

STUDII DE CULTURĂ ȘI LITERATURĂ / CULTURE AND LITERATURE STUDIES

**PERSONALITĂȚI MODELATOARE
ÎN SPAȚIUL CULTURAL ȘI LITERAR ROMÂNESC INTERBELIC
NAE IONESCU (1890-1940)**

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Abstract: *In the Romanian cultural space, Nae Ionescu shaped his personality, one forming for the new generation of the '30s, through his lectures, prefaces and articles in a direct relation with his role as professor and journalist, while he was perceived with admiration by his former pupils and students. The Professor had an indisputable charisma, deeply embedded in the affective memory of his contemporaries, whether admirers or contesters. The discussions related to this exceptional person, who managed to raise vocations, are still open today. Some of them retain the fact that Nae Ionescu actually did not have any philosophical work, while his academic lectures lacked originality to that extent that they were in danger of being considered pure plagiarism. Some others underline the damaging influence he had upon the destiny of his disciples and thus condemn any attempt of the one who 'destroyed' an entire generation of values. The pros and cons do nothing but enhance the complexity of his personality, raising him to the status of a true cultural phenomenon.*

Key words: *Romanian culture, Nae Ionescu, identity, nationalist discourse.*

**FASCINAȚIA DEFINIRII DE SINE:
A.E.BACONSKY LA 90 DE ANI DE LA NAȘTERE**

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Abstract: *This essay is dedicated to one of the most important dissident writers from Romania, A.E.Baconsky, who decided not to leave his country, but to activate and to write against the communist system. All his life he was determined in creating a literary work turned against the political rules and especially his novel Biserica neagră was considered to be an important anti-totalitarian novel, expressing the dystopian atmosphere under the communist power inside Romania and not only. His poetry was, as well, overlapped to the official pseudo-aesthetical rules, A.E.Baconsky being the creator of the image of the West as a possible utopia; this attitude was not accepted by the communist system, so that in his last about 10 years his literary work was strictly censored. A.E.Baconsky died at the terrible earthquake in 1977 and the history of Romanian literature preserved the symbol of a dissident writer who all his life tried to*

express in the literary work his desire to define himself as an identity between cultures, countries, friends, enemies and, above all, an identity under a personal myth: that of solitude (loneliness).

Key words: *A.E.Baconsky, dissident, anti-totalitarian, Romania.*

**MITROPOLITUL ANDREI ȘAGUNA – PERSONALITATE CULTURALĂ DE EXCEPȚIE
A TRANSILVANIEI**

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Abstract: *Metropolitan Andrei Șaguna dedicated his life both to the noble purpose of recognizing the rights of Romanians from Transylvania, as well as for the restoration of the ancient independent Romanian Metropolises for all of the Orthodox Romanians situated in the region of Ardeal and in Hungary. Being a lover of culture and science, he realized that the future of Romanians from Transylvania depends mainly upon education, thus he take care in this regard of the establishment of different types of schools: secondary and theological schools that were missing almost entirely from Transylvania. Because he cherished books, during his lifetime he had a rich publishing activity, by reediting and translating everything he considered necessary for the culture of the Romanian people. Using his own resources, the Metropolitan founded an archdioceses printing house, a place where his newspaper, “The Romanian Telegraph” was printed.*

Key words: *personality, culture, Orthodoxy, Transylvania.*

**ÎNRĂURIRI DIN CULTURILE ORIENTALE ȘI OCCIDENTALE ÎN OPERA LUI
DIMITRIE CANTEMIR**

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Abstract: *Cantemir was one of the most outstanding personalities of the Romanian culture and a wonderful model for the future generations. His work represents a unique synthesis between the elements from the Eastern and Western cultures, without being tributary to one of them. The rationalist bent, the cult for the European Christian medieval values are perfectly tied to the flavour of Oriental stories and to the valuing of wisdom. Even the baroque feature of his work (and here we can mention the feeling of vanity, the melancholy or the prodigality of his*

text) appears as a genuine synthesis between the components of the European thinking and the Levantine sensibility.

Key words: *Cantemir, European values, Eastern cultures, baroque, synthesis*

ZIARIȘTII DE LA „TIMPUL”: EMINESCU ȘI CARAGIALE

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Abstract: *In the nineteenth century, journalism is defined in relation to a number of periodicals such as Timpul, Românul, Pressa etc. Regarding the newspaper Timpul, it is known that the journalists who worked there had a real team spirit, that they shared the same ideas and the same system of values and that they often used to correct their articles together, reading to each other what they had written. If we consider the stylistic approach of the "classic" Romanian journalists (Eminescu, Slavici, Caragiale), we observe that Eminescu and Caragiale mainly use irony as a way to capture the Romanian political scene. Also, the two journalists are united by the idea of a common opponent: The Liberal Party and CA Rosetti. Both Eminescu and Caragiale wrote about the problems that shattered the world of their time, with national and international impact. Although the concern over the events unites them, the way that the two journalists present events and comment these events is different. Eminescu is excessively sober in the information he gives, he is extremely cautious in interpreting it; Caragiale, however, is ironic, and has an exterior political understanding of the event. Eminescu provides a detailed chronicle of the event, bringing in every number new articles, grouped under a common title, with information on what is happening, on the change of circumstances and on the impact; Caragiale, in contrast, offers only ironic comments related to the event scene. Although united by the same ideology (conservatism) and sometimes by the same dominant ironic vision, Eminescu and Caragiale are distinguished by the level of involvement: Eminescu is highly involved in the situation, while Caragiale remains detached observing it always from an outdoor position. Therefore, Eminescu leads the irony, the comparison, the image that captures the character to its last limit.*

Key words: *Eminescu, Caragiale, journalism, politics, events.*

UN GEN LITERAR AL SECOLULUI AL XVIII-LEA ROMÂNESC: CRONICILE VERSIFICATE, ÎNTRE ISTORIE ȘI LITERATURĂ

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Abstract: *History and literature are two important features that mould the spiritual existence of any nation and it was (still is!) only natural that they should be closely connected in*

some ways. Where there is truth, there is imagination, where there is real fact, there is legend and this is the foundation many Romanian chronicles were based on. The chronicle is both a historical and a literary genre which is very well represented in Romanian literature. The Romanian scholars are not the first to be interested in this kind of writings, and the appearance of the rhymed narratives based on historical events, a phenomenon that is characteristic to the literary period between the second half of the 18th century and the first half of the 19th century, was influenced by the existence of such works in foreign literatures that the Romanian writers knew very well. This literary genre was well developed in the historical literature of countries such as Greece, Poland, Russia or Hungary and the Romanian history and culture is connected to them. Most chronicles deal with tragic deeds, terrifying incidents, spectacular falls, dramatic conflicts, shocking death, all presenting the opportunity to contemplate world from the point of view of futile existence. World and fate are deceiving; luck changes and people have no power to counterbalance them. The rich and the poor, the commoners and the aristocrats are all subjected to the whims of fate. The chronicle writers cultivate motifs like fortuna labilis and ubi sunt?, which are representative for the Baroque style. Only a lettered man, with at least some tendency to introspection and philosophical thinking could have resorted to such motifs and that ensures the anonymous writer a place in the bigger book of Romanian literature. Due to the chronicles' certain achievements, D.H.Mazilu advocates the value of these texts about which he says „were I be more courageous, I would call them the most important genre of Romanian literature of the 18th century.”¹ Both history and literature, the versed chronicles have shortcomings, as well as certain qualities, which prevent them from being either ignored or forgotten.

Key words: *medieval literature, literary genre, historical truth, rhymed chronicles, literary value.*

„TURPISMUL” POETIC AL LUI ION CARAION

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Abstract: *In Romanian literature, the literary exile belongs to the after-war period which ended in 1989. Recovering and redeeming the exiled writers is a rather dynamic process in which the fiction writers impose themselves more easily than the poets for example. Following this path, the present article aims at touching merely a part of the poetic art of Ion Caraion whose traumatising life allowed the poet, in his exile freedom, to ‘tame’ his trauma, and to create a poetic work in the form of an ironical-sarcastic commentary of the maleficent and the common, of the insipid and the trivial, of the vile and of the sadist, all of which in verse, and which gives birth to terrifying of the apocalyptic or banal dimension.*

Key words: *trauma, exile, sarcasm, the banal, the ugly*

**TREI DECENII DE TEATRU AMERICAN PE SCENA ROMÂNEASCĂ -
TENNESSEE WILLIAMS**

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Abstract: *Our paper deals with the journey of Tennessee Williams' drama on the Romanian stage .His greatest productions such as **The Glass Menagerie, A Streetcar Named Desire, Orpheus Descending, The Night of the Iguana, Summer and Smoke, The Sweet Bird of Youth**, to mention just a few, became known to the Romanian public due to the theatre representations which made a tremendous contribution to the great success the American drama enjoyed in our country. The American drama at large - Tennessee Williams, included- has entered a lot of Romanian theatres repertory and greatly benefited from their eagerness to constantly promote it and make it known to the Romanian theatre –goers in the 1960s, 1970s and 1980s. It is obvious that the Romanian theatres were honestly concerned with receiving the true universal values promoted by the American drama revealing the rich significance of symbols and topical issues the Romanian society was also confronted with. Staging the most famous American dramatists' plays on the Romanian stage also imposed a renewal of the means of expression and forms of performance at the same time, in accordance with the developments in the domain. The first play staged in our country was **The Glass Menagerie** in the season 1960-1961, under the directorship of Dinu Negreanu and the stage management of Liviu Ciulei, at Municipal Theatre in Bucharest. Then the play was staged at Bulandra Theatre where there were about 357 representations during four seasons. This play together with **A Streetcar Named Desire** became the true smash hits of the decade throughout the 42 theatres of the country. **Orpheus Descending** was first staged at the National Theatre in Cluj-April 1962- being followed one month later-May 1962-by a new stage setting in Bucharest. The other great success **A Streetcar Named Desire** was staged at Lucia Sturdza Bulandra Theatre in the season 1965-1966 by the famous director Liviu Ciulei. In the 70s and 80s **The Night of the Iguana, The Sweet Bird of Youth, or The Milk Train Doesn't Stop Here Anymore** manage to give a more comprehensive image of the depth of the writer's thinking and talent of touching upon the most sensitive aspects of the human soul. We have analysed numerous articles and reviews published in the cultural magazines and newspapers issued during a period of more than three decades trying to understand and then point out the dimension of Tennessee Williams success with the Romanian public without neglecting the role the Romanian actors, stage directors or producers played in this process.*

Key words: *American drama, Romanian stage productions, impact, the Romanian public, reviews, articles, cultural magazine.*

**MĂNĂSTIREA PERI – VATRĂ MILENARĂ DE
SPIRITUALITATE ROMÂNEASCĂ**

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Abstract: *Despite various theories regarding the factors that have influenced the development of writings in Romanian, one thing is certain and undeniable: the monastery St. Archangel Michael from Peri was the most important center of Romanian culture in the north of Romania. This contributed massively, by printing rhotacised texts, in the words of the great Nicolae Iorga, to the foundation of Romanian literary language publication.*

Key words: *culture, spirituality, Orthodoxy, Catholicism.*

**PINTEA VITEAZUL ÎN MENTALITATEA TRADIȚIONALĂ ROMÂNEASCĂ ȘI ÎN ARTA
POPULARĂ DIN MARAMUREȘ**

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Abstract: *The paper seeks to highlight the impact that the outlaw “Pintea Viteazul” (engl. Pintea The Brave) has on the man of the traditional community, but also over the contemporary popular craftsmen preoccupied by the art of wood on resorting to synchronic and diachronic analysis. Popular creators in Maramures revitalise the prestige of the aforesaid outlaw, carving him by their charmed gouge the traditional entranceway or the wooden pieces of furniture. Pintea’s chain mail, the art of wood, remind us of the outlaw’s deeds. In this context, the non-verbal language is a lot more efficient than the verbal language. Thus it contributes to the intergenerational transmission, to the revitalisation of the historical facts and legends. The legendary Pintea the Brave interacts with the popular art in Maramures, with the aesthetics of the traditional art, with certain folklore categories (ballads, legends, etc.) reinforcing the impact he currently has on the man of the traditional society. The popular art becomes a source of inspiration for talented popular sculptors of the Romanian ancestry, preoccupied with the ancestral values. The revitalisation of the aesthetics of the Romanian traditional art appears as a need of the artist to derive strength and inspiration by resorting to the history of the Romanian ancestry. Observing the ancestral values by propelling them to the future, we have the certainty that they shall live from now on and that we shall find our place in the universality.*

Key words: *Pintea The Brave, popular art, Maramureș county, ancestral values.*

**TRADIȚII ȘI OBICEIURI – REPREZENTĂRI IDENTITARE
STUDIU DE CAZ**

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Abstract: *Each person has its own process of internalization and expression of national identity points of reference. However, there are elements to which they constantly resort, irrespective of the culture of belonging of the individual: traditions and habits. This study presents an intercultural dialogue between the students of the same university (“Iuliu Hațieganu” University of Medicine and Pharmacy of Cluj-Napoca) of different nationalities (Romanian-French) who resort to tradition for shaping an identity picture. The contact between the two cultures was possible due to the motivation of students to discover more of each other's culture and their desire to improve their language skills. In this context, we intend to make an inventory of common / distinct elements presented by students for shaping an identity portrait. The questions that guided the analysis are: why? how? (What is what we consider representative to be told about the traditions of own culture? How is the discourse?). This research was conducted within international project Tandem, bilingualism and construction of disciplinary knowledge - an approach of French as a foreign language or French with specific objectives in contact with the languages of Central and Eastern Europe, coordinated by lecturer PhD Aurora Băgiag held at the “Iuliu Hațieganu” University of Medicine and Pharmacy of Cluj-Napoca, Romania, in the period 2012-2014.*

Key words: *tradition, identity, otherness, Romanian / French students.*

**ROMÂNIA LA PERSOANA ÎNTÂI, PERSPECTIVE LA PERSOANA A TREIA
SAU
DESPRE DISCURSUL (AUTO)BIOGRAFIC ROMÂNESC ȘI
ECOURILE LUI POLONEZE**

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Abstract: *The present article aims at analysing the relations between the Romanian (auto-)biographical texts (diaries, memoirs, (auto-)biographical fictions, ego-fictions, etc.) and the specialised Polish readers, more exactly the students in the MA programme of the Romanian Philology, Adam Mickiewicz University, Poznan, Poland (4th and 5th years). This study is the result of a series of lectures and seminars held under the title 'Romanian(Auto-)Biographical*

Discourse' which I introduced in the curriculum in Poznan, Poland, for the MA programme. As a result of this series of lectures and seminars, the following were to be remarked: almost all MA theses approached one or more (auto-)biographical titles, the relation between the specialised readers (here the students) and the texts became a personal and personalised one, leading to an emphasised identification of the reader(s) with the author(s), the narrator(s) or the characters in the books; reading one book for the course led to more books read on the same topic; the number of translations proposed by the specialised readers to the Polish publishing house increased, all of them tacking the domain of (auto-)biography, some of the students being developing translators, the level of the Romanian language spoken and written improved to a very high extent, the publication of a volume of essays written by the MA students as a result of the course, some of the books analysed being: Mihail Sebastian's Diary, Emil Cioran's Notebooks, Valeriu Anania's Memoirs, The Diary of Happiness by N. Steinhardt, etc. The volume of essays is being published at present. As a consequence, we aim for this study to investigate the relation between text and reader and the possible motives and motivations for which the study of (auto-)biographical texts can lead to extremely beneficial results for the students of Romanian language as second language (L2) both from a didactic point of view and from the point of view of education in a humanistic sense

Key words: *(auto-)biographical texts, Romanian language as second language (L2), specialised reader, Poznan, literature, humanist education.*

HERMENEUTICA IMIGRAȚIEI CLANDESTINE ȘI A MORȚII ÎNTR-O EXEGEZĂ FILMICĂ

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Abstract: *Starting from the hermeneutics of the plot identifiable in the movie “Biutiful”, directed by the Mexican Alejandro González Iñárritu in 2010, our study aims to analyse the multicultural connections among the characters, in terms of their tragic destinies, of the death, illegal immigration and poverty in an unusual framework as it is that of a sordid and marginal Barcelona.*

Even if the story concerns only a film, one could embody multiple intertextual references which allude to fantasy literature. Besides, the harsh reality and the anxieties experienced by the main protagonist of “Biutiful” establish a credible insight of some real ethnic, social and spiritual phenomena, specific for XXI century Europe, but also universal for all ages of humanity.

From this perspective, our exegesis is meant to be a cultural interpretation of the life-death significance, as perceived through three crisscrossing communities in the motion picture:

the Spanish, Chinese, and Senegalese communities, which metaphorically represent three very different continents and cultures.

Key words: *Significance of the death; illegal immigration; multicultural; movies; contrastive analysis; metaphysics.*

PERCEPȚIA ASUPRA MUNCII ÎN TRANSILVANIA MEDIEVALĂ

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Abstract: *In order to talk about the handicraft activity, we must approach in the first line the problem of work. Let us not forget that the period we analyze is the Middle Ages in its second part, when all social realities were different. Let us not forget that we analyze a period when the church and religion played the most important role in the society, and that these dictated the way to perceive all the activities. Let us not forget that everything that surpassed the rigors established by the Catholic Church was considered to be heresy and that every side slip of the norms meant going to the stake. Work obeyed the same rigors as all the other aspects of everyday life. The time period we are analyzing, was just parting from what history calls Dark Middle Ages with all the superstitions it was carrying along. This period, on the contrary was much lighter, giving access to literacy – obviously just for some – but anyway, their percentage is rising. Reading and writing were privilege of the clergy, and Latin the communication vehicle throughout Europe. The culture these developed, contained all religious elements – vocabulary, way of thinking, esthetical and moral norms. Out of this profoundly religious culture, there were born certain material realities that entered the sphere of the handicraft, implying every-day life.*

Key words: *Transylvania, Middle Ages, work, handicraft guilds, religion.*

DIMENSIUNI ALE IMAGINII CORPORALE FEMININE

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Abstract: *Feminine body image is a social-cultural construction, shaped by the ideal thin body promoted in media and by expectations coming from significant others or just peers. Therefore, the characteristics of the biological body have little impact in the development of the attitude toward own physical appearance. The aim of the article is to disentangle and to analyze different perspectives on feminine body image in relation with socio-cultural pressure. Perceptual, affective, cognitive and behavioral aspects of body experience will be considered.*

Key words: *body image, thin ideal, objectified body consciousness, social comparison.*

**DESPRE FABULĂ, DE LA PANCIATANTRA
LA SCHIȚA DRAMATICĂ ÎN VERSURI A NINEI CASSIAN**

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Abstract: *The Panciatantra or The Five Books of Wisdom is the first collection of fables in the history of mankind, written by a Brahman, as it is said, at a chancellor's request, to help the princes who needed to be educated for leadership. Picked up by Aesop – its founder as a fixed literary genre – the fable passes, progressively, through various skilled and famous pens. Therefore, from the Greeks, probably by the versified translation of Babrios, it passed to the Romans, because of Phaedrus and Avianus. From there on it is taken on by the French Classicism in Jean de la Fontaine and Jean Pierre Claris de Florian writings. In the Enlightenment age it shines in the German literature with Gotthold Ephraim Lessing, and in the Russian literature it is assumed by Ivan Andreevici Krilov and subsequently by Lev Nicolaevici Tolstoi's talent. In Romanian literature, the first to stop at the fable is Dimitrie Țichindeal, who discovers the epic fables of Dositei Obradovici and writes a Romanian edition. This is an outburst of the fabulists in our national literature, following: Gheorghe Asachi, Barbu Paris Mumuleanu, Anton Pann, Constache Negruzzi, Grigore Alexandrescu, George Sion, Ion Luca Caragiale, Tudor Arghezi, George Topârceanu, Otilia Cazimir și Nina Cassian.*

Key words: *fable, allegory, farce, moral, didactics.*

**DE LA TEOLOGIE PAULINĂ LA IDEOLOGIE TEOLOGICĂ:
O PERSPECTIVĂ A TEORIEI STRUCTURĂRII ASUPRA EPISTOLELOR PASTORALE**

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Abstract: *This article builds on the conceptual framework elicited from Giddens' structuration theory on the emergence and reproduction of social structures. From the perspective launched by the structuration theory, early Christianity can be understood as a “symbolic order which, like a language, comprises rules and resources which are drawn upon, reproduced and transformed over time” (Horell 1996: 58). While addressing the Pastoral Epistles, my paper aims at reconstructing the symbolic universe and the social roles ascribed to women, asserting the idea that this literary corpus is an implemented theological ideology.*

Key words: *symbolic universe, stock of knowledge, Pauline theology, structuration theory, orthodoxy, orthopraxy, Pastoral Epistles.*

**DETERMINAREA SURSELOR TRADUCERII PERICOPELOR BIBLICE DIN
„PARIMIILE PRESTE AN” (DOSOFTEI, IAȘI, 1683) PE BAZA NUMELOR PROPRII.
LIMITELE CERCETĂRII²**

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Abstract: *Parimiile preste an*, published in 1683, is the only prophetologium printed in Romanian language; since the Old Testament Lectionary for feasts throughout the year (prophetologium) is not used anymore in the divine service, it has not benefited from major interest like other types of lectionaries (Gospels, the Apostle) and has not created a tradition in Romanian culture. Among the issues yet unanswered is the question on the sources used for the translation of the biblical pericopes; the solutions proposed in the literature do not go beyond simple assumptions. In this context, we saw a possible way of identifying these sources by analyzing the translation of the proper names. The translators of old Romanian religious texts used to adopt the source text proper names without any modification, including the language-specific causal desinences. Such research, however, has some limits. The first comes from the very way in which arose the tradition of the prophetologium: this type of lectionary has circulated only in manuscript, so there is no textus receptus of the prophetologium neither in the Byzantine culture, nor in the Slavonic one. This reality, to which must be added the fact that, in the beginning, the prophetologium was transmitted especially in oral form, determined the existence of textual differences between manuscripts; we can easily assume that not all these differences are registered by the modern critical editions of the prophetologium. The second limit concerns the comparison between the Old Testament pericopes in the prophetologium and the Old Testament as part of Scripture; this comparison must take into account that these are different texts, which have built different traditions within the respective cultures.

Key words: *prophetologium, translation, Old Testament, translation sources, proper names.*

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**PREDOSLOVII ALE MITROPOLITULUI DOSOFTEI AL MOLDOVEI PREZENTE ÎN
TIPĂRITURI ROMÂNEȘTI VECHI**

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Abstract: *In the last decades of the XVIIth century, in Romanian culture one of the most important religious and cultural personalities was Metropolitan Dosoftei. His efforts for restarting the printing house from Moldova, for translate many religious books and for writing many of the prefaces were absolutely remarkable. In our study we proposed to make an brief analysis of two of his prefaces, namely the one from Psalter (Psaltirea în versuri, 1673) and the one from Divine Liturgy (Dumnezăiasca Liturghie, 1679).*

Key words: *Metropolitan Dosoftei, Moldova, XVIIth century, printed books, prefaces, Psalter (Psaltirea în versuri, 1673), Divine Liturgy (Dumnezăiasca Liturghie, 1679).*

DOGMA, MISTER, CENZURĂ
ÎN TRILOGIA CUNOAȘTERII A LUI LUCIAN BLAGA

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Abstract. *This paper will present the main element of Lucian Blaga's philosophy from The Trilogy of Cognition: dogma, mystery, censorship. Composed of three different parts – corresponding to the three volumes of Blaga's trilogy: The Dogmatic Age, Luciferic Cognition and Transcendental Censorship, the study analyzes the aspects mentioned hereinafter. Firstly the matter of the dogma as a metaphysical formula of theology, which received a methodological meaning in Blaga's view and was assumed by philosophy as a dogmatic method of cognition. This method cannot be applied in philosophical currents such as extreme intuitionism or absolute positivism, but can be applied for the other philosophical currents, where they deal with the argument between the intuitive world and the real world, namely the argument between concept and real. Then, the matter of cognition, as dual approach: the paradisaic cognition, focused on the object of cognition, and Luciferic cognition, separated from the object of cognition, but without abandoning the object, the mystery being now the object. The two types of cognition can function only together, because the paradisaic cognition – even if it could be sufficient for itself – is the key for the progress, and in order to achieve this it is based on the Luciferic cognition, which has a strong historical character. Lastly, it is mentioned the role of metaphysics and of science in cognition, because the philosophy must be metaphysics where mystery is the object of cognition. And then the following matter occurs: How much can we*

know? Can we study the mystery so profound until we reveal it entirely? And for Lucian Blaga the human cognition is limited, the role of the transcendental censorship being just that to limit the human cognition, to prevent human to know everything.

Key words: *Blaga, dogma, mystery, censorship, cognition*

**DESPRE COMPLEXUL DE INFERIORITATE
ÎN NUVELA „CAPUL DE ZIMBRU” DE VASILE VOICULESCU**

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Abstract: *This article analyses the part of Voiculescu's "Capul de zimbru" presenting the German general and the young major's visit to the Romanian command post, taking nevertheless into account and discussing some other moments of the story considered relevant for the analysis. It will particularly focus on the Romanian officers' behaviour, bringing to light certain aspects showing their inferiority complex. The whole analysis will be carried out from the perspective of the inferiority complex, as explained by Alfred Adler in his "What Life Could Mean to You". He makes the connexion between the sense of inferiority – typical to all human beings and in a fair amount, necessary to evolution – and a "positive suffering" that is to persist as long as a problem, an anxiety or a frustration are not dealt with and solved. For Adler the inferiority complex is an innate feeling, equivalent to a tension causing a suffering to be eliminated. He analyses the inferiority complex as an evolution of what he calls a minus situation to a plus situation. The part of the story this article focuses on does not allow following this evolution, as it just presents a sample of behaviour, a neurotic one from a psychoanalytical perspective. This neurosis would be typical to Romanians, as shown by Vasile Dem. Zamfirescu in his "Nevroza balcanică" ("Balkanic Neurosis"). He refers to Romanians' self-hatred, as well as their feelings of pride and at the same time of shame about their identity. We will use the above mentioned fragments to illustrate these feelings.*

Key words: *identity, inferiority complex, neurosis, shame, self-esteem.*

**„OBSESIA CLASICITĂȚII” LA ZOE DUMITRESCU-BUȘULENGA. DESPRE AȘEZAREA
ÎNTRU VALOARE ȘI CUNOAȘTERE DE SINE**

**Asist. univ. dr. Silviu MIHĂILĂ
Academia de Studii Economice din București**

Abstract: *Our research is focused on a literary critical "dissection" applied to the typologies of characters in Sofocle's literary work: Philoctet, Antigona and Oedip – as they are*

*analysed by Zoe Dumitrescu-Buşulenga in the study **Sofocle And The Human Condition** (Bucharest, Albatros Publishing House, 1974). The main idea of the paper is, in fact, the perception of the human condition from a tragic vision on life which is configured according to Greek imperatives such as: all things in good measure (pan metron ariston) and the art of kalokagathia and Greek paideia.*

Key words: *Zoe Dumitrescu-Buşulenga, Sofocle, the values of Antiquity, human condition, tragic existence, hybris, everything in moderation (pan metron ariston), the art of kalokagathia and Greek paideia.*

**CÂTEVA REPREZENTĂRI ALE „PUTERII”
DINSPRE ISTORIA BIBLICĂ A LUI IACOB ŞI ESSAU
SPRE NUVELISTICA LUI PAVEL DAN**

**Lect. univ. dr. Gabriela CHICIUDEAN
Universitatea „1 Decembrie 1918” din Alba Iulia**

Abstract: *The study of the social imaginary presents a complex of problems, due to its multidisciplinary character, to the numerous similitudes and methodological tendencies that reunite or oppose to each other. Selecting from the complicated and interesting mechanism of power in the social imaginary, we mainly aim to present its representations and symbols. The representations of power express a state of the social group; they translate the actual state of the group, the manner of thinking of the representatives and their way to react to various events, an exterior danger or violence. We chose to discuss power because it is a necessity of all societies, inventorying and imagining a legitimacy to grant the power. Literature is a privileged field of imaginary and the texts may restore the best “delicacies” from other times, even if the literary text does not offer a complete experience, always presenting partial experiences. Our examples are the biblical story of Jacob and Esau and the prose of Pavel Dan. The parallel is based on the fact the writing of the Romanian author present in a representative manner the universe of the Transylvanian village, an area which, due to the climatic conditions may be compared partially with the desert space where Isaac and his sons lived. The short story *Urcan the Old*, belonging to Pavel Dan, is a point of interest for our study for its episode when Valer, the son of Ludovica and Simion, tries to illegally take the possession of his grandfather’s estate, banishing his father.*

Key words: *Esau, Jacob, Pavel Dan, Urcan the Old, social imaginary, the mechanism of power.*

MITUL LUI EDIP ÎN OPERA LUI HENRY BAUCHAU³

Lect. univ. dr. Corina BOZEDEAN
Universitatea „Petru Maior” Tîrgu Mureș, România

Abstract: *Returning to the myth as a vital element is probably one of the fundamental axis of contemporary occidental civilization. The occidental literature has never ceased to be inspired and irrigated by the myths throughout various epochs. Recognized as a symbolic narrative configuration, the evocative power of myth makes that a certain character is associated with a series of images and scenes. In the constellation of mythological characters who invested the writings of many authors, Edip represented a constant fascination through its power of symbolizing simultaneously the immensity of the human destiny, opposing the human will to the ineluctable need of destiny. Many studies have analyzed the resurgence of this myth, emphasizing its aesthetic and ideological evolution. Edip is the character thanks to which the Belgian writer Henry Bauchau becomes well-known by writing the novel “Oedipe sur la route”, published in 1990 by Actes Sud Publishing House. The novel presents a journey meant to lead him progressively from an acute feeling of culpability to self awareness and reconciliation, from delirium to lucidity, from condemnation to the free assumption/acceptance of his own destiny.*

Key words: *myth, symbol, Edip, character, destiny.*

DESPRE CRUSTACEI ȘI OAMENI⁴

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Abstract: *„The novel "Cancer" written by Alexandru Ivasiuc proposes a dystopian world devoid of certainty, and at a time of absolute fear. The human being is destroyed, the standardization causing an irreversible process through the lucid characters will strip down the "magical" coat, to enroll in a new mechanistic order. The feeling that dominates the narrative text is fear, one pushed up through the illogical events and their diabolical chaining. Michel Foucault analysis of fear, the supervision and punishment, and this mechanisms can be found by following the thread of this epic novel. Essayistic speech, of the Ivasiuc novels, contributing thus to a double interpretation of the text, and provides the ability to cause an expansion of pathways analysis. The specter of political regime, the supervision and the continuous flee, generates the*

³ Finanțarea pentru publicarea acestei lucrări s-a realizat de către Programul Operațional Sectorial Dezvoltarea Resurselor Umane prin proiectul „Sistem integrat de îmbunătățire a calității cercetării doctorale și postdoctorale din România și de promovare a rolului științei în societate”: POSDRU/159/1.5/S/133652.

⁴ This paper is supported by the Sectorial Operational Programme Human Resources Development (SOP HRD), financed from the European Social Fund and by the Romanian Government under the contract number SOP HRD/159/1.5/S/136077.

force of the novel. Having multiple critical analysis, "Cancer" contains an insufficiently exploited potential, in the mode of representation of the social and political system. This paper aims to explore two fundamental directions:-the one that is built for the introduction of indexes on the arguments about the political system and the other that innovates by observing the narrative rhythm and movement stalled in reverse.

Key words: *novel, fear, political, dystopian, fictional character.*

REALITATE ȘI IMAGINE ÎN ROMANUL „ZILE DE NISIP”

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Abstract: *Bujor Nedelcovici's novel „Zile de nisip” (1970), directed by Dan Pița (under the name Faleză de nisip), but criticized and banned as film by Nicolae Ceaușescu, is a detective story which becomes novel of analysis, parable or even novel of manners. The novel proposes and develops the theme of moral aggression, the innocent guilty theme, the theme of individual's loneliness in his search for power, and also the theme of a novel within a novel. Regarding the last, one of the characters of the novel „Zile de nisip” Ștefan Albini, writer and photographer in search of subject and characters for the „great book” takes part in all events narrated: theft, possible murder, prosecution, investigation and murder again. He began to write his novel, but experienced it before writing it entirely. Ștefan Albini is a neutral witness character with a very important role both in the structure of the novel and the destinies of other characters. The transfiguration of reality, of transforming it into an image, a literary work, is revealed in the novel, which has a very interesting narrative structure. The „Second Book” of Bujor Nedelcovici's three books, is the beginning of Ștefan Albini's „future novel”. The „Second book” narrates the same events in the first „book”, but from a different perspective, the Kid, the young man accused of theft and crime by doctor Theodor Hristea. Hereby, „Zile de nisip” becomes a double novel: it contains the story itself and the story of all stories or reality and image. Eventually, both deeply raise the problem of power as a form of selfishness and conservation. Ștefan Albini also inserts the literature-reality relationship in the novel, as well as the writer-writing-destiny or author-character relationship. Starting from these premises, the present paper aims to track and analyze the relationship between reality and image, as it appears in „Zile de nisip”. The reality is that of the book in which Ștefan Albini appears as a character, whereas the image is related to Ștefan Albini's designed novel.*

Key words: *image, reality, transfiguration, character, author.*

NARATOLOGIA „SPECULUM” ÎN BASMUL CONTEMPORAN „ENCICLOPEDIA ZMEILOR”

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Abstract: *The present paper comes as a continuation of the interpretation dedicated to the narcissistic style, this time trying to offer a general image of the narrative discourse from the relation between author and narrator to the one established between the author and characters, as well as a picture of the actions situated in an area that resembles to the one created in ambiguity by Lewis Carroll. Based on the studies belonging to Ion Bogdan Lefter, Mircea A Diaconu and Luminița Chiorean we intend to analyze the way in which the narrative discourse develops some forms of mirroring, which can integrate in the poetics of the double featured by Cărtărescu's work. We valorize a hermeneutic approach highly influenced by cultural studies. Although the title of the paper presupposes an ample theorization of narratology, we have to mention that we have chosen this term due to the wide range of forms (from narrative techniques, actantial stances, composition elements, to analysis referring to the cultural and allegorical dimension) that the postmodern text valorizes in the work Enciclopedia zmeilor. All of these find themselves under the sign of the mirroring, the quest of the authorial self and of the possible worlds.*

Key words: *double, speculum, narcissistic, mirroring, imaginary, orient-occident, Enciclopedia zmeilor.*

„CELELALTE LUMI” ALE LUI EUGEN CURTA SAU LABIRINTUL METALEPSELOR NARATIVE⁵

Lect. univ. dr. Lucian Vasile BĂGIU
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Abstract: *The author proves a very good knowledge of the most subtle and diverse narrative methods up to the point of suspecting him of affectedness in writing: he seems to enjoy drawing up the most fanciful frameworks of a novel's design. Each new fragment is being narrated from a certain character's point of view, the abundant prospects achieving the equivocation of the whole story up to the absurd. Some of the initial doubtless information will come to be uncertain. The author's voice is hanging over, self-centered, narcissist; a character itself insinuating to indulge in the part of puppeteer of all. The narrator recounts – to us or to*

⁵ Versiune revizuită a articolului omonim publicat inițial în „Discobolul”, Serie nouă, Anul IX, Nr. 106-107-108 (111-112-113), octombrie-noiembrie-decembrie 2006, p. 9-20.

him, an unsolved issue – using first person, as if in a liberating confession, seemingly banal deeds of his rather dull and washed-out existence. Reading through the lines we distinguish however the condition of the author expounding his project to write the novel in the making. The author narrator devises compensatory the other worlds of his novel. They are fictitious worlds where he can unburden and where he can ultimately evade to, in order to live thoroughly, untroubled the illusions, the Utopias, the small or big conceitedness or vanities. The narrator proposes, for himself the bookish perception of existence, living the reality according to certain unreal, fictitious experiences.

Key words: *ambiguity, fictitious, narratology, prospect, uncertainty.*

SIMBOLISMUL RUS ȘI CULTURA

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Abstract: *Symbolism, an artistic and thinking movement manifested as a syncretic phenomenon which imposes an interdisciplinary approach encompasses many areas. Moreover Russian symbolism is the most ample and valuable after the French one, being an extremely well individualized cultural movement with mystical religious influences. The present paper highlights the elements of cultural theory and methodology in approaching the cultural phenomenon. The main concept of this research is that of symbol and symbolist discourse which became object and tool of investigation. Seen as a sign of reality, the symbol is taken by the arts from the phase of pre-image and transformed in an image specific for each art: poetic image, visual image, musical image. The relationship of symbolism and music means the symbolists overtook the melodic principles specific to music as well as the syncretic principle. Music has helped the intimate fusion between the poetic art and sound, the fragmentation of tonality, the leitmotif of the infinite melody. Impressionism in music has influenced the suggestion technique in literary creations and in visual arts. As opposed to the French symbolists however, the Russians composers and painters were influenced by the Russian folk music. Symbolist painting represents a universe of metaphors and symbols which, refusing to represent reality, replaces it with ideas and visions. Mihail Vrubel and Nikolai Roerich create paintings based on musical notes full of fluidity and transparence. The symbolism created the idea of consonances and synesthesia, offered the possibility to transcribe one form of art using the terms of another thus creating a visual literature, literary or musical painting, etc. areas through which Russian art and symbolist literature converge with universal art. The new dramatic art requires new directing which emphasizes not only the static principles of symbolism, suggestion and musicality but also theatrical devices derived from Commedia dell'Arte, from fair performances, fireworks, acrobatics and juggling, Japanese and Chinese dramatic presentations, the*

Elizabethan Theatre, Moliere, Spanish classic theatre, etc. The symbolic representation, the line, the implied image, the play between light and darkness, the suggestion are just a few of the ways in which scenography has taken over dramatic art as an innovative and dynamic element. In conclusion we are facing a major artistic and cultural phenomenon in world culture, phenomenon which is worthy of a closer scrutiny, which is what the paper The Russian Symbolism and Culture is undertaking.

Key words: *culture, symbolist discourse, symbol, musical suggestions, painting, stage directions.*

**PREOCUPĂRI ÎN LINIA TRADIȚIEI: CÂȚIVA CĂRTURARI AI JUDEȚULUI ALBA DIN
PRIMA JUMĂTATE A SECOLULUI TRECUT – CONTRIBUȚII BIBLIOGRAFICE**

Conf. univ. dr. Georgeta ORIAN
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Abstract: *The paper aims at quantifying the contributions of several scholars from Alba, less known today, but who animated the cultural life of small towns such as Aiud or Blaj, their own life developments being models of spiritual evolution. Scholars such as Ioan Bota, Tiron Albani or Margareta Hodoșiu were activists on the traditional front line, showing interest in national folklore and history seen from a local perspective. The paper will use the instruments of literary history, applying the monographical methodology in depicting all these portraits.*

Key words: *literary history, national folklore, local perspective, Ioan Bota, Tiron Albani, Margareta Hodoșiu*

STUDII DE LIMBĂ/ LANGUAGE STUDIES

PENTRU UN DIALOG VIU ÎNTRE LINGVIȘTI ȘI LITERAȚI

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Abstract: *This article argues for a true dialogue between linguists and literary researchers, given the progressive strengthening of the links between text sciences. The arguments in this regard are: the length of the relationship between language studies and literary studies, consolidated through the stylistics; the impact of enunciation theories on the literary text approach; the Scandinavian theory of linguistic polyphony, result of a fruitful*

collaboration between linguists and literary researchers; Emile Benveniste's work on the language of Baudelaire, outline of a poetic language theory; the development, after 1970, of text linguistics and pragmatics and the decisive impulse it gives to linguistic studies of the literary text; literary discourse analysis and the renewal of the relationship between language and literature. In the spirit of ideas launched by renowned linguists and sociologists, the author concludes that the complementarity of interpretive activities on textual facts requires the strengthening of interdisciplinary dialogue in order to put an end to institutional divisions that separate humanities, social sciences and communication sciences.

Key words: *dialogue, linguistics, literary studies, text, enunciation, pragmatics, discourse analysis*

DIRECȚII DE CERCETARE ÎN TERMINOLOGIA ACTUALĂ

Conf. univ. dr. Doina BUTIURCA

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Facultatea de Științe Tehnice și Umaniste din Tîrgu-Mureș

Abstract: *In full institutionalization process, Romanian terminology is developing in an interdisciplinary fashion, within the Romanian Academy, inside universities and in specialized institutions too. This paper proposes a reflective approach on the School of Romanian Terminology in the contemporary period, directions and doctrines within the European research context – elements that are the objectives of the research. Romanian terminology develops a doctrine focusing on three main directions: a. Linguistic direction lingvistică („descriptive-linguistic” approach) analysing terms and their sense in a paradigmatic and syntagmatic perspective; b. Specialized translations approach, focusing primarily on finding terminological equivalents in two or more languages; c. Planning and normalizing terminology, as shown in the process of specialized communication. From a different perspective, we shall have in view the approaches in Romanian terminological research: the normative-descriptive approach, on one hand, „the philological-historical perspective” on the other hand, Romanian terminological organisms, etc. The research method is descriptive and analytical. As conclusions, we will attempt to highlight ideas, directions of research, main accomplishments of the contemporary School of Romanian Terminology.*

Key words: *Romanian terminology; linguistics; translation; planning; normalization.*

EPONIME FRANCEZE NATURALIZATE ÎN LIMBA ROMÂNĂ

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Résumé : *Les éponymes d'origine française ou entrés en roumain par filière française, notamment au 19^e siècle, constituent un inventaire important dans notre masse lexicale. Leurs adoption, naturalisation et vitalité ont été présentées dans deux articles antérieurs. La vue diachronique exposée ci-dessous en complète l'itinéraire : l'entrée de ce types de néologismes correspond à la forte influence que la France a représentée pour les Principautés roumaines en maints domaines et au renouveau qui les a accompagnés. Les sources littéraires, historiques et lexicographiques consultées nous permettent de dresser un tableau contrastif du passé, représenté par les termes d'origine turque ou néogrecque, devenus archaïques – et de la modernité, voire de l'actualité de quelques-uns des néologismes de source française traités.*

Mots-clés : *éponymes – renouveau linguistique – diachronie – archaïsmes turcs et néogrecs – néologismes français.*

COMENTARIII LA CARTEA BIBLICA DANIEL⁶

CS dr. Ana CATANĂ-SPENCHIU
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Abstract: *The notes written for the Book of Daniel have mainly philological character resulting, for the most part, from the collation of MS.45, MS.4389, BIBL.1688, BIBL.MICU with SEPT.FRANKF., SEPT.BOS and, in some cases, with SEPT.RAHLFS. To see more clearly the relation between the Romanian Bible versions I have used for comparison some subsequent editions of the Bible: the St. Petersburg edition of 1819, the Buzau edition of 1854, the Filotei edition of 1856, the Sibiu edition conducted by Andrei Saguna, and even the edition of 1914, which reproduces the Bible of Blaj.*

Key words: *manuscripts, option, Bible, translation, equivalence.*

⁶ Comentariile filologice incluse în acest articol sunt dezvoltate într-o analiză detaliată în (Ana Catană-Spenchiu, Alin Vara) *Comentarii*, în vol. *Monumenta Linguae Dacoromanorum. Biblia de la 1688, Pars XVI: Daniel*. Editura Universității „Alexandru Ioan Cuza”, Iași, 2015, p. 77-112.

**MIHAI EMINESCU ȘI OBSERVAȚIUNILE SALE
ASUPRA LIMBII ARDELENILOR**

Lect. univ. dr. habil. Adrian CHIRCU
Universitatea „Babeș-Bolyai” din Cluj-Napoca, România

Abstract: *By our contribution, we undertake to explore, from a linguistic perspective, some of Mihai Eminescu's texts recently inserted in the volume Sfântul pământ al Transilvaniei; this helps us understand both the linguistic debates of that time and the objections raised to Transylvanian scholars, who contributed substantially to the way of the Romanian language towards modernity.*

Throughout the years, texts have been discussed especially by literary historians; however, revealing the ideas of the text has been less approached in the studies or articles on Romanian linguistics.

By exploiting such (micro)texts, we propose to come upon those ideas of Mihai Eminescu's works that mainly illustrate his contributions to defending and exemplifying the Romanian language.

Key words: *Romanian language, diachrony, Latinity, etymologism, linguistic variation, linguistic contact, diatopy, synchrony in diachrony.*

CUM AM ÎNVĂȚAT ROMÂNEȘTE. MĂRTURII MACEDONENE

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Universitatea „Sf. Kiril și Metodiu” din Skopje, Republica Macedonia

Abstract: *The paper aims to present an unusual aspect, unknown and unexplored until now, namely the mass teaching of the Romanian language as a foreign language during the 50s of the previous century. Romania has granted asylum to a very large number of children and adults refugees (both Macedonian and Greek) during the civil war that ravaged Greece between 1946 and 1949. The country of adoption, itself confronted with a difficult economic and social situation at the end of the Second World War, was not adequately prepared (as far as logistics and training is concerned) for an undertaking of such magnitude. Despite this, Romania found exceptionally efficient practical solutions for caring for and integrating the refugees. They were integrated in ample programs for the learning of Romanian. Today, Macedonia is host to a significant community of Macedonians who were once refugees in Romania, and who are all well versed in the Romanian language.*

Key words: *Greek Civil War, Refugee children, Romanian language, Western Macedonia*

STUDII DE PEDAGOGIE ȘI DIDACTICĂ / TEACHING METHODOLOGY STUDIES

**STRATEGII ȘI MODELE DE COMPREHENSIUNE VS. INTERPRETARE A
TEXTULUI**

Conf. univ. dr. Eva Monica SZEKELY
Universitatea „Petru Maior”, Târgu-Mureș

Abstract: *The communicative imperatives of the contemporary world impose the return of the complex relation text vs. (creative) writing about text in the middle of the present formative programs. The (re)reading, as significant practice, the vast problematic lying on either side of both its moments, comprehension and interpretation, prepares with equal importance the booth these moments. As result, our formative intention is to capture some modeling elements in order to be able to render the features of the comprehensive and interpretative strategies.*

Key words: *hermeneutic, experience, comprehension, interpretation, (re)reading, practical philosophy.*

STRATEGII MODERNE DE LECTURĂ – CERCUL LITERAR

Conf. univ. dr. Elena Lucia MARA
Universitatea „Lucian Blaga” din Sibiu

Abstract: *The transition from primary education to lower secondary gymnasium is an essential process, with profound and complex implications for both the student (beneficiary education) and for the designated to carry out the educational process - the teacher. Being between the two cycles of schooling, the student feels implications of knowledge, but also the emotional, needing to be driven by appropriate teaching strategies to overcome difficulties arising during the training. Teaching strategy is a way of combining teaching methodology and educational tools, which ensures the design and organization of teaching , following optimization of training by choosing teaching methods. Combining and linking teaching methods within a strategy aimed at the presentation and argumentation of knowledge, learning how we manage to problem solving, learning how differential activation and deployment of a training sequence. Reading Circles are activities that aim to encourage students to read or to reconcile*

their relationship with the book, cultural mediation activities designed to bridge the gap between student and source of information. Here the reader is responsible for its interpretation and understanding of their approach. Interpretation is the result of negotiations between the contents of the book and everything pre-exists in the mind of the reader (memories, fantasies, previous readings, questions, curiosity, knowledge etc.). It speaks thus of a "co-enunciation" when reading, as if the reader would create some sense of the work.

Key words: *lecture, interpretation, literary circle, didactical strategies, play role*

**CORELAȚIA DINTRE TIPURILE DE ITEMI DIN TESTELE DE EVALUARE ȘI
REZULTATELE ÎNVĂȚĂRII.
APLICAȚII LA LIMBA ȘI LITERATURA ROMÂNĂ**

**Lect. univ. dr. Ramona Ștefana PETROVAN
Universitatea „1 Decembrie 1918” din Alba Iulia**

Abstract: *The genuine evaluation proposes evaluation methods which entail the analysis, the integration and use of knowledge as well as creativity. Its meaning highlights the idea of requesting pupils to prove what they can do in similar settings outside the school, solving complex tasks, searching for solutions, creating products which enable them to integrate acquired knowledge and generate new items of knowledge. Instead of solving multiple choice items, the pupils are implied in scientific experiments, they conduct social research, write papers and essays, read and interpret literary works, solve maths problems in real contexts. The teacher projects learning opportunities which are adequate for the pupils, implies the parents, the pupils, other teachers in the evaluation process. For this purpose, the teachers need more information about "how the pupils learn". The evaluation must be contextualised, based on the relation between real life experience and what pupils learn in school.*

Key words: *information, competences, knowledge, items, schedule.*

**ATELIERELE DE JOC DRAMATIC ȘI EXERCIȚIILE DE SCRIERE REFLEXIVĂ, CA
MODALITĂȚI DE EXPRIMARE A EXPERIENȚEI TRĂITE ȘI DE DEZVOLTARE A
PERSONALITĂȚII MORALE A ELEVILOR**

**Lect. univ. dr. Livia Georgeta SUCIU
Universitatea „Babeș-Bolyai”, Cluj-Napoca**

Abstract. *Considering the new approach of moral education and development of students explored by Nancy Bouchard in “L'éducation morale à l'école. Une approche par le jeu*

dramatique et l'écriture“, we believe we should welcome the manners suggested for the development of the students' moral personality through activities combined with drama workshops and reflexive writing exercises. By using such simple methods as drama or the written text, we provide students with the opportunity to express their life experience in a narrative manner and increase their chances to assert their own moral perspective, to determine their personal authority over the experiences of their own life and to develop morally. Drama activities must focus on specific moral matters, and make reference to intra and inter personal moral conflicts that would make children face a difficult choice, tackling the question: - What would be the best thing to do under the circumstances? Consequently, drama exercises must be accompanied by verbal reflexive activities and reflexive writing activities put down in the student's personal diary, the teacher gives constant personalized feedback to. We approach the pedagogic application examples and suggestions of these activities explored by Bouchard during an academic year, in four stages: 1. student's diary writing activity; 2. drama initiation activity; 3. drama workshops, accompanied by the writing of subsequent impressions and lessons derived from such experience in the student's diary, the teacher gives constant personalized feedback to; 4. activity of completing the student's diary and of achieving the final feedback and review. It is advisable to suggest drama activities to the students, as they are deemed pleasant and motivating experiences that students love to have. Nonetheless it is not enough to turn to drama, because we need a mediation that would allow the student to relate in a privileged way to another person, through the story in the diary. Both the narrative approach and drama represent two ways for the student to tell his / her story and help the student become the author of his / her own moral voice and induce a representation of the lived experience – original expression by drama and meaning granting to the experience by writing – helping him / her in a relational world and making him / her play as a “person”.

Key words: *moral education, drama, reflexive writing, personal diary.*

REFLECȚII UMANISTE ASUPRA EDUCAȚIEI ESTETICE ȘCOLARE

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Abstract: *The school establishment can be analysed from the viewpoint of the humanistic pedagogy; in this context, educational mediation is essential for the achievement of the right functioning of all the elements involved in the educational process. Such an approach of education allows us to identify didactic strategies that are functional in a system in which the human being can discover itself, in all its complexity and which will contribute to strengthening the humanistic character of society. A school promoting a humanistic outlook on life is an open school, allowing the gradual assimilation of the fundamental values of the human psyche, such as truth, good and beauty, taking into consideration the age and individual particularities of all*

students. The existential paradigm puts to efficient us almost the entire individual experience of students, the didactic approach taking into account a student's personality, beliefs and values, which help him understand the world around him. Defraying the subject as the final purpose of the educational process, humanistic pedagogy facilitates the access of the subject to his/her own moulding, as an individuality and the central factor of society. This purpose can be achieved by using art in the process of involving the beneficiary of education in various learning experiences. Art favours learning, particularly the individual one, as a result of the access to genuine value the subject has.

Key words: *humanistic pedagogy, art, artistic language, aesthetic education.*

DESPRE IMPORTANȚA PSIHOMOTRICITĂȚII ÎN DEZVOLTAREA TIMPURIE A LIMBAJULUI

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Abstract. *The importance of psychomotricity in early language development. This research analyses the importance of psychomotricity in early language development, emphasizing the organic link between visual and haptic perceptive interfields and language activity. Psychomotricity means the early integration of psychomotor functions as an effect of nervous system development and education, within preschool children educational and training institutions. Nevertheless, the psychomotor abilities development stands for an important anticipation for both success in reading and writing skills acquisition during the early education and the later evolution of the child's language experience. Due to the interfering between the proprioceptive sense (which informs on movement) and the haptic sense (the sense of smooth muscles for touching), that leads to the fast signaling of the perceptive stimuli to the motor centers, the kinesthesia joins different impressions, which forms the basis of the image appearance. Although the process of forming the tactile perception is very different from the visual perception, finally, the data offered by both forms of perception about a certain object are essentially the same, meaning the reflection of shape, size and other links and space properties of things. Which means that the haptic sense is as important as the visual one for the structure of objects world perception. As in case of the visual perception, movement is necessary for the tactile structure formation. Like the visual image formation (within the visual field), the tactile ones (within the tactile field) take place in and through the hand movement, which means that the kinetic sensations has an active role in all the judgments based on the tactile experience. Forming somehow two parallel reflection systems, when we are talking about early childhood reading and writing skills acquisition, touching and seeing cross each other, become complete and develop one another for the later language development. Within this interdependency between seeing and touching there are different stage correlations of a great importance for*

building an early reading and writing skill didactics. There is a synthetic process (taking place simultaneously) and an analytic one (taking place successively) that emerges in the visual-tactile perceptive interfield at the beginning of the compulsory education, which is very important for the language activity to the elementary school students. The research emphasizes, in this case, the fact that we are not talking only about the verbal determination of sensory data, but also about the organic link between the active process of the haptic activity and the language one. Verbal images born within and by action, and reinforced by action, distinguish themselves by a great stability. Thus, language genetic roots are acknowledged, a language born within the activity and keeping a very close relation with it. The research conclusions underline the importance of the emotional fact in the process of understanding the visual and haptic perceptive interfield, the sensory information, generally, which makes the intellectual determination cross with the emotional and active ones, leading to a whole knowledge process.

Key words: *psychomotricity, proprioceptive sense, haptic perception, visual-tactile perceptive interfield, language experience, language activity.*

COMUNICAREA ÎN ACTIVITATEA DE MENTORAT

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Abstract: *The formation of the teachers in Romania is made according to the provisions of The Law for National Education 1/2011 and of others connected legal provisions. The Law for National Education 1/2011 implements a series of changes related to the educational policies and practices in the field of initial and continuous formation of the teachers. The Law for National Education 1/2011 brings under regulation the internship as part of the initial formation: each debutant teacher must carry through a practical stage of 1 scholar year in an educational institution under the coordination of a mentor teacher. We underline the fact that The Law for National Education 1/2011 mentions the function of mentor teacher in the educational institutions to ensure the initial formation and the professional insertion of the teachers.*

Mentorship may be approached as a complex learning process, which is built inside a relation between the mentor and a person at the beginning of the career, a debutant. The relation centred on informational transfer, professional and emotional support, in order to form the professional competences and to facilitate the professional integration of the debutant. The intern (professional insertion) mentorship is the relation of guidance, facilitation, learning, encouraging between an experimented teacher and a debutant, with the aim of facilitating the professional insertion of the debutant. The benefits of the mentorship for the debutant teacher are: the support of the debutant to continuously and systematically achieve professional competences, through assistance and counselling in several domains: planning, teaching,

evaluating, class management; the experience and assimilation of good practices from the direct observation of an experimented teacher; a permanent and personalised feed-back; the formation and the development of knowledge, abilities and attitudes specific for a teacher; the access to resources and instruments delivered by a professional.

In order to diminish/eliminate the communicational barriers and to achieve an authentic and efficient communication with the debutant teacher, the mentor needs communicational abilities: active listening, assertive communication, summarising, feed-back offering, expressing and modelling affects. The professional insertion mentor must possess a series of specific competences, expressed through the fulfilment of roles/functions in the mentorship activity, some of them related to communicational and relational competences: communicates permanently with the intern teacher and all the involved factors; has a functional system of knowledge in pedagogy, especially in the methodology of teaching-learning-evaluating; uses communicational means adequate for concrete situations, in order to achieve the educational aims and reported to the content of the communication; selects and communicates essential information according to the objectives of the pedagogical practice and to the internship period; uses communicational feed-back, verifying the correct receiving of the message and discovering possible deficiencies in the receiving process.

Key words: *initial formation, teachers, mentorship, professional insertion mentor, internship, communication abilities.*

**VOCABULARUL PEDAGOGIC ROMÂNESC ÎNTRE TRADIȚIE ȘI MODERNITATE.
CU REFERIRE LA SPAȚIUL CULTURAL BĂNĂȚEAN DE LA SFÂRȘITUL SECOLULUI
AL XIX-LEA ȘI ÎNCEPUTUL CELUI DE-AL XX-LEA**

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Abstract: *In Banat, at the end of the 19th century and the beginning of the 20th, as a reflection of the objectives of the illuminist ideology, education was both a problem of philosophical meditation, of scientific investigation and social and political ideology. We are interested in pedagogical language, as we have noticed that there are no linguistic studies that highlight the general features of the formation and evolution of lexical means destined to name the specialised notions. The structure of the paper focuses on the subtle dialectics between the borrowing (tradition) and the continuous transformation of the linguistic forms in their evolution (modernisation) in order to determine the pedagogical concepts within media. Therefore, through journals, the necessary flux of information as a starting point of the regeneration process of the school culture was assured, pedagogical terminology being formed and also a specialised direction of the media.*

Key words: *Banat cultural space, media, pedagogical vocabulary.*

RECENZII

***PREDOSLOVIILE TIPĂRITURILOR VECHI ROMÂNEȘTI –
ÎNTR-O NOUĂ ABORDARE***

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Book review - **Iuliana-Maria Wainberg-Drăghiciu**, *Retorica și stilistica predosloviilor din tipăriturile românești, secolele XVI-XVII*, Editura Aeternitas, Alba Iulia, 2015