentes, Vintila Horia estableció un encuentro abierto con el complejo momento histórico que le tocó vivir a través de intensas peripecias vitales que tuvo que padecer y, por otro lado, —y éste es el que nos interesa aquí principalmente—, con el arte y la ciencia de su tiempo.*

Palabras clave: *revisión, intelectual, reacción, tiempo.*

„CERURILE OLTULUI” – ESEU INTERDISCIPLINAR DE BARTOLOMEU VALERIU ANANIA (1990)

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Abstract: *“Cerurile Oltului” (The Skies of the Olt) (1990) is an expression of the author’s interdisciplinary erudition in the embodiment of a very original essay of cultural polyphony. The common ways of art and theology reunite in a universe specific for both of them, a universe of the interdependence of the sacred and the profane. Both the technique of Plato’s dialogue (this type of dialogue being specific for the patristic discourse) as well as the relaxation of the discourse through the appeal to different “literalised” commentaries or through completing the elevated subject with “profane” information, are the factors which ensure an opening and an accessibility highly superior to a scientific treatise; they enlarge the expectations of he to whom the discourse addresses. Eventually, the aesthetic emotion is granted not by the subject itself approached by Bartolomeu, but by the modality in which it is presented, by the shape of the discourse proposed by Anania. What determines the tonality specific for the essayistic discourse is related to the unlimited love the author feels for the national specificity. The common link for all the topics approached in the volume is tradition.*

Bartolomeu proves not only an expert in presenting the characteristics of the Brâncovenesc style, but manages, starting from them, to formulate a theory of culture and civilisation which recalls the authentic traditionalism but also the understanding of the affirmation of the national creating specificity through the concepts of synchronism (Eugen Lovinescu), adaptation (Mihai Ralea) and organic development (Lucian Blaga), in a silent and probable involuntary consensus with the opinions of the above mentioned intellectuals. Bartolomeu states the iconographer’s status as creator and implicitly his placing in a dimension similar to Manole’s, for example. Were we to relate to the theory of the aesthetic value, we should have to mention the fact that for Bartolomeu, the icon is seen both religiously and artistically, which is the maximum compromise his status as a theologian could admit.

The small treaty of general aesthetics in the vision of a theologian, with its asperities, contradictions and ingenuities, expresses nevertheless the essayist’s interest in the depiction of the artistic side of iconography, even if he inherently appeals to religious dogma. We meet an argumentation of the paradox, according to which the absolute creating freedom and the artistic originality can manifest and express themselves only within norms and canons. According to this syllogism, which is not far from sophism, the greatest liberty of creation is performed by the artists who are most framed by the external theoretical factors; so, from this

point of view, the Byzantine art would be the proper background for the original accomplishment of plastic art masterpieces. Even if subject to inherent polemics and counter-argumentations, Bartolomeu's pleading has at least the merit of openly militating for the cause of artistic liberty within the dimension of religiosity, which is more than a theologian could be expected to do. The entire aesthetics of artistic liberty developed by Bartolomeu Valeriu Anania can be seen by theologians as a theolegumena, a personal theological opinion. What remains remarkable whatsoever is the author's constant effort to harmonise the flame of the soul with that of the spirit, to find a common denominator in which art and theology be united in complementarity, if not in complete consensus.

Key-words: church, philology, icon, history, theology.

CUVINTE FĂRĂ ORIZONT

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Abstract: Our essay tries to answer a question about the importance of being or not being a writer in fashion. For instance, I thought to emphasize the work of a contemporary writer, who has the intention to remain a classic among the postmodernist writers. The work of Dumitru Velea is a valuable one and it has three parts: poetry, essay and theatre. To this, it is fitting to add Dumitru Velea's activity as a reviewer for many national profile publications. He has also been included in many anthologies edited on themes. It is difficult, if not impossible to find a synthetic formula to define the specific of each literary genre approached by Dumitru Velea. However, there is a common philosophical line present in each one of these three categories. I intend to make some approaches between the Velea's work and the works of his contemporaries and to demonstrate there is a chance to be a writer out of fashion. His work is a provocation against the wave of postmodernism and a hope for a new formula in literature, based on philosophy. I entitled the essay **Words without Horizon**, because this is the title of his last volume of poems translated into English by Mariana Zavati Gardner but I hope my words have a very strong horizon.

Key words: spirituality, imaginary, philosophy, culture, word

ÎNĂLȚARE PRIN SPIRITUALITATE SAU POLIVALENȚELE GRAȚIERII ÎN CREAȚIA LUI ION DRUȚĂ

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Abstract: In the Druță's language the principle of general axiology/ the Graciousness space carry up a signification of axe of values: „Toiagul păstoriei” (The shepherd stick); „Biserica Albă” (The White Church); „Vatra blajinilor” (The Homeland oh Goods), etc..., the interpretation of a biblical demand „Love your neighbor...”

The contents of Graciousness principle, on which is based the entire creation of Druță, are those of national-Christian values: love, faith, hope; those of general-human values: good, beauty, truth;

Or, those two motifs of Resurrection by spirituality: the Miorița's motif, the building motif/ of the Master Manole, carry up the sign of creation of Druță's artistically different one-self, a kind of individual Moldavian way of being from everywhere, until the genuine condition of the big spirituality of our entire population.

By the way, passed by the conceptual line of the 7 (seven) exigencies of Graciousness, like principle of global axiology: **the possibility of return to the essence, the possibility of option; the capacity of continuous development, the capacity of auto arrangement; the capacity of resurrection by spirituality, the possibility of creative consignment of one-self; the possibility of consignment of personality like social global value**, we are resting with the real conviction that all the creation of the big writer represents, in fact, a code of ethical norms which represents the spirituality of his original nation.

These are the emphasis of our approaches in the context of the proposed theme: Writers of the end of XX century and the begin of XXI century (Scriitori ai sfârșitului de secol XX și început de secol XXI).

Key words: *graciousness, resurrection by spirituality, national-Christian values, general-human values, esthetical value, ethical factory, empathetically condition.*

DESPRE POEZIA CARCERALĂ. POEZIA ÎNCHISORILOR COMUNISTE

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Abstract: *A new chapter enriched after 1990 the Romanian contemporary literature. The chapter contains the literature of the communist prisons. In spite of its absence into the literary histories, the carceral poetry was a specific form of literary expression in all the dictatorial regimes. Due to the longevity and to the inclemency of the communist dictatorship, the communist carceral space is subject of many writings, especially those of memorial type, describing a staggering reality. The survivors of a non-fictional materialized Dante's Hell wrote about "the poetry of the communist prisons" as a miraculous moral support for them. They wrote about poetry with healing capacity. The carceral poetry is frequently associated with the religious poetry, assimilating a revelatory and also a curative function to this type of poetry. Radu Gyr and Nichifor Crainic were and still are well-known authors of carceral poetry. An anthology dedicated to this type of poetry was a lack in our literature. Ioana Cistelean has recently compiled and prefaced an anthology dedicated to the carceral poetry. The above mentioned anthology brings to the reader of our times new representative names as authors of carceral poetry.*

Keywords: *antology, dictatorial regimes, Romanian carceral poetry, intellectualist resistance.*

ASPECTE ALE ASUMĂRII SACRULUI ÎN DRAMA BLAGIANĂ „ANTON PANN”

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Abstract: *This literary essay is focused on the problem of sacral symbols in Lucian Blaga's dramatic play Anton Pann. This drama restores some major archetypes connected to the Romanian sacral myths, such as messianic Poet, church, maternity, song, Divine Word, belles, marriage, child a.s.o. But all of them are no more ancestral myths, they became some new myths, rebuilt by Lucian Blaga, who was a philosopher, not only a writer. That is why all along his literary work he reinforced the most essential Romanian ethos and mentality. Anton Pann, as a character, such as any other character from this drama, is built around some symbols that are read again in a new manner, from a spiritual point of view, but all the destinies are implied in creating a special image of sacrality (from a traditional to a modern one).*

On the other hand, through Anton Pann the author restores the great symbol of the Poet (Anton Pann was one of the first Romanian traditional poets); interesting is the fact that Lucian Blaga destroyed the classic image of the messianic poet and chooses another one: a poet as a man of his society, thinking just the others and having the same doubts, trying to live his own life and not being anymore a simple mirror and a model for the others.

The drama has a fundamental idea proposed by Lucian Blaga, according to which world is a mixture of signs and symbols, who must be read particularly in each epoch because the humankind is creating on and on senses and reasons, some of them completely disconnected from the ancient status of life, still preserving the characteristic of mind and soul. Lucian Blaga knew like any other the Romanian spirituality, so that all of his literary and philosophic work rebuild a whole universe.

Key-words: *Lucian Blaga, sacral symbols, Romanian spirituality.*

FELIX ADERCA – EXPERIMENTALISTUL

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Felix Aderca – The Experimentalist: *Felix Aderca was one of the most prolific writers of the inter-war period, approaching almost every literary genre with a remarkable success, experimenting especially in prose different modern styles and epic forms, part of them being considered eccentric. He is the author of a science-fiction novel, entitled **Orașele scufundate [The Sunken Cities]** and considered a classical book for this genre in our literature. He was a brilliant journalist, publishing an interview series with writers of his times, gathered in a reference volume for the history of literature studying that period. Most of all, the prose still remains the genre where Felix Aderca successfully approaches different literary coordinates, becoming an acknowledged personality of his generation.*

Keywords: *Felix Aderca, inter-war period, experimentalism, prose, science-fiction novel*

ÎNTÂLNIREA UNOR GENERAȚII LITERARE ÎNTR-O CARTE-SPECTACOL

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Résumé: *Au début du troisième millénaire, la société subit, en effet, beaucoup de changements et le rythme dans lequel nous vivons devient, on dirait, frénétique. Les premières années littéraires d'après 1989 sont confuses, ce sont des années où des effets surprenants de la liberté d'expression apparaissent.*

Après l'enthousiasme des premières années de liberté, on constate, comme le montre Alex Ștefănescu dans son livre „Istoria literaturii române contemporane 1941-2000 („L'Histoire de la littérature roumaine contemporaine 1941-2000”), que la littérature se déprécie comme la monnaie nationale. On lit les journaux, mais on ignore la littérature (même si approximativement 2500 maisons d'éditions ont été rapidement fondées).

Trois générations littéraires se sont rencontrées au début du millénaire: la génération '60, la génération '80 et une nouvelle génération, 2000, qui n'avait rien publié auparavant.

Certains représentants des deux premières générations se sont donné aussi rendez-vous dans un livre publié en 2008, chez les Éditions Humanitas, un livre qui se présente comme un livre-spectacle, „Povești de dragoste la prima vedere” („Des histoires de coup de foudre”). Cinq auteurs (Gabriel Liiceanu, Adriana Bittel, Ana Blandiana, Nicolae Manolescu, Ioana Pârvulescu) „enchaînent leurs voix devant le publique, en chantant” sur le thème vieux comme le monde et la littérature, l'amour, mais pas n'importe quel amour, mais le coup de foudre.

Le livre présente, à travers les cinq histoires, plusieurs types d'amour: de l'amour adolescentin à l'amour de la pleine maturité et, puis, celui d'un âge plus avancé, mais pas trop avancé pour tomber amoureux.

Le présent travail se propose d'analyser „la victoire de ce spectacle”, réalisé au début du troisième millénaire, en observant le spécifique de chaque paire (auteur-histoire) et, surtout, les techniques narratives utilisées.

Mots clefs: *la génération, l'amour, le spectacle, la technique narrative.*

LITERATURĂ ȘI ȘCOALĂ LA BLAJ, CU UN SECOL ÎN URMĂ

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Abstract: *Within the educational system developed by the schools in Blaj a century ago, Romanian literature held a very important position, even if it was not established as a subject in the curriculum. In order to educate the young generation, the model of the Romanian teacher, deeply involved in the cultural and literary life of the community was crucial. The preoccupation to enrich the library and to cultivate the Romanian literature through extra curricular didactic activities contributed to the development of a national identity.*

Key-words: *educational system, Romanian literature, Blaj, national identity.*

ȘTIINȚELE UMANISTE – CUNOAȘTERE ȘI TERAPIE

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Podsumowanie: Humanistyka – poznanie i terapia: Gdyby sporządzić wykaz najważniejszych pytań naszej epoki, to wśród nich znalazłoby się niechybnie i takie: jak uprawiać humanistykę w nowym stuleciu? Przy czym potoczna świadomość łączy ze sobą wiedzę humanistyczną z postawą humanistyczną i domaga się od przedstawicieli humanistyki ostentacyjnego wręcz wyrażania i reprezentowania wartości w nieporównanie większym stopniu niż od przedstawicieli nauk ścisłych. Ich niejednokrotnie zresztą oskarża się właśnie o brak humanistycznego „myślenia wartościami”, jak można by było swobodnie i najogólniej nazwać humanistyczną orientację intelektualną. Oczywiście, pytanie o sposób szerzenia wiedzy i postawy humanistycznej stawiano sobie od dawna, ale dziś nabrało ono szczególnej energii i wymowy. Dlaczego?

Pobieżna już nawet lektura rozmaitych wypowiedzi na temat stanu i perspektyw humanistyki czy to polskiej, czy europejskiej, czy wreszcie światowej wskazuje na daleko posuniętą rozbieżność opinii. Gdy jedni mówią o kryzysie, impasie, zastoju, spadku znaczenia, to inni uważają, że humanistyka znalazła się w szczególnie dobrej sytuacji i że potrafiła jej sprostać, skorzystać z szansy i dynamicznie poszerzyć obszary intelektualnego posiadania i władania.

Dziś, wiele środowisk żywi przeświadczenie, iż era humanistyki właśnie nadchodzi i do niej przede wszystkim ma należeć ostatnie słowo o człowieku nowożytnym.

Wydaje się, że dziś szczególnie silnie jest odczuwana wzajemna współzależność lub współbieżność stanu humanistyki i stanu sztuki.

Po drugie, świat ludzi i wytworów humanistycznych znajduje się w ciągłym ruchu, ruchu wartości.

Po trzecie, kultura, a zwłaszcza kultura symboliczna stanowi podstawowy przedmiot zainteresowań współczesnej humanistyki.

Po czwarte, humanistyka zajmuje się nie tylko badaniem, ale również współtworzeniem obrazu świata.

Lapidarnie rzecz ujmując: posłannictwo dzisiejszej humanistyki to *apprendre à être*, uczyć być, uczyć istnienia, uczyć dla istnienia.

Słowa kluczowe: *înțelegere, cunoaștere, alegere, cultură, istorie, mit, poezie.*

FORME ALE LIBERALISMULUI SAU ALE TOTALITARISMULUI ÎN LITERATURĂ. UN MODEL ROMÂNESC INTERBELIC?

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Abstract: *The article insists on the Romanian flexibility to adjust to both capitalism and communism. This flexibility is reflected into literature, especially if we compare the literature produced by Romanians who lived in communism as different from those who chose to exile themselves. We have in mind the examples of Noica or Petru Comarnescu versus Cioran, Eliade, Eugene Ionesco etc. Some say communism brought in the preservation of national identity, identity which capitalism does not have an interest to protect it.*

Were Romanian writers inclined to support democracy or, on the contrary, authoritarianism in their papers? Lots of ideologies and policies turned this country into a more unstable actor on the international political and cultural scene.

If democracy had to give the power to people, authoritarianism allocated it to the state, represented by one individual, who was to rule to the so called benefit of the people. When facing this oscillation there comes up the natural question of the individual: who is governing, me or the state? Democracy gives the right to each individual, no matter the origin, to benefit as equal as possible from private property, education, private interests. Also, the limit between democracy and authoritarianism is very easy to be passed.

The article insists on how communism versus capitalism influences the literature produced by Romanian writers in exile or within the limits of communism. Also, the article starts from the papers sustaining

liberalism or, on the contrary, totalitarianism, in the period between the two world wars. It insists on the literature produced by Cioran, Eliade, Noica, Ionescu, Vulcanescu. We are interested in establishing the 1930s Romanian tendency in writing as well as in real political and social life: towards liberalism or totalitarianism.

Key-words: ideology, literature, exile, totalitarianism, liberalism

DINAMICA SIMBOLULUI ÎN POEZIA LUI ION PILLAT

Lect. univ. dr. ELENA-LUCIA MARA
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Abstract: *The symbol replace a reality through a sign another reality on a matter of easy analogies. The symbol is a trope by which a material is chosen, the convention, to denote a concept provided between the concrete and abstract that there is a semantic relationship, so that substitution is motivated.*

Tudor Vianu distinguishes some features of artistic symbol in the symbol of opposition to science. Symbols are scientific deprivation or experience constraints when knowledge exceeds human needs. On the other hand, artistic symbols recompose all human knowledge fragmentation. After the frequency and scope of movement, symbols may be conventional or dedicated and individual quotas or lived. General symbols, conventional or classical were determined by tradition, while the individual symbols are triggered by the artistic imagination in the creation of spontaneous private.

Stylistic analysis encounters difficulties caused by the different intellectual figures of semantic, as an image may appear once as a metaphor, but if you insist lies in the same context, it turns into a symbol.

Symbols provide concrete wishes, triggered by certain actions Shaping behavior in most cases and making the bottom to be born a victory or a defeat. Symbols, so are in the spotlight, putting in motion the most hidden resort of action, offering new on the unknown. Trope that suggests the characteristics of a phenomenon or an abstract action. Some researchers are of the opinion that the symbol would resemble metonymy through metaphor and technology substitution, but is differentiated by the fact that metaphor is a comparison outdated. Mihaela Mancas considered conventional symbol for a particular class of objects based on a process of metaphorical analogy. Ion Pillat's poetry is remarkable and the use of symbols already established on the basis of frequency and scope of their movement, but also using some individual: symbols existential, literary, mythological and historical. In the poetry of John Pillat finds a real universe of symbols, their dynamic range is divided into volumes of poetry. Symbol becomes obvious when they are explored and exploited its component elements.

The poet is the starting point for bookish reminiscence primarily comes from Greek, Latin and Oriental. Mythology, history, geography are pretexts to capture new and profound meanings of the symbols used. The poet builds and recovers a language apart just by visions in which is incorporated as a means of communication.

Symbols next to literary confirms the mythological, historical or biblical grounds, that John is a book Pillat. Taking as a point of departure specific knowledge, knowledge of Greek and Latin mythology, history and geography, language acquires Pillat apart. In terms of Greek mythology, his lyrics can build genuine ancient poems, some symbols are known, others are less accessible: Lesbos, Phoileos, Sporade, Ciclade, Pleiade, Selene, Mitilene, Lais, Adonais, Biblis, Afrodita, Narcis, Eol, Cithera, Ilion, Scamandru, Hero, Leandru, Psyche, Hesperus, Alexandru, Hidrei, Homer, Eros, Herii din Sextos. (Cithera, Cithera-prima versiune, Thebaidă, Gemenii, Amarillis, Rodis, Eva, Himerele). Mythology served as a monument of references, but his poems stylised the poetic expression.

Mythology has served as a reference monument, but the poems were not only to include the summary of symbols, but also to expand their polishing and poetic expression. Most are historical symbols of antiquity, but our people's history: Caesar, Genghis-khan, Alexandru Lapusneanu (Voices in the dusk, gathering pagan, Lăpuşneanu). Literary references are taken from world literature, and even some evidence may be considered symbols: Casa amintirii, Poeme intr-un vers.

Keywords: existential, literary, mitological, historical, steppe and nomadism.

AUTORUL ÎN TEXT: ÎNTRE CONSTRUCȚIE FICTIONALĂ ȘI PRESIUNE SOCIALĂ

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***Résumé :** Au moment où le narrateur se transforme en personnage fictif, il renonce à la position de supériorité et d'autorité sur son histoire et permet ainsi au lecteur de prendre conscience de l'instance narrative qui se dresse derrière lui et que nous avons l'habitude d'appeler Auteur. Le problème des constructions idéologiques implicites et explicites, les jeux du pouvoir participant à la construction du discours intellectuel, font de la littérature, dans son sens le plus large, un résonateur et vecteur des attitudes conflictuelles, des tensions sociales auxquelles les auteurs concrètes sont confrontés et qui déterminent leurs choix idéologiques et leurs modèles. Dans cet esprit, la littérature a un caractère marqué du point de vue sociopolitique, tout en récupérant derrière les constructions fictifs, des thèmes récurrents de la politique des engagements sociaux. Transfert étrange de personnalité, qui parle de l'implication de l'auteur dans son œuvre, pure intériorisation des événements par le personnage, l'image d'une conscience impuissante à sortir de soi, inapte à s'affirmer dans le réel historique, le texte contient dans la structure profonde, cachés par les artifices narratifs d'une rhétorique de la parabole, les données de la personnalité, entre le conformisme et l'assimilation, l'expression même d'un désir envahissant de perfection totale, qui se retrouvent dans les options politiques, philosophiques, religieux. L'Auteur représente dans ses textes le désir compensatoire de puissance, aussi dans la construction des personnages que dans le mécanisme narratif de type «autofiction», qui entre l'autobiographie et le roman, associe une personnalité authentique à un destin fictionnel*

***Mots-clés:** stratégies textuelles, la frontière du récit, pratiques d'intégration du social dans le roman, choix idéologiques.*

DIN PAGINILE REVISTELOR INTERBELICE AIUDENE

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***Abstract:** The inter-war period was the time when several periodicals with importance for the cultural development of Aiud area appeared in Aiud, even if their apparition was ephemeral. In a way or another, all these periodicals are connected to Ovidiu Hulea's name and work, a cultural animator which enjoyed a good reputation and visibility in his contemporary time. The magazines “Zorile” – “The Dawn” and “Aiudul” published articles on various themes: the daily problems of the town, religion, science popularization, several literary compositions, news about the activity of Association „Astra” or about the schools of Blaj, cultural, social, Romanian or foreign political news, local events, descriptions of the events and conferences at the Casina Română, news regarding different aspects from the educational system; “România literară” – “The Literary Romania” – restricts its area of interest strictly to the literary and cultural phenomenon. We may enumerate as contributors the following authors: Ovidiu Hulea, Emil Giurgiuca, I. Agârbiceanu, Gh. Bogdan-Duică, T. Bugnariu, Al. Ciura, Augustin Cosma, Teodor Murășanu, Romul Demetrescu, Dr. S. Dragomir, Gabriel Drăgan, Eugen Hulea, Emil Isac, Octavian Lupeanu, Al. Lupeanu-Melin, N. Mărgineanu, Ștefan Meteuș, Const. Radu, Livia Rebreanu-Hulea, Septimiu Popa, Dr. Coriolan Suciș, Horia Teculescu, Silviu Țeposu etc.; Liviu Rebreanu published in “Zorile” – “The Dawn” a short story entitled *The Wife – Nevasta*.*

Our work intends to highlight the way these periodicals participated to the larger geographical area of the Transylvanian periodicals in the inter-war period. We'll analyze the constancy of the headings and the contributors, the local impact of the articles and their significance in a journalistic national context. We consider as important to highlight in our paper the way all these journalistic initiatives were part of a private project that reached its aims not only at that moment, generating an atmosphere of spiritual emulation, but also in time, generating the same type of atmosphere for our contemporaneity. (“The Dawns (new series)” – “Zorile (serie nouă)”, “The Literary Aiud” – “Aiudul literar”). The greatest merit of these periodicals, confronting with serious material problems, is that of being a starting point for authors which later confirmed their value, becoming important names in the Transylvanian cultural landscape. Although

the majority of the works dedicated to the existence of the periodicals are totally ignoring the periodicals mentioned above, they are still claiming their right to existence.

Keywords: inter-war period, cultural development, spiritual emulation, Aiud&Transylvanian periodicals.

DE LA CONDIȚIA SCRITORULUI E/(I)MIGRANT LA IMAGINEA E/(I)MIGRANTULUI ÎN CREAȚIA LUI ANDREI CODRESCU

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Abstract: *Andrei Codrescu left Romania for America in his youth to follow a dream – that of meeting his idol, Mircea Eliade. Loosing the idolised promised land of the man Eliade after becoming aware of the association between Eliade’s name and the anti-Jewish Romanian movement of “Garda de fier”, with the fresh memories of the fear and danger of being a Jew in Romania of those years, Codrescu discovers the American promised land of any dream becoming true. Starting from the social status of an immigrant, Codrescu mingles in different American cultural movements or tendencies and grows up as an appreciated cultural personality in his adoptive country. But he never forgets his native country with its ancestral influences in his cultural becoming. The first part of our paper aims to depict the cultural evolutionary road of the writer, basing our interpretation on the essays and confessional literature of the author. We also intend to show the dilemma of the creation language for the immigrant writer and the way Codrescu manages to overcome it. This part includes a discussion around the terms emigrant and immigrant in the multicultural context, seen as a reality of our time in different fields of research and also presented from the Codrescu’s point of view and personal American experience. Dissociation is made in our presentation around the term of multiculturalism in the American context and into the European context and how the existing differences in the perception of the term left their mark on Codrescu’s cultural evolution. A second part of our paper is presenting the way Codrescu approaches the immigrant term and its significance in his creation.*

Key-words: *Andrei Codrescu, immigrant writer, multiculturalism vs pluralism.*

REVISTA „CULTURA CREȘTINĂ” ÎNTRE TRADIȚIE ȘI CONTINUITATE

Asist. univ. drd. IULIANA WAINBERG
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Abstract: *“Cultura Creștină” [The Christian Culture], a magazine for religious culture and education, was published bimensal in Blaj. The publishing period was 1911-1926 and 1936-1944 (excepting July and August). The initial editorial board had the following members: Dr. Ioan Sâmpăleanu, Ștefan Roșianu, Dr. Alexandru Nicolescu, Dr. Alexandru Rusu and Dr. Ioan Coltor. The end of 1926 was also the end of the first appearance period for “Cultura creștină”. A new editorial series of the magazine is published between 1936 and 1944. The new editorial board has as members: Victor Macaveiu (president), Dumitru Neda (secretary), Ion Agârbiceanu, Ioan Balan, Nicolae Brînzeu, Alexandru Lupeanu, Titus Malai, Zenovie Pâclișanu, Augustin Pop and Aloisiu Tăutu.*

The magazine brings to its readers studies having a religious feature, notes, chronicles, book reviews, bibliographies, articles dedicated to several clerics and well-known personalities of that time, articles on the problems of the orphanages, on the material conditions of the Greek-Catholic clergy, some of Ion Agârbiceanu’s creations, articles on the contemporary social problems, also sermons and pastorals on different religious events. Ioan Georgescu, Teodor Murășanu, Ștefan Tășiedanu, Virgil Pop, Irina Berinde, Iuliu Maior, Ioan Modrișan, Ioan Pop de Zăicani, Septimiu Popa, Iosif Sângeorgeanu, dr. Augustin Tatar, dr. Ioan Ferenc, Ionel Bârsan, Aurel Marcu, Ștefan Manciușlea, I. Miclea, Dr. Iuliu Hașieganu, Iuliu Rațiu, Coriolan Suciu, Dumitru Lucaciu sign all as authors in the pages of the magazine. The magazine definitively stopped its appearance in 1944.

October 1994, after 50 years from the last appearance, is the date of a new issue, a festive one, celebrating 240 years since the schools establishment of Blaj (1754 – 1994). The publishing authors of this festive issue are: I.P.S.S. Lucian Mureșan, Xenia Poptelecan, Iuliu Chețan, Gabriel Țepelea, Teodor Racovițan, Ana Hinescu, Iacob Mârza, Mircea Cenușă, Ion Buzași, Cornel Tatai-Baltă, Gavril Istrate, Arcadie Hinescu, Viorica Lascu, Vistian Goia, Gavril Scridon, and Mircea Popa etc. This festive issue also meant the resumption of the magazine. The Editorial Board had the following members in 2000: IPSS Lucian, Dr. Alexandru Petărlecean, Prof. PhD. Cornel Tatai-Baltă, Prof. PhD. Ion Buzași, Prof. PhD. Cristian Barta and Ioan Andriuc-Rusu. The actual Editorial Board is formed by IPSS Lucian, Metropolitan Archbishop (honorary president), PhD. Pr. Lect. Cristian Barta (editor in chief), PhD. Pr. Lect. William Alexandru Bleiziffer (secretary), PhD. Prof. Iacob Mârza, PhD. Prof. Ion Buzași, PhD. Prof. Cornel Tatai-Baltă, Pr. Bernard Ștef, PhD. Pr. Assoc. Prof. Ioan Mitrofan, PhD. Assoc. Prof. Ovidiu Ghitta, Pr. Lect. Călin Pațulea, Lect. Anton Rus. We also mention as scientific referents: PhD. Prof. Nicolae Bocșan, PhD. Prof. Eva Mârza, PhD. Pr. Prof. Luigi Padovese, PhD. Pr. Prof. Isidor Mărtincă.

Our paper aims to present the most important editorial moments of the magazine „Cultura creștină”, with a highlight on the issues published during the first half of the twentieth century, especially because the ordinary reader has a difficult access to their pages. We are also presenting copies of some very interesting articles published in “Cultura creștină” by several acknowledged cultural personalities from the beginning of the past century.

Key-words: “Cultura creștină” Magazine, cultural values, articles, 1911, editorial continuity.

LIMBA ROMÂNĂ

PENTRU UN MODEL SEMANTIC-COGNITIV AL POEZIEI DOUĂMIISTE

Lect. univ. dr. GABRIELA BIRIȘ
Universitatea din Craiova

Abstract: *For a Semantic-Cognitive Approach of the Poetry of Generation 2000:* The author proposes a brief reading grid for a few volumes of poetry published after the year 2000 from the perspective of cognitive linguistics and cognitive poetics. This new form of reading may avoid the traditional views of literary critics who have considered the poetics of Generation 2000 as ‘pure reference’. A cognitive approach combines the linguistic analysis of a literary text with the cognition involved in understanding an occurrence of metaphoric expression. Many poems of the Generation 2000 can be seen to be compatible with a cognitive metaphor analysis which may offer an adequate interpretation of poetry texts on the basis of cognitive models of poetic images.

According to G. Lakoff and M. Turner (1989) a metaphor has two planes: conceptual and verbal. The goal of this article is to analyse the conceptual metaphors borrowed from ordinary language to poetry by conscious extensions of ordinary linguistic expressions and/or metaphors.

Key-words: cognitive linguistics, cognitive poetics, poetry, Generation 2000.

DE LA GRAMATICA LINGVISTICĂ LA GRAMATICA RETORICĂ PENTRU O RETORICĂ A TAUTOLOGIEI ÎN SINTAXA DISCURSULUI PERSUASIV

Lect. univ. dr. Mircea-Constantin BREAZ
Universitatea „Babeș-Bolyai” Cluj-Napoca

Résumé: *De la grammaire linguistique à la grammaire rhétorique. Pour une rhétorique de la tautologie dans la syntaxe du discours persuasif:* En essayant de réaliser une contribution théorique et méta- théorique à la configuration d’une rhétorique de la tautologie dans la syntaxe du discours persuasif, l’étude menée sur la tautologie comme pratique rhétorique significative, dans la perspective d’une intentionnalité fonctionnelle et dirigée, et, en même temps, la recherche de la place de la tautologie dans le système de la répétition lexicale intégrée dans la syntaxe discursive, appartiennent aux orientations

théoriques actuelles de la néo-rhétorique et de la linguistique générale. L'enjeu scientifique relativement récent de ces nouvelles orientations est la mise en valeur de la nature des implications de nature expressive et intentionnelle qui en découlent, pour le domaine général de la création de sens, de l'analyse rhétorique de certains paramètres et des conditions discursives particulières de la persuasion tautologique. Par conséquent, il est inévitable de ne pas reconnaître dans nos démarches un certain transfert interdisciplinaire, mais qui ne représente pas une manifestation de l'éclectisme méthodologique, bien au contraire, car ce transfert est dû à un certain homomorphisme inévitable des procédés, qui découle de la complémentarité entre la grammaire linguistique et la grammaire rhétorique. Etant données les particularités relationnelles et fonctionnelles de la tautologie, on a essayé de souligner, au niveau de la syntaxe discursive, les principaux paramètres de la caractérisation de la tautologie et de l'analyse des fonctions identifiées de celle-ci et l'importance de ces paramètres dans la perspective de la signifiante structurale-persuasive, en réunissant et en exploitant aussi bien des critères révélateurs du point de vue linguistique (la spécificité de la construction syntaxique et des valeurs sémantiques des structures tautologiques au niveau syntagmique minimal et maximal, respectivement au niveau phrastique) que les critères significatifs du point de vue rhétorique (la spécificité des valeurs expressives et de la dimension intentionnelle qui caractérise le discours tautologique). Comme nous l'avons affirmé auparavant, la recherche (méta)théorique entreprise du point de vue rhétorique-linguistique sur la tautologie a eu comme objectif principal d'établir la place de celle-ci dans le système des figures rhétoriques de la répétition lexicale intégrée dans le tableau de la redondance positive et de déterminer son statut fonctionnel à ce niveau taxonomique, tout d'abord par l'identification des fonctions spécifiques de la tautologie et, ensuite, par la description de son rôle dans la manifestation de l'action rhétorico-linguistique proprement-dite.

Mots-clé: grammaire linguistique, grammaire rhétorique, rhétorique, tautologie, discours persuasif

TOPONIMIA JUDEȚULUI TULCEA – O TOPONIMIE A INTERFERENȚELOR MULTIETNICE

Asist. univ. dr. LAURA CIZER
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Abstract: The Toponymy of Tulcea County – A Toponymy of Multicultural Interferences: Dobrogea is perhaps one of the most interesting parts of our country and from the ancient Dacian area through its variety and the progression of significant events during the history. These events last from the foundation of the Greek citadels in 7th century B.C. to the Roman dominion in 1st century B.C. They continue with the influence of the Byzantine Empire and the Bulgarian Tsardom. The events last from Dobrotici (Middle Age) to Mircea cel Bătrân and then to the Ottoman Empire and to the statute of Romanian province in 1878.

Geographically situated between Danube and The Black Sea, Dobrogea is an important and unitary part of the Carpathian-Danubian-Pontic space, where history was always alive. The region always offered to the humans rich and various living resources, attractive considerations for the foundation of communities in the territory. There is no surprise that the enigmatic and hospitable Dobrogea was the host of several populations in time. These populations formed a complex ethno-cultural mosaic, a fact described by Barbu Șt. Delavrancea with the following words: “strange country, with its 12 or 14 nationalities. But the Hun doesn't argue with the Transylvanian shepherd, in exchange he does not fight with the lipovean man, the German does not fight with the Ottoman and the Christian priest is hail-fellow with the Ottoman hoguea.”

Tulcea County – integrant of Dobrogea area, together with Constanța County – is perfectly suited to the environmental frame. There are incontestable proves for the human presence in this geographical space even since the Palaeolithic times.

Our paper proposes a linguistic research on the existent toponymy in Tulcea County, on a geographical area of de 8499 square km (3,5% from the territory of Romania), including 51 ubieties – the municipality TULCEA, 4 cities: BABADAG, ISACCEA, MĂCIN, SULINA and 46 villages. The majority of the analysed names are of foreign origin. As mentioned above, Dobrogea and especially Tulcea County are an ethnic amalgam, a real ethnic mosaic. We highlight the fact that these heterogeneous groups cohabited with the Romanian, autochthon element, resulting extremely various and interesting toponym formations, a large and promising field for the linguistic research.

Tulcea County is a historical location, a favourite place for the interaction of different developing cultures and a cosmopolite land. One of its characteristics is that of continuous change and assimilation of all the civilization forms in a unitary assemble as a demonstration for the millenary continuity on the Romanian territory.

Keywords: Dobrogea, Tulcea, multicultural toponymy, linguistic research.

INFLUENȚA SLAVONĂ ASUPRA SINTAXEI PRONUMELUI PERSONAL ÎN TEXTE ROMÂNEȘTI VECHI

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Universitatea „Adam Mickiewicz” Poznań, Polonia**

Résumé : *L'influence slavonne sur la syntaxe des pronoms personnels dans les anciens textes roumains analyse une particularité des textes religieux du XVI^e siècle traduits du slavon qui consiste en l'emploi des formes toniques du pronom personnel dans les contextes neutres où l'on s'attendrait à une forme atone. Pendant que la distinction entre les pronoms toniques et atones est assez conséquente à la 1^{ère} et 2^e personne du singulier, pour les autres personnes, on n'emploie que les formes toniques dans les deux fonctions: emphatique et neutre. Cette irrégularité devient explicable par le slavon qui possède des pronoms atones seulement pour la 1^{ère} et 2^e personne du singulier.*

Mots-clefs: *syntaxe, pronoms personnels, textes religieux, slavon.*

PROTOTIPURI ȘI EXPRESIVITATE ÎN TEXTUL NARATIV APLICAȚIE LA NUVELA GOLANII DE LIVIU REBREANU

Lect. univ. dr. IOAN MILICĂ

Universitatea „Alexandru Ioan Cuza” Iași

Abstract: *Prototypes and expressiveness in the narrative text. Case-study of the short-story “The Scum” by Liviu Rebreanu: The present study aims at arguing that the creation and the reception of the narrative text are complex processes that could be described in terms of the prototype theory, originally developed by Eleanor Rosch and subsequently refined. To make a long story short, it was acknowledged that prototypes (described as conceptual nuclei that lie at the basis of human understanding and communication) are both culturally and contextually determined. Furthermore, it was shown that various related concepts have fuzzy boundaries and, consequently, such relationships reflect not only the gradual relevance of notions but also the family resemblance.*

Even if this theory is mainly applied in the description of lexical fields, one can use the main findings as the foundations of a reception theory focused on the issue of expressive prototypes in narrative texts. The theoretical assumptions will be illustrated with an analysis of the well-known short-story The Scum by Liviu Rebreanu. The discussion will be centered on three relevant textual properties: the names of the characters, the chromatic references and the stylistic figures, with special focus on similes.

Keywords: *linguistic relativity, reception theory, cognitivism, prototype, expressiveness.*

ÎN JURUL CONCEPTELOR DE GRAMATICALIZARE ȘI DE PRAGMATICALIZARE

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Résumé : *Autour des concepts de grammaticalisation et de pragmatocalisation: Cette recherche est partie d'un questionnement plus ample sur deux théories d'introduction relativement récente dans le champ de la linguistique moderne qui concernent deux phénomènes évolutifs de re-catégorisation linguistique particuliers : la grammaticalisation et, plus près de nos jours, la pragmatocalisation.*

De manière générale, le terme de **grammaticalisation** (proposé par Antoine Meillet en 1912) désigne un processus unidirectionnel qui permet à un item (terme ou syntagme) dont la syntaxe se fige en se combinant avec un autre item d'acquérir un statut grammatical (en devenant un mot grammatical, éventuellement un morphème – un **grammème**) et d'entrer ainsi dans un système d'oppositions grammaticales.

La **pragmaticalisation** (Erman & Kotsinas 1993) est un phénomène d'évolution qui consiste dans un changement de catégorie et de statut susceptible d'affecter certains items (lexicaux ou grammaticaux) qui, pour des raisons diverses, perdent leur fonction initiale et émergent en diachronie de la structure phrastique vers le rang d'unités pragmatiques (**pragmatèmes** : unités minimales de sens et d'interaction – Sarfati 1997) ayant donc un rôle au plan textuel et interpersonnel.

La problématique soulevée par la **grammaticalisation** et par la **pragmaticalisation** ne se réduit ni à un simple problème d'étiquetage, ni à un rafraîchissement terminologique mais correspond à une nouvelle interprétation plus nuancée (pragmatique) de l'histoire de la langue.

L'article donne aussi un aperçu des rapports complexes qu'entretiennent la **lexicalisation**, la (dé- / re-) **grammaticalisation** et la (poly-) **pragmaticalisation**.

Mots-clefs: dégrammaticalisation, grammaticalisation, grammème, lexicalisation, polypragmaticalisation, pragmatème, pragmaticalisation, regrammaticalisation.

VALORI EXPRESIVE ALE CONVERSIUNII. ADVERBIALIZAREA

Lect. univ. dr. VALERICA SPORIŞ
Universitatea „Lucian Blaga” Sibiu

Abstract: Stylistics is an autonomous discipline involved in an interdisciplinary dialogue with literary theory, criticism, aesthetics, narratology, poetics, semantics, grammar, pragmatics, discourse analysis. In such an interdisciplinary and transdisciplinary environment it is absolutely necessary that the stylistics researcher has a large philological culture.

Our paper contains a research which analyzes with stylistical tools a lexical and grammar phenomenon, which can be included in the field of interdisciplinarity: conversion. The fact that one word can belong to or pass from one grammar category to another is marked both morphologically (either by inflexion or by invariability, that may differ from one case to another) and syntactically (by creating/generating new contexts and by taking other syntactical functions).

The phenomenon of adverbialization, which basically consists of including into the grammar class of verbs a word belonging to a different grammar class, represents a particular case of conversion as it has many stylistical implications. This phenomenon mainly consists in the incapacity of the converted word to add inflexions. As a consequence, the morphological feature which characterizes adverbs is "invariability". Adverbialization of nouns and adjectives represents a productive process in Romanian language. Nouns represent a way of enriching the inventory of qualifying adverbs. To render the idea of affective superlative one resorts to noun forms having adverbial value. They are known as semi-adverbs and they represent the result of metaphorical type semantic transfer. In Romanian language there are many situations in which nouns denoting seasons, days of the week, moments of the day can turn into time adverbs or adverbial phrases, simply by changing the meaning: the passage from notional meaning to a temporal one.

Adjectives turn into modal adverbs when they determine a verb, an adjective, an adverb or a verbal phrase and they remain invariable. The use of adverbial forms eliminates the constraints which the agreement involves. From a grammatical point of view, the adverb of mood expresses modal circumstance, the quality of an action, while the adjective expresses the quality of objects. Some adjectives become adverbs, semidependant morphemes which help to expressing the superlative. The cases in which the verb adverbializes are rare in Romanian language. Impersonal verbal forms as are the "participiu" and "supin" can adverbialize, due to their nature.

In case of the participle, its adverbialization is the result of the adjectival nature which the former owns. Cases of pronoun adverbialization (expressing the idea of quantity or superlative), of numeral adverbialization (the adverb and the numeral are quantifiers) and of prepositional adverbialization (some prepositions are included in the class of adverbs and they are used in elliptical and familiar contexts) are not very well represented in Romanian language.

The heterogeneous class of adverbs in Romanian language determines the possibilities of conversion, a phenomenon which represents a source of expressiveness. By its very productive character, by the large range of transfers among the lexical and grammar classes, conversion represents a phenomenon which is widely explored stylistically. It is a known fact that stylistical (expressive and aesthetical values) have as starting point lexical and grammar values. By means of lexical and grammatical transposition every part of speech can present and represent the world in a certain way, having the capacity of creating and recreating the universe by imagination.

The examples prove that the procedure of conversion can have both a regular and an accidental character from one context to another, generating linguistic and artistic expressiveness. The adverb as semantic, morphological and syntactical unit becomes a living part of the communication activity.

Key-words: *interdisciplinarity, conversion, adverbialization, invariability, expressiveness.*

DEFINIREA EXPRESIILOR IDIOMATICE DIN PERSPECTIVA LEXICOLOGIEI

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Școala „Avram Iancu” Turda

Abstract: *The classical perspective on idioms, that of lexicology, is that idioms are indissoluble expressions whose meaning cannot be deduced from the meanings of their elements. The phraseology is in a serious dilemma when it comes to explaining the nature of another category of phrases, called expressions. The lexicological criteria lose their functionality, therefore, the solution for defining this category is the extraction of a series of common characteristics, on the basis of examples. The only argument that comes from lexicology, that might place them into the category of „phraseological units” is that they exist as ready-made units, that are repeatedly used in discourse.*

Key-words: *expresii idiomatice, locuțiuni, unități frazeologice, sens, semnificație.*

CATEGORIA ASPECTULUI ÎN GRAMATICA LIMBII ROMÂNE (DELIMITĂRI ȘI OBSERVAȚII)

Asist. univ. drd. SIMINA-MARIA TERIAN
Universitatea „Lucian Blaga” din Sibiu

Abstract: The Category of Aspect in Romanian Grammar (delimitations and remarks): *The purpose of the following essay is to analyze the pertinence and legitimacy of the category of aspect in Romanian language. The starting point for this purpose will be represented by the chapter reserved for the aspect in the latest edition of the academic Romanian Language Grammar (GALR, 2005), which has “officialized” this category in the Romanian linguistic research, and our analysis will be held on four coordinates. Firstly, we will discuss the theoretical basis of the category of aspect, with reference mainly to the transformational-generative linguistics, but without ignoring the particular solutions developed by the “applied” grammars of different languages too (especially English and French). The justification of this question is supported by the fact that GALR is based on a Chomskyan theory, developed itself on the idiomatic particularities of the English language and which is not perfectly adequate for the specific of the Romanian language. Secondly, we will take into account the ways of forming the aspect in Romanian and we will distinguish between the grammatical and the lexical-semantic procedures. Thirdly, we will have in view the relationships of the aspect with other adjacent categories (time and mode), and also with the modality phenomenon, each time indicating the superpositions, the similarities, the differences and even the incompatibilities between the mentioned processes. Finally, we will try to suggest a series of analytical solutions concerning the interpretation of the aspectual constructions by discussing several examples and contexts.*

Keywords: *aspect; transformational-generative grammar; idiomatic specificity; modality; lexical vs grammatical markers.*

LIMBA ȘI LITERATURA FRANCEZĂ

ASPECTS DISCURSIFS ET PRAGMATIQUES DU TEXTE PUBLICITAIRE

Asist. univ. drd. AURA CELESTINA CIBIAN
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L'argumentation publicitaire offre un cadre communicationnel particulier par rapport aux schémas classiques de la communication linguistique. La rhétorique de la publicité se construit autour de l'intention du destinataire de la parole publicitaire, qui doit absolument vendre s'il veut assurer sa survie et son développement. Le publiciste doit faire preuve d'habileté verbale et trouver le moyen de bien dire les choses et de les dire d'une manière originale, faisant souvent appel, sous la pression créée par la concurrence, à des « abus de communication » tels que publicité clandestine ou mensongère, la dernière donnant de fausses informations qui mettent en difficulté les sémanticiens intéressés par la véracité des énoncés. Cet encrepage dans le socio-économique explique l'ambivalence de la communication publicitaire – ses dimensions économique et sémiotique.

Mots clé: parole publicitaire, modèle communicationnel, actants, visée illocutoire, visée perlocutoire, organisation textuelle.

LA POLITESSE ET L'INDIRECTION

Lect. univ. dr. Marion COHEN-VIDA
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Dans le cadre des études sur la politesse linguistique, la politesse des actes de discours, et surtout des actes de discours directifs (requêtes, ordres, etc.), est souvent associée implicitement à leur caractère plus ou moins indirect. La relation entre la politesse d'un énoncé et l'indirection a déjà fait couler des flots d'encre. Le but du présent article est de faire le point de la situation et de remettre en question quelques conceptions discutables qui ont toujours cours.

En premier lieu, il s'agira de montrer qu'il est plus judicieux de remplacer la notion d'indirection, qui renvoie à la forme linguistique de l'énoncé, par celle d'optionalité de l'énoncé (cf. C. Kerbrat-Orecchioni, 1992), qui désigne la stratégie consistant à donner (du moins théoriquement) une option de refus à l'allocutaire. En effet, quoique l'indirection soit indubitablement en relation avec la politesse d'un énoncé, on ne saurait confondre ces deux notions : il arrive, d'une part, que la formulation indirecte augmente la brutalité de l'acte (Dois-tu vraiment faire tant de bruit?) et, d'autre part, qu'un acte direct soit très optionnel (Je vous prie de bien vouloir m'envoyer vos documents).

En deuxième lieu, l'autre question épineuse relative à la corrélation indirection - politesse est représentée par les formulations allusives, dites aussi demandes indirectes non conventionnelles. À la suite de S. Blum-Kulka (1987), on s'accorde pour dire que les formes les plus indirectes seraient moins polies que les formulations indirectes conventionnelles, puisque les premières imposeraient à l'allocutaire un surplus de travail interprétatif. Ces considérations demandent à être nuancées quelque peu. Nous tenterons de démontrer que la notion d'optionalité implique que les demandes indirectes non conventionnelles sont à considérer comme plus polies que les demandes indirectes conventionnelles. En effet, il est indéniable que grâce au caractère "vague" de ces formes le locuteur vise aussi à respecter l'autonomie de l'allocutaire. De surcroît, le recours aux demandes indirectes non conventionnelles relève d'une stratégie discursive complètement différente de celle qui sous-tend les demandes directes et indirectes conventionnelles. Alors que ces formes conventionnelles demandent en principe la prise de position immédiate de l'allocutaire, et partant la réalisation de l'action, il n'en va pas forcément de même pour les formes non conventionnelles. Ne traduisant pas directement l'intention communicative du locuteur, celles-ci sont censées donner lieu à une négociation avant la formulation de la requête elle-même. D'où la nécessité d'adopter une vision plus séquentielle de l'interaction, qui ne saurait pourtant supplanter complètement l'approche "formaliste" tributaire de la théorie des actes de discours.

Mots clés : politesse, indirection, optionalité, (non) conventionnel, allusion.

MALATAVERNE DANS L'INQUIETUDE

Lect. univ. dr. ADINA CURTA
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La commune Malataverne est un endroit empreint de malédictions. Les habitants parlent d'anciens crimes qui n'ont pas été expiés. La malédiction suit ainsi son cours et tend un piège à Robert, pour l'impliquer à côté de deux autres dans un „coup”: voler de l'argent à une vieille. Le garçon se ravise et veut empêcher un possible meurtre. Résultat: il devient lui-même criminel. Bernard Clavel accompagne son personnage principal tout le long de son évolution, soit de très près, soit de loin, jusqu'à l'abandon final.

Mots-clé: *voyou, coup, larcins, être, paraître, longue course, hésitation, conjecture*

MATEI VISNIEC AU DEBUT DU XXI^E SIECLE : UN THEATRE POETIQUE ET EXPERIMENTAL

Lect. univ. dr. OLGA GANCEVICI
Universitatea „Ștefan cel Mare” Suceava

Cette intervention essaie de présenter, d'une façon générale, les genres et les formules dramatiques employés par l'écrivain Matéi Visniec – artiste qui a, au début du XXI^e siècle, une carte de visite impressionnante. La clé du succès de Visniec semble se trouver justement dans cette recherche incessante de nouvelles formules théâtrales, ainsi que dans la recherche de sujets universellement valables à partir de la problématique de l'actualité.

Mots-clés : *provocation, formules dramatiques, théâtre de l'actualité, expérimentation, théâtre poétique.*

UNE NOUVELLE DISCIPLINE INTERDISCIPLINAIRE : LA GEOCRITIQUE

Lect. univ. dr. CORINA MOLDOVAN
Universitatea „Babeș-Bolyai” Cluj-Napoca

La géocritique est une méthode d'analyse littéraire et une théorie littéraire qui accorde le plus grand intérêt à l'étude de l'espace. Les premiers travaux présentés comme géocritiques sont issus d'un colloque organisé par Bertrand Westphal à l'université de Limoges. Sa contribution, ainsi que ses ouvrages ultérieurs, constituent un manifeste de la géocritique. Dans ce qui suit nous allons présenter tout d'abord une synthèse des plus importantes études sur l'espace appartenant aux dernières décennies du XX^e siècle et ensuite une analyse de cette méthode que nous considérons comme une des plus modernes et séduisantes de ce début de millénaire.

Mots-clés : *théorie, méthode, littérature, espace, interdisciplinarité*

LA DESCRIPTION D'UN ARTICLE LEXICOGRAPHIQUE: LE MOT «JOIE»

Lect. univ. drd. OANA MARIA PĂSTAE
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L'objectif de ce travail sera d'analyser l'article lexicographique «joie» en comparant un dictionnaire papier avec un dictionnaire électronique et l'autre informatisé. Le but sera de montrer comment l'emploi de l'informatique a-t-il modifié l'étude du lexique. D'abord nous ferons un point sur une caractérisation générale des dictionnaires, puis nous analyserons l'article joie dans les trois dictionnaires présentés, enfin nous présenterons les avantages et les inconvénients du support électronique.

Mots clés: *dictionnairique, microstructure, macrostructure, joie, informatisation*

**ESPACES MIGRANTS, EXIL ET VOIX NARRATIVES DANS PASSAGES D'EMILE OLLIVIER ET
LE BONHEUR A LA QUEUE GLISSANTE D'ABLA FARHOUD**

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La littérature d'exil est florissante au XX^e siècle et son ampleur continue au XXI^e siècle. Notamment dans les universités nord-américaines, le sujet jouit présentement d'un intérêt particulier, à côté de toute la littérature issue de l'immigration. Le but de mon article est de révéler la représentation des espaces migrants et de l'exil chez Émile Ollivier et Abla Farhoud, en m'appuyant sur une approche comparative. Dans les deux romans, l'exil apparaît comme une souffrance, soit impossible à surmonter, soit rejetée, et il est même assimilé à la mort.

Mots-clé : immigration, exil, postcolonialisme, espaces migrants, passages, souffrance, Québec, Haïti, Liban, Ollivier, Farhoud

LIMBA ȘI LITERATURA ENGLEZĂ

UNFOLDING DESTINIES IN MOURNING BECOMES ELECTRA

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The paper brings into question the choices made by the individuals and the destinies built according to the chosen paths. The American dramatist, Eugene O'Neill, brings on stage, in Mourning Becomes Electra, the struggle of the individual within the self and with the others revealing their feelings, doubts and searches in such a manner that the spectator is almost compelled to reflect upon his own existence. The paper analyzes the relationships established between the individuals and the outcome of their choices having in mind the idea that what best defines an individual is the way in which he relates to others and the decisions he makes.

Key words: self, destiny, quest, individual, existence.

LIFE-LONG LEARNING HIGHWAYS: BUILDING A STRONG CONSTRUCTION

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Abstract. *By serving a digestible menu with seemingly abstract items the article focuses on the below mentioned factors necessary for life-long acquisition of language. It specifies and exemplifies the terms learning styles, learning strategies and self-regulation and underlines the necessity of their development during language courses.*

Practical advice on their implementation both in electronic and non-electronic learning environments bridges the gap between theoretical background and practice. Teachers are provided with extensive portfolio of activities supporting development of the above factors so as they can support learners' life-long language acquisition properly.

Abstrakt. *Čtivou formou se článek zaměřuje na faktory nezbytné pro celoživotní rozšiřování jazykových kompetencí. Zabývá se definicí a nabízí stručný přehled učebních stylů, strategií a autoregulace. Zdůrazňuje také nezbytnost rozvoje těchto faktorů už v průběhu výuky jazyka v kurzech. Praktické rady, jak podporovat rozvoj učebních stylů, strategií a autoregulace v elektronických i neelektronických učebních prostředích doplňují teoretický komentář. Učitelům je nabídnuto široké portfolio učebních aktivit pro různé*

skupiny žáků a studentů, které vedou k rozvoji výše uvedených faktorů a podporují celoživotního zdokonalování se v jazyce.

Keywords: *learning styles, learning strategies, life-long language acquisition, meta-cognition, self-regulation in ESL/EFL*

THE TIMES VERSUS THE INDEPENDENT - COMPARATIVE ANALYSIS

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*My intention is to present a comparison of the news coverage of 27 January 2003 events in two major British newspapers. I choose **The Times** and **The Independent** not only because they are perceived as objective broadsheets, not overtly aligned to a political doctrine, but also because they are quality newspapers and I want to show some of the means by which they are ultimately differentiated by their approach of the issues they cover.*

Keywords: broadsheet, political discourse, bias, immigration policy

DANDYISM – A HISTORICAL VIEW

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A brief presentation of a social and cultural phenomenon with a great influence on the 19th century literary world of England and France.

Keywords: dandy, dandyism, decadence.

THE RISE OF MODERN DECADENCE

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Decadence is a constant and cyclic presence in human conscience, dating back to Antiquity. In modern ages it rose again to herald the fall of the old world and the birth of a new order.

Keywords: modern, decadence, decay

THE RED AND THE BLACK, AND THE OTHER COLOURS (COLOUR VALUE IN ORHAN PAMUK'S NOVELS)

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***Abstract:** Our study on colour value(s) in the novels of the Turkish contemporary writer Orhan Pamuk should be taken as an attempt to enlighten part of the interpretation difficulties a foreign reader experiences when the title of the book on his/her desk is a metaphor inspired by an unfamiliar culture.*

Keywords: existential, literary, symbols.

ANALYSIS OF POLITICAL PSYCHOLOGY OVER CHINESE INTERNET NATIONALISM

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Abstract: *Until recently, Chinese internet nationalism (netizen ationalism) has exerted a growing influences upon policy-makers home and world due to the growing popularity of internet. Other than conducting the analysis in the Macro way under the framework of theories of International Relations in terms of sovereignty and national interests, this essay attempts to take a psychological approach over the initiative of Chinese internet nationalism. Three factors as government regulation role, social memory (collective memory), economic drives are taken into accounts for deeper probe onto the origins of such thoughts generated. The article concludes that framing effects further solidify the existed psychological sentiments, to keep the nationalism under the control; the government as well as the media remains responsible for directing the nationalism into a healthier way.*

Key words: *netizen nationalism, , framing effects, media, government*