

STUDII DE CULTURĂ ȘI LITERATURĂ / CULTURE AND LITERATURE STUDIES

**MANUSCRISELE DIN RĂZBOI ALE LUI DUMITRU NISTOR,
TUNARUL ROMÂN DIN MARINA AUSTRO-UNGARĂ**

**Bibliotecar, Doctor în Istorie IOAN TOMOIAGĂ
Biblioteca Județeană Cluj „Octavian Goga”**

Abstract: *To celebrate 100 years since the end of World War I, "O. Goga" Cluj County Library enjoys the existence, within the Special Collections, of a small collection of manuscripts, which represents rare bibliographic documents of high cultural authenticity and expressiveness, through their historical-ethnographic content, but also through the stylistic form they were conceived in. First of all, it is about the increasingly known Diuaru (Diary) of Dumitru Nistor, a manuscript that reflects, in its 160 pages, a whole universe as he perceives it, as the son of a Romanian peasant, a dreamer and an adventurer alike, but also realistic and eager to know his world. Designed as a war diary and, at the same time, with memorial reflections, this Diary introduces the reader in the atmosphere of the Romanian village from the early twentieth century and then into details about the outbreak of the Great War of 1914-1918. The consistency of the document is given, however, by the relaxed but carefully selective presentation of happenings, things and people he met on the way of the warship the author was boarded on, starting from Europe and up to his long captivity in Japan. Alongside this atypical journal, Cluj Library also owns two other manuscripts of the same author, containing personal or collected poems, suggestively entitled - *Tinereța e floarea vieți / Youth is life's flower* and *Dorul alinat, urâtul alungat - The longing and misery chased away* - which completes the image of the imprisonment, and especially of the "worlds" Dumitru Nistor goes through and observes with great lucidity.*

In the context of the events and projects related to the WWI, these manuscripts and especially D. Nistor's Diary, that has been part of the collections of "O. Goga" Cluj County Library since the 90s, were (re)discovered, being the subject of small exhibitions, studies or articles in the local press. In the attempt to promote these manuscripts, they were entirely digitized and displayed on Europeana 1914-1918 platform, and more recently, included in Transcribathon, a pan-European competition in which young people tried to transcribe them as accurately as possible, trying to get closer to the Romania's and Europe's history. Therefore, our main objective is to provide a rigorous analysis of these interesting documents and, through them, to get to know the period described by Dumitru Nistor.

Key words: *diary; war; prisoner; Romanian; history; reading*

**PRIVIRE ASUPRA TRADUCĂTORILOR ROMÂNI DE LIMBĂ FRANCEZĂ DIN ȚARA
ROMÂNEASCĂ ȘI MOLDOVA ÎN SECOLELE AL XVIII-LEA-AL XIX-LEA**

**Profesor BACIU RALUCA-CORINA
Liceul Teoretic Buziaș**

Thesis: In the present article we are proposing an overview of the intellectuals involved in translating the major works from the French literature for the Romanian readers, during a

decisive period for the modernization of the Romanian culture. Our analysis will be focused on the biographical and sociological approaches, considering that even concise information on the lives and activities of these people will help us better understand who they were and why they wrote a remarkable page in the history of the Romanian translations.

First, we ought to mention the particular nature of the ties between Romania and France. If up to the 18th century, the contacts between the Romanians and the French were considered sporadic and quite lacking intensity, along with the rising to power in Wallachia and Moldavia of the Phanariot families, we observe the outstanding penetration of the French literature, either as original works, or as translations. The French influence continues to grow wider in the following century, France playing a major part in all the main events in the history of the principalities and the making of the modern Romanian state. Even since the second half of the 18th century, Wallachia and Moldavia began to re-open to the West, wherefrom Enlightenment ideas radiated towards all corners of Europe. A smaller number of religious and secular personalities were involved in Wallachia and Moldavia in making translations from the French literature. Romanian translators of the 19th century continued the efforts of the pioneers from the previous century and had a great contribution to align the two principalities along with the other cultures on the European continent. The importance of translation in the 19th century can be proven by the considerable number of writers and poets who took part in this complex process. The emergence of the Romanian female translators was a fundamental change during the 19th century that substantially increased the number of the intellectuals involved herein. Although significantly lower than the number of the male translators, this novelty reflects the ongoing mentality changes in the Romanian society.

In these circumstances, the translations are perceived as strong points of support in the evolution towards the originality of Romanian culture and as effective tools of educating the people. Restricted by the authorities' constraints, influenced by the public's preferences and, equally important, by their own possibilities, the Romanian translators from the 18th-19th centuries left us a rich and precious heritage reflecting the characteristics of the tumultuous historical context that led to its creation.

Keywords: translation; influence; mentality; translator; modernization

SATIRA SI PAMFLET IN SCRISORILE DE DRAGOSTE EMINESCIENE

Drd. IOANA BUD
Universitatea Tehnică din Cluj-Napoca
Centrul Universitar Nord, Baia Mare

Between the lines of his love letters emerges the image of Eminescu as a pamphleteer, quite aggressive with the object for his satire, an aspect that does not come as a surprise, if we take into consideration the fact that the great poet was a well known pamphleteer since he was working as an editor-in-chief for the Timpul newspaper, his pen being the only weapon against corruption, his writings were extremely sarcastic, remonstrant and passionate in his criticism. It might seem surprising, for some readers, that this predilection for pamphlet and the satirical impulse are present even in the love letters that he addresses to Veronica Micle, but we have to take into consideration the fact that we discuss about literature and in this instance, the ego involved in the literary process expresses the two opposite states which have always followed the

passing of the human being through this valley of tears love: and hate, affection and rebellion. Both hate and rebellion are exacerbated, because there is a third person involved in this amorous relationship: Ion Luca Caragiale. The ad-personam pamphlet dissolves itself into an ad-rem pamphlet, whose aim is not the individual as a person but a society that lost its moral values and it's on the brink of a moral crisis. This satirical spirit is also present in Veronica Micle's letters, written during her amorous correspondence with Eminescu, as there are many caricatural depictions (portraits) of the supposed mistresses of Miticu, for example the portrait of lady Kremnitz: "...these pretty stockings lacking any value or virtue".

Key words: letter; satire; pamphlet; caricature; satirical spirit

SEMNIIFICAȚII ALE IRONIEI ÎN ROMANUL „NIȘTE ȚĂRANI”, DE DINU SĂRARU

Prof. dr. MARIA HOLHOȘ

Prof. ANDRA GABRIELA HOLHOȘ, Liceul cu program sportiv, Alba Iulia

Belonging to the literature about traditional village, the novel "Some Peasants" by Dinu Sararu deals with a topic typical of postwar rural environment, namely, forced collectivism done with the brutal involvement of political security services. The writer manages to give the events a symbolic meaning, proving himself to be a subtle and refined observer of the village, understanding with the same subtlety the significance of the peasants' phrases. Although the approached topic is extremely serious, the writer inserts comical aspects, the main tendency being that of irony. In this novel, irony frequently points out the discrepancy between reality and the ideal, sometimes it generates contrasts and in some cases it proves to be the mark of the author's subjectivity. As far as the construction technique is concerned, irony stays within the limits of the two coordinates: the mechanism involved in the construction of the global meaning of the work or the stylistic mechanism.

The characters of this novel as far as irony is concerned, fall under a relationship of solidarity, connected by common feelings and awareness, a mark of shared laughter, complicity being involved, or a relationship of rivalry, in this case irony is excluded, ridiculing certain members of a group, a criterion specific to challenging. Irony is associated in this novel with other forms of the comic, thus getting the scornful laughter or the small thankful smile, proving the fact that irony can be multi-directional or sarcastic.

Cuvinte cheie: comical aspects; irony; subjectivity; stylistic mechanism; limits

SIMBOLUL, O ABORDARE INTERDISCIPLINARĂ

Drd. NICOLETA ELENA CHIRA (MÎRZA)

Universitatea „1 Decembrie 1918” din Alba Iulia

Abstract: *The present paper aims at establishing the dimensions of the concept of the symbol that defines and impacts our present lives. The way it came into being, developed and was interpreted constitutes the point of interest of various fields of study such as: linguistics, cultural anthropology, history of religions and literary criticism. Because of the field of study that analysed it, the symbol is a concept that has been subjected to various interpretations. It was*

thus defined by sociology as social deed, by culture as cultural tradition and by psychoanalysis as a symptom of the repressed unconscious deeds. Generally speaking, the symbol is defined as belonging to the category of the sign, the two notions being sometimes wrongly considered synonyms in the current practice of the language. Signs mainly aim at something signified which can be present or verified, being a way of simplifying mental processes. They announce the presence of the object they represent, thus becoming an algorithm of replacing a longer conceptual definition. Signs are arbitrarily chosen to fulfil their mission. There is no reasoning that dictates how they should be built. The sign and the symbol are perceived as mediating means, as crucial substitutes for a reality that is absent. Their aim is to make present an absence and visualise an abstract notion. The symbol differs radically from the other types of signs because the latter ones remain a mere arbitrary convention in which the signifier and the signified are strangers to each other. The symbol is forced to lose its theoretical arbitrariness when it points at abstract notions, spiritual or moral characteristics that are difficult to represent. In this particular case of representing less evident concepts which lack objective perception, human thinking cannot fall for the arbitrariness. We speak about symbolic imagination when the signified is not at all present and when the sign can only mean one thing. Unlike the sign, the symbol sends at a signified which belongs to a field forbidden to any human experience. Thus the symbol can be defined as concrete sign which evokes something absent or impossible to perceive through a natural process. In literature the symbol defines an invisible, profound meaning lying behind a concrete, visible one. Its symbolic intention is that of expressing human's attempt to represent reality. Its purpose is that of awakening ideas, of stimulating feelings while its direct language is targeted at understanding, being a tool for explanations. If the purpose of a word is to give form to the thought, to define it as exactly as possible, the purpose of a symbol is to open to the spirit the infinite world. In literature the symbolic expression stands for man's effort to decipher the meaning of his life which seems to hide all the time.

Keywords : sign; symbol; signified; form; language

POVESTIRILE ISTORICE ALE LUI DOMINIC STANCA

Drd. CRISTINA FLORENTINA POP

Universitatea Tehnică din Cluj-Napoca

Centrul Universitar Nord Baia Mare, Facultatea de Litere

Abstract: *Dominic Stanca's historical themes stories are grouped in three parts, according to the historical personality that dominates Transylvanian consciousness. Therefore, we identify the story of the "Death of the Poor", a story which evokes the moment of Mihai Viteazu's burial by some peasants, "The Seven-Spoke Wheel", a group of seven stories in which the image of Horia appears, and "The Tuscings of the Ianc", a serie of nine stories where the desire to release Austro-Hungarians stands under the sign of Avram Iancu. These texts bring to light a tumultuous period of Transylvanian history, the the main characters being anonymous peasants whose lives are under the sign of frustration. The stories are grouped around a common theme: national liberation, an idea that will concener the whole movement of the characters. Apparently the action is placed along the coordinates of realism: the environment is rustic, fixed by the exact detail, the events are verosimile, the psychology is brief, treated in a behaviouristic view and the*

language faithfully restores the local atmosphere. Nevertheless, a detailed analysis of the stories reveals a stylized text. Everything seems to have worked on a predetermined plan, where the epic has to be build upon certain structures. In the twentieth century context, after a period marked by Lovinescu's influence, rural prose is identified as traditional literature which is incapable of "high" topics and opposes the innovator spirit in literature – therefore, the solution Dominic Stanca uses is the parody. The author reiterates the recent history of the Transylvanians in a tragic-comic note, the exceptional event being extinguished at the birth of the banal.

Key words: *rural prose; national liberation; ironic spirit; Dominic Stanca*

STRUCTURI ȘI STRATEGII DE COMUNICARE ALE ARTELOR PERFORMATIVE CONTEMPORANE

Lect. univ. dr. ADRIANA BOANTĂ
Universitatea de Arte din Târgu-Mureș

Abstract: *Our study will highlight the considerable changes in the process of creation, production and reception of art under the impact of technological evolution, but also the way in which the emergence of new technologies legitimizes the (re)structuring of the artistic language, leading to the expansion of common forms of artistic expression and the requirements of a new communication code. At the same time, the study aims to investigate the contemporary artistic climate, focusing its analysis on the discover and understanding the rules of communication mechanism of the contemporary art, focusing on the dialogue between the visual arts and performing arts.*

Keywords: *visual arts; performance; audience; image; canon; communication; interaction; performing arts.*

PROMOTORI AI CULTURII ROMÂNE: BOGDAN P. HASDEU ȘI MIRCEA ELIADE

Drd. MIHAELA DIANA LUPȘAN
Universitatea „1 Decembrie 1918” Alba Iulia

The affinity between Mircea Eliade and B. P. Hasdeu is not incidental in the least, but it is deeply rooted in a similar artistic background. Both of them think that spirituality reflects itself in a nation's cultural manifestations. Their works are a glorification of faith, national culture, and patriotism, profoundly interlaced with the folklore. Prior to Eliade, Hasdeu had proved a merely encyclopaedic author. Eliade reinforces B. P. Hasdeu's main personality traits. According to Eliade's Preface to the anthology of Hasdeu's "Literary, Moral, and Political Writings", the latter's figure displays the Romantic structure of a gifted writer. Eliade remarked that Hasdeu was the first Romantic who had revealed, alongside his works, a note of spirituality imbued with magic. Hasdeu has played an important role in the Romanian culture since the 19th century.

Keywords: *culture; spirituality; patriotism; folklore; encyclopedism; Romanticism*

TRADUCERI IMPORTANTE ALE SECOLULUI AL XIX-LEA ÎN LITERATURA ROMÂNĂ

Drd. DIANA LORA PUȘCAȘ
Universitatea „1 Decembrie 1918” din Alba Iulia

***Abstract:** Translations from the great literatures of the world have been enjoying a great deal of attention within the Romanian borders, however this preoccupation has had its ups and downs in respect to their quantity, quality, originality or creativity. As expected, translations of fundamental books of the world stimulate Romanian writers, who, in the light of the great cultural movements of the world, succeed to conceive a literature which keeps its national identity, by identifying and unifying universal values. Translations are regarded as vital pieces in building an identity and integration process of the Romanian literature in the European cultural context. The intercultural dimension which houses our national literature opens up the possibility of dialogue with the other literatures and being a part of the modern literary system.*

***Key words:** culture; translations; integration; values; interculturalism*

„COMOARA SATELOR” – TEZAU DE ÎNȚELEPCIUNE POPULARĂ

Prof. dr. CLAUDIA OANCEA-RAICA
Colegiul Național „I. M. Clain” Blaj

„Comoara satelor” [Treasure of the Village] (1923-1927) is a monthly folklore magazine, edited in Blaj, under the direct supervision of editor-in-chief Traian Gherman. The founders and collaborators of the periodical are a group of exceptional intellectuals: Alexandru Lupeanu-Melin, Iuliu Maior, Ioan Moldovan, Laurean Moldovan, Ioan Pop-Câmpeanu, Ion Pop-Zăicani, Ștefan Pop. The editorial board announces its schedule in no. 1, the main objective of the publication being the collaboration of all (especially priests and teachers) for the collection of Romanian folklore as material to be used by those who write the history of the nation, and to save this national treasure from extinction. From the outset, it was clear that the magazine was not intended to become a scientific publication of analysis and interpretation of the popular product, but rather a "diligent collector", concerned with preserving and conveying to the world the authentic popular tradition.

Going through the entire collection, the reader is truly amazed at the richness and diversity of the content, which includes a wide area of national folklore. Here is the structure of the materials published by the journal in 1927: I. Customs and Beliefs, II. Popular poems, III. Incantations, IV. Riddles, V. Stories, VI. Kidnapping, VII. Children's Games, VIII. Dialectal Words, IX. Meaningful words, X. Tongues Twisters, XI. Popular Medicine, XII. Christmas Carols, XIII. Old Song, XIV. Miscellanea, XV. Books and magazines, XVI. From the editor.

The magazine, supervised by Traian Gherman, has a number of incontestable merits: it is one of the first publications of a strictly folkloric character in Transylvania; the magazine involved several important folklorists as collaborators, among whom it is worth mentioning: Alexiu Viciu, Alexandru Lupeanu-Melin, Ion Pop-Câmpeanu, Pompeiu Hossu-Longin, S. T. Kirileanu, ȘT. S. Tuțescu, G. Bichigeanu etc. and published an interesting and rich folkloric material, especially from the Transylvanian region.

Traian Gherman's role in supporting this magazine was an essential one. It has led to an increase in the interest of intellectuals in this type of creation. In conclusion, we support the idea that the "Treasure of the Village" magazine - through its varied content, the crowd of collaborators from all over Romania and the area of its spreading - represents the first folklore magazine in Transylvania that truly deserves the interest of national media.

Keywords: magazine; folklore; traditions; paremiology; customs; village

**ESENȚA FIINȚEI ÎNTRE TRADIȚIE ȘI MODERNITATE,
VERSUS MIHAI CIMPO(I)ETICUL ÎN SPAȚIO-TEMPORE**

Conf. univ. dr. LIUBA BOTEZATU
Universitatea de Stat din Comrat, Republica Moldova

Abstract: *The ontogenetic - mihaicimpoian flight spans spatially and temporally in the continuous flow of the overpass of identity over the selfconfirmation of the great truth. If the great eminescolocus on the same wave of self-determination comes to certify from within the rigors of his own being that „That motion point, much weaker than the bean of foam, /is the borderless master over the world edges...”. It is the belief by which his nibs continues to demonstrate that the “architect and builder” as hypostases of planned living and of the one under process of implementation, of “execution” inhibit (dwell) together in one existential “package”, where the beginning of deployment of force is cause and purpose, is a possibility to move, is reproduction as self-reproduction, is unpacked package, is atom-free nucleus, is reply of motion to staying in place, which bears a whole system of replies, is the living system of progressive attracting into the life animated by a boundless longing” (Viața/Ființa). The Eminescu's vision of life corresponds to the modern vision On life as a continuous process of transition from the living to living alive ", then from the perspective of the present continuous approach (provoked by the very essence of Being), we, in the same way, mihaicimpo(i)ethically reluctant, insist here on the factor of identity and universality of the becoming of the being The interpolarizing unit: tradition-modernity-postmodernity.*

Keywords: *mihaicimpo(i) ethics; identity and universality; tradition-modernity-postmodernity*

**FEMEIA CENTRULUI ȘI FEMEIA MARGINILOR
- MIT ȘI DEMITIZARE ÎN INTERBELICUL ROMÂNESC -**

Drd. IULIANA VORONEANU (PĂUNESCU)
Universitatea „1 Decembrie 1918” din Alba Iulia

Abstract: *In the interwar Romanian novel, an important place is given to the female mystery, the woman becoming an easier or harder to decipher enigma to the extent that the prose writers succeed in mystifying or demising this enigma. Feminism itself evolves from the original one, equality (aiming at the constitutionality of equality of rights), to differentiation and liberation, to the radical feminism launched in the second half of the 20th century. The situation of women in the Romanian space has a series of similarities with the general European one, but also a series of specific elements. The vision of a woman surprises her by seeking a place that is as stable as*

possible in society, or she projects the outline of a femininity in search of material as well as sentimental stability. The entire picture of feminine characters from the interwar period complements the image of a determined society to complete its existence, to reach its goals, through various experiences, tricks or paying a price.

Key-words: *female characters; interwar period; evolution; Edge / Center; valences; society; label*

SINUCIDEREA-ULTIMA SPERANȚĂ A OMULUI DEZNĂDĂJDUIT

Drd. CLAUDIA PUȘCAȘU

Universitatea „1 Decembrie 1918” din Alba Iulia

Abstract: *Suicide, the act of deliberately killing oneself, has been used in many important works of literature. Many scientists and doctors considered suicide as illness; basically people committed suicide when they were mentally ill. In literature suicide has been used to portray love, defiance, honor, despair. There are several themes about suicide such as: the survivor of suicide, murder followed by suicide, etc. In Antiquity suicide was considered the only way to redeem people from failure, to regain lost honor. Aristotle believed that „taking one’s own life to avoid poverty or desire or pain is unmanly... or rather cowardly”, but he accepted suicide under some circumstances. In the Bible the most widely known suicide is the one of Judas after his betrayal of Jesus.*

Suicide has become a common theme in literature and this paper focuses upon different situations that lead to suicide or attempts to suicide, also it emphasises the survivor of suicide and his feeling. Anna Karenina, Smerdeakov, Dmitri Karamazov, Julien Sorel, Dorian Gray came to a moment when they felt that committing suicide would solve all their problems or misunderstandings. Some of them were winners but some of them failed to live their life. Therefore, suicide was not a redemption from failure, it rather was the confirmation of weakness and failure.

Keywords: *suicide; Anna Karenina; Dmitri Karamazov; desilusion; love; God*

COMPLEXUL MITIC ASCENSIONAL ÎN PROZA FANTASTICĂ A LUI MIRCEA ELIADE

Drd. CRISTINA ILEANA ILEA (ROGOJINĂ)

Universitatea „Ovidius” din Constanța

Abstract: *The following paper begins from two premises, which justify our concern regarding the study of Mircea Eliade’s short stories. On one hand, we have observed that this ascension mythic complex is found hidden, by all means, in all the prose of Mircea Eliade, reflecting his drive regarding this subject. On the other hand, these short stories close within themselves ascension mythic patterns and mechanisms, which are not enough exploited in critical studies.*

Keywords: *ascension; myth; complex; short story; symbol; rising*

**MOTHERHOOD AND MOTHERING
IN WHITE AND AFRICAN-AMERICAN CULTURE**

Drd. ANDRA CREȚU (FERMEȘANU)
“Alexandru Ioan Cuza” University of Iași, Romania

Abstract: Each and every human being on the planet, no matter gender/sex, race, class, personality, has been born and, then mothered, by a woman. The valences of motherhood and the various ways of mothering have been changing, both synchronically and diachronically, but the image of the ‘good mother’ has transcended time, even if in different shapes and with novel significations and expectations. However, the burden of the cultural stereotypes superimposed by the institutionalized form of motherhood should and could be overcome with the help of history itself or by becoming aware of her story. Thus, mothers may identify with their foremothers and connect with their daughters as potential mothers and therefore embrace the diversity of mothering.

Key words: motherhood; mothering; mother stereotypes; African-American; new momism

**MIORIȚA BY VALERIU ANANIA:
DRAMATIZATION AND RE-SYMBOLIZATION OF A NATIONAL MYTH**

Drd. CRISTINA ELENA SAFTA
“1 Decembrie 1918” University of Alba Iulia, Romania

Abstract: A rewritten myth can be an original creation updated to resemble the spiritual evolution of a certain culture, one that re-states and re-interprets the central generator (Todoran 1983: 13).¹ Taking into consideration the concept which enforces the idea that the individuality of a nation is also defined by its attitude towards existence, we can admit that Miorița expresses the cultural Romanian archetype. Folkloric ballads could be perceived as a thesaurus of myths that hand down to future generation the core of history that is usually encapsulated in each of them, while their rewriting – in this case, the dramatization of a ballad about pastoral life. To some extent, we might consider the refurbished ballad as being a renewed instrument supporting the spiritual needs of the contemporary culture. Although there are numerous versions of the original ballad, Miorița (The Ewe Lamb), within the Romanian folklore they all express the unaltered essence in a poetic manner: the Moldavian shepherd’s sacrificial attitude, his peaceful view on death. The shepherd dies calmly, ascending into his cosmic wedding, as narrated by the ballad, while Anania’s shepherd leaves an heir, implying that death is but a new life. Miorița, the dramatic poem, retraces the essential element of the archaic ballad, preserving the original conception regarding life and death, death being a serene integration into nature, resembling the ending and beginning of the natural cycle (Anania 2007: 230), a trespass into illo tempore.

Key words: Myth; Spirituality; Culture; Religion; Christianity; Ballad; Dramaturgy

¹ (trans) generating core

NICOLAE CONSTANTIN BATZARIA: (1) ABOUT HAPLEA (GOBBLES) AND (2) ABOUT THE ROOTS OF ROMANIAN PLAY WRITER – ION LUCA CARAGIALE

Drd. ELENA BÂLDEA

“1 Decembrie 1918” University of Alba Iulia

Abstract: *The first part of this article provides a possible insight into Haplea's adventures not just by reading it as a children's story but also by analyzing Nicolae Constantin Batzaria's satires about humanity in the following books: Haplea (“Gobbles”, 1926), Haplea la București (“Gobbles in Bucharest”, 1928), Haplea la școală (“Gobbles at school”, 1931), Haplea în străinătate (“Gobbles went abroad”, 1932), Nouile pățanii ale lui Haplea (“The new adventures of Gobbles”, 1934), Haplea la stăpân (“Gobbles and his Master”, 1938), Haplea. Pățanii din tinerețe (“Gobbles. Youthful adventures”, 1941). In the second part of this article the reader is informed that Ion Luca Caragiale, a well known Romanian play writer, was always puzzled regarding his roots. In some of his private letters he mentioned different places that he seemed to originate from. This led to many controversies amongst his fellow colleagues, friends and even enemies. Over time, the biographical details of the writer Ion Luca Caragiale's life was done chronologically, focusing mainly on the controversial and little-known details related to the writer's origin. Approaches such as the article entitled “The Comedies of Mr. I.L. Caragiale” (an essential text signed by Titu Maiorescu), Caragiale's transition from writer to brewer, the legend of his emotional instability or the exile from Berlin, are topics that have been of particular interest among those concerned with knowing the biography of this great Romanian cultural personality. This article also provides a brief discussion regarding the roots of the Romanian play writer - Ion Luca Caragiale. Firstly, Caragiale's own statement with regards to his Greek roots will be discussed. Afterwards, the Macedonian writer, Nicolae Constantin Batzaria's two assumptions concerning Caragiale's origins will be explored.*

Keywords: *Nicolae Constantin Batzaria; Haplea (or “Gobbles”); children's story; Hăplișor; Hăplina*

**LA RUSSIE ET LE FRANCO-ROUMANISME AU 19^E SIECLE.
ION HELIADE RĂDULESCU, ODE SUR LA CAMPAGNE RUSSE DE 1829**

**Conf. univ. dr. VALERIA-MARIA PIORAȘ
Université „1 Decembrie 1918” Alba Iulia Roumanie**

Abstract: *The below commentaries refer to a document that represents an authentic testimony about the realities of the 19th century: historically, Moldova and Wallachia are directly connected to the Russo-Turkish War of 1828-1829. Politically, the victory of the Imperial Russian Army places the two territories under Russian rule. For many commercial activities, these circumstances require the approval of the new authority. Linguistically, the document, written in Romanian and translated in French by its author, confirms the latter as the lingua franca used by the petitioner in his rapport with the official authorities of that time.*

Key words: *19th century; Russo-Turkish War; Ion Heliade Radulescu; franco-roumanisme; translation steps*

**PARADOXUL VIETII ȘI AL MORȚII
ÎN ROMANUL „MOARTEA COTIDIANĂ”, DE DINU PILLAT (1946)**

Dr. EMILIA IVANCU
**Universitatea „1 Decembrie 1918”, Alba Iulia, România/
Universitatea „Adam Mickiewicz”, Poznań, Polonia**

Abstract: *‘Some day you will certainly die. This is the game.’ – this is a reply from the novel *Tinerețe ciudată* (Strange Youth) (Editura Modernă, 1943) written by Dinu Pillat, the first one of the intended trilogy, followed by *Moartea cotidiană* (Everyday Death) (Vatra Publishing House, 1946; Dacia Publishing House, 1979 – the second edition) and the lost and then found novel *Vestiitorii* (The Heralds), and published after a spectacular historic trajectory under the title *Așteptând ceasul de apoi* (Waiting for the Hereafter Hour). The narrative of the novel *Moartea cotidiană* (Everyday Death) presents the alternative life-death or, in other words, the inextricable relation between them, also suggested by the chapters of the novel, which represent the life-span for the development of the narrative: two days and one night. Inner life, life lived with a passport for death on one’s pocket, the nothingness and futility of life, the anguish of the being – all of these are to be found in the novel that was somehow to foresee the decades to follow. Rooted in the interwar existentialism, the novel was yet ignored by the critics, thus anticipating somehow the destiny of the author as well. In the context of the unexpected recent publishing of the novel *Așteptând ceasul de apoi* (Waiting for the Hereafter Hour) in 2010 and of the revisiting of Dinu Pillat’s work as well as of his rightful reintegration into the Romanian literature, the present article aims at a revisiting of the novel *Moartea cotidiană* as well as at an analysis of the paradoxical elements regarding the relation life-death that lie behind it.*

Key-words: *Dinu Pillat; life; death; existentialism; Tinerețe ciudată (Strange Youth); Moartea cotidiană (Everyday Death); Așteptând ceasul de apoi (Waiting for the Hereafter Hour)*

**ACTIVITATEA LUI VINTILĂ HORIA LA REVISTELE
„GÂNDIREA” ȘI „MEȘTERUL MANOLE”**

Conf. univ. dr. GEORGETA ORIAN
Universitatea „1 Decembrie 1918” din Alba Iulia, România

Abstract: *In this present paper, I start my analysis from the opinion of the literary critic and historian Ion Simuț, an opinion which I share as well as its methodological consequences: ‘When speaking about a great writer, we must take into consideration four distinct elements: his/her work, his/her biography, the context and the reception. Each of these elements has at times a separate history, at times a mixed one. When the interpretation of one of them (most often the work) is difficult, people tend to leave the core aside. The collateral escapes create a feeling of novelty and freedom.’ Against the background created by the latest (critical) positionings as towards the exiled writer Vintilă Horia, we consider it important to revisit the first stage of his creative journey, given the fact that it belongs with inter-war Romania. Using the instruments of literary history, I aim to present Vintilă Horia’s activity within the pages of*

the interwar magazines 'Gândirea' and 'Meșterul Manole', and also to provide at the end a chronological index of the texts which were published in the two above mentioned magazines.

Keywords: work; biography; context; critical reception; Vintilă Horia; the magazine 'Gândirea'; the magazine 'Meșterul Manole'

STUDII DE LIMBĂ/ LANGUAGE STUDIES

ALOCUTIVELE ÎN DISCURSUL NARATIV ORAL

CS III ROZALIA COLCIAR

Academia Română

Institutul de Lingvistică și Istorie Literară „Sextil Pușcariu” din Cluj-Napoca

Abstract: The study approaches, from the pragmatic point of view, the expressing of **allocutivity** in the oral narrative discourse, which is specific to the dialectal text. The main linguistic means in expressing allocutivity are the **Vocative case**, a prototype of allocutives, and the **interjection**, whose communicative values are contextually established. These subjective-affective elements are markers having an intensifying role, specific to the oral discourse.

Keywords: allocutivity; oral discourse; Vocative case; interjection; intensification markers

SUBIECTUL - O FUNCȚIE SINTACTICĂ?

Asistent universitar CIPRIANA-ELENA PEICA

Universitatea „Babeș-Bolyai”, Cluj-Napoca

Abstract: Starting from the premise that: Where is the relationship, it is a syntactic function, we will present the special status of the subject in Romanian and we will try to answer the questions: Is it or is it not the subject a syntactic function? Is it or is it not the syntactic relation of the predicate with the subject one which generates syntactical functions? In the subject-predicate relationship, the predicate is subordinate to the subject. The subject-verb agreement means that the predicate agrees in number and person with the subject noun in the nominative₁. The subject imposes a certain number and person on the predicate and the agreement thus becomes the means for the predicate's subordination to the subject. It is the predicate that agrees with the subject and it is thus subordinate to the subject, not the other way around. In the predicative syntagm (subject + predicate), the agreement, as a special regimen, is unidirectional. In regard to the nominative₁ of the subject, this is not imposed by the predicate verb, but it is a condition to be met by the predicate's regent, namely the subject. The subject does not contract the predicate lexeme, but it is updated by the latter, therefore the subject can be considered a syntactic function?

Given that the means for accomplishing a grammatical relation decisively determines that relation and that the agreement plays that role for the subject and the predicate, it means that the predicate is subordinate to the subject.

Keywords: subject; predicate; syntactical functions; syntactic relation; Romanian Grammar

**EXPRIMAREA PRONUMELUI PERSONAL SUBIECT
ÎN CONTEXTUL PREDĂRII/ÎNVĂȚĂRII LIMBII ROMÂNE
CA LIMBĂ STRĂINĂ**

Asist. univ. dr. AURA-CELESTINA CIBIAN
Universitatea „1 Decembrie 1918” din Alba Iulia, România

Abstract: In Romanian, verbal forms conjugated at different moods and tenses are generally well differentiated by markers of person and number. That is why the written and oral expression of the Subject personal pronoun is not necessary in most language and communication contexts, the information being recuperated either from the verbal suffixes or some other grammatical or contextual elements. This does not mean that it can be omitted in any situation. "When, why and how do we express the Subject personal pronoun in Romanian?" is an interesting question for: the learner whose ultimate goal is to acquire these written and oral communication skills; the researcher pursuing the inventory and theorization of this grammatical category' rules and exceptions; the teaching methodologist as well as for the author of manuals for learning the Romanian language as a foreign language; also for the comparative linguist who finds useful the parallel study of similarities and differences between languages, based on which they can subsequently determine those languages' specificities. As far as we are concerned, we have brought together in our study a series of conditions in which the Subject personal pronouns is used, delimited in accordance with the belonging field: morphology and syntax, utterances, pragmatics and discourse' analysis. For each individual situation (role and values of the subject in: verbs' conjugation, sentences and phrases, statements, speeches, discourses; expressing the subject in Romanian compared to French and English), we have used illustrative examples accompanied by theoretical comments. Examples belong to the standard language, the current and general use of the literary level, the neutral communication; we have excluded the stylistic particularities of poetry², colloquial language, regionalisms, archaisms, jargon, slang, atypical language³.

Although we have imposed to our study a predominantly scientific direction, both the given examples and the theoretical explanations (adapted to learners' linguistic competence level) can serve as teaching guidance in a context of teaching Romanian as foreign language (RLFL) for adult learners.

Key words: Subject personal pronoun; RLFL; subject-predicate interdependency; Subject personal pronoun morphology and syntax; Subject personal pronoun in Pragmatics; Subject personal pronoun in Discourse analysis; Subject personal pronoun in Romanian/French/English

² excepție făcând cele câteva exemple din capitolul 4, capitolul final al studiului nostru.

³ întâlnite, spre exemplu, în cazuri de epilepsie temporală în care atitudinea stilistică a locutorului constă în producerea de „raționamente [...] construite normal, dar înlănțuirea lor se face cu foarte mare rapiditate și uneori asocierea lor este destul de neașteptată, ca într-o fugă de idei.”(Vianu 1968 : p.38) etc.

***A REVISITATION OF TEACHING AND EVALUATING ESP THROUGH PROJECT
WORK AT THE FACULTY OF PHYSICAL EDUCATION AND SPORT***

VLAD-GEORGIAN MEZEI
Babeş-Bolyai University Cluj-Napoca

Abstract: *This article presents the second stage of a study focused on the use of project work as an ESP teaching tool at the Faculty of Physical Education and Sport of Babeş-Bolyai University. The first stage of the study was conducted in the academic year 2015-2016 and its findings were published in 2016. It had the following objectives: to verify the relevance of project work to students' academic and occupational domain of interest, to identify the instructional benefits of completing projects and to collect suggestions for improving project work. The feedback provided by the students showed improvements in various areas as a result of project work. They also offered precious suggestions for the improvement of project work. While it relies on the results produced by the first stage of the investigation, the present paper aims at revealing new aspects of the effectiveness of project work by comparing the feedback provided by the students in the academic year 2015-2016 with the feedback offered by a second batch of students one year later. The analysis of the feedback tries to identify similarities between the learning achievements reported in the two academic years, but also to measure the degree of satisfaction reported by the second batch of students with the implementation of the improvements suggested by the first batch.*

Keywords: *project work; English for Specific Purposes; physical education; sport; kinesitherapy; specialist language; teaching; learning*

LES GENRES NARRATIFS A L'ORAL

Doctorand RALUCA-VASILICA MOROŞAN
Université Babeş-Bolyai, Cluj

Abstract: *This study aims to analyze oral texts to identify the impact of discursive heterogeneities in the realization of narrative programs. The methods of analysis will try to explain the differences of the structures using the theory of the prototypical sequences of Jean Michel Adam and the theory of the discursive spaces of Liana Pop. The observation of the corpus wants to highlight how each discursive space activates a certain type of discursive operation that favors breaks in the narrative program without directly influencing the narrative macrostructure. We will build the relevance of discursive operations for the explanation of generic narrative configurations. Our study will focus on the analysis of a trilingual corpus: French, Portuguese and Romanian spoken press. The cases analyzed may have diversifications determined by one genre or another in the narrative patterns used frequently.*

Keywords: *narrative; oral narrative; genres; discursive space; prototypical structure*

STUDII DE PEDAGOGIE ȘI DIDACTICĂ / TEACHING METHODOLOGY STUDIES

VALENȚELE FORMATIVE ALE METODELOR ALTERNATIVE DE EVALUARE LA LIMBA ȘI LITERATURA ROMÂNĂ ÎN ÎNVĂȚĂMÂNTUL PRIMAR

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

***Abstract:** In modern education, the teaching-learning process aims to be one focussed on the interactive model which requires the correlation and mutual interaction among teaching-learning-evaluation. The modern teacher cooperates with his/her students with a view to achieving success in learning. The roles are well defined: the teacher stimulates the search and discovery and the students will be involved the search and discovery, they will participate actively and conscientiously in acquiring knowledge and in shaping personality. Thus, a partnership is set up with a view to accomplishing the proposed objectives as well as an ever higher standard in education. Our paper aims to highlight alternative evaluation methods: systematic observation of students` activity and behaviour in the classroom; self-evaluation; investigation; project; portfolio.*

***Key words:** evaluation; measuring; appraisal; performance descriptors; achieved competences; alternative methods; teaching-learning-evaluation relationship.*

EVALUAREA DIN PERSPECTIVA CENTRĂRII PE ELEV

Conf. univ. dr. LIANA TĂUȘAN
Universitatea Tehnică din Cluj-Napoca

***Abstract:** The paradigm of „adapting school to the learning necessities and possibilities of the student”, a characteristic of future education, but also of educational systems organized according to the network model, requires a diversification of the learning situations and experiences, which should be built in accordance with the possibilities and the needs of all student categories, in order to respond to the principles of: “inclusive education”, “education for all” and “integrated education”. The requirement of placing the student in the centre of the educational process, of adapting all activities to his capabilities and interests, is an approach to education particular to the constructivist paradigm, which, by comparison with the traditional paradigm, presents a number of significant changes in design, strategy and action. The flexibility and individualization of the curricula, through the adaptation of the educational offer to the individual needs, is one of the priorities of the Romanian pre-university education reforms, representing an essential aspect of the curricular system reformation. The evaluation, as an important component of the education process, consists in measuring and assessing the results of the educational system in general and the academic results in particular by comparing these results with the proposed objectives, with the purpose of making decisions for the amelioration of the activity in the following stages. The main courses of action regarding the improvement of the evaluation process, consistent with the paradigm of student-centred education, are aimed at*

the following aspects: extending the evaluation act from the verification and assessment of the results to the evaluation of the teaching-learning process which generated the obtained results, diagnosing the strengths and weaknesses of the two processes; shifting the emphasis in evaluation from cognitive acquisitions to the intellectual development, the ability to apply knowledge into practice, the conduct and attitude of the pupils, the degree of incorporation of certain values; centring the evaluation around positive results (and not on permanently sanctioning the negative ones); diversifying the assessment techniques and adapting them to the concrete didactic situations; the respect of each teacher, in their relationships with their pupils, of the same requirements and criteria of assessment; cultivating the students' awareness of the requirements and criteria of assessment, as a foundation for the development of their self-evaluation ability; promoting the students' understanding of the role of the evaluation act: that of regulating and continuously improving the teaching-learning process; giving a greater weight to formative assessment. Emphasizing the use of alternative evaluation methods and adapting them to the concrete didactic situations: the portfolio, the project, the investigation, the systematic observation of the activity and the conduct of the pupil, the evaluation form, assessment checklists - all of these represent concrete modalities through which the teaching staff can put into practice the principles of the student-centred paradigm. Furthermore, the formative assessment, the self-assessment, and the constructive assessment represent didactic methods of optimizing the learning process.

Keywords: *assessment; centered on student; alternative evaluation methods; the formative assessment; the constructive assessment*

STUDIUL VALORILOR ȘI EVALUAREA ACESTORA ÎN NOUA PROGRAMĂ DE LIMBA ȘI LITERATURA ROMÂNĂ (2017)

Dr. MIHAELA-EMILIA POPA

Liceul teoretic „Onisifor Ghibu” din Cluj-Napoca

Abstract: *The paper analyses the way in which the study of values and their evaluation in the school curriculum for Romanian language and literature, 5-th – 8-th grades can be designed from didactic and methodological point of view. The new curriculum, an official document, comes into operation in 2017-2018 school year. The theoretical investigation is also directed towards the identification of structural and vision changes of the functional-communicative model used in the study of Romanian language and literature. The changes were caused by several accents that came successively on objectives, then on competences, later on values. Thus conceived, the paper stands out as it configures a theoretical and practical frame that can be applied on the fifth competence outlined by the curriculum, i.e. to express the student's own linguistic and cultural identity in national and international context. They aim to cultivate identity dimensions and develop mediating abilities and inter-cultural understanding, through the study of literature.*

Keywords: *Instruments; formative evaluation; competences; values; performance descriptors*

**MODULARITÀ TRASVERSALE NELLA DIDATTICA DELLE DISCIPLINE
DELL'INDIRIZZO LMA**

Asist. univ. dr. ANAMARIA MILONEAN
Università "Babeş-Bolyai" Cluj-Napoca

***Abstract:** Pittied against the ample and exceptionally prolific backdrop of interdisciplinary pedagogy, this article sets out to illustrate the effectiveness of multi-, indeed of pluridisciplinarity in the pedagogy of applied modern languages. It proposes an integrative perspective on three of the disciplines I taught in Italian to the 1st year students at the Department of Applied Modern Languages at BBU Cluj during the academic year 2016-17: morphology, techniques of translating, writing and oral skills. The study that I conduct here seeks to draw attention to the importance of an integrative trajectory, one that valorises the conjunction among the subjects and liaises concepts and phenomena. I posit that one such approach can be developed within a weekly module, which I envisage as one based on the concept of transversal modularity. In my view, going beyond the confines of conventional morphological study, the proposed module can among other things, clarify the difference in usage between, for instance, the simple past and the present perfect in Italian. It would do so by way of resorting to cross-disciplinary competences, built by various disciplines such as writing and orals skills and techniques of translating. By combining the specific methodologies and objectives of the various disciplines involved (grammatical expertise, comprehension of the discursive functions specific to the two tenses in question, the capacity to identify the right equivalence in the translation process, and that of producing authentic texts, adequate for the text types to which they belong), a like trajectory inevitably develops cross-disciplinary skills, bound to evidence the upperhand the ensemble has over the part. Consequently, it is my strong belief that, an apt fusion of methodologies, of contents and competences, in this case pertaining to the three aforementioned disciplines, is conducive to didactic resources bound to be more effective than those of each distinct discipline.*

***Keywords:** interdisciplinary; morphology; techniques of translating; writing and oral skills; integrative trajectory; weekly module; transversal modularity*

**REPERE PENTRU O DIDACTICĂ A DISCIPLINELOR FILOLOGICE DE TIP
CURRICULAR**

Lector universitar doctor AURA HAPENCIUC
Universitatea „Ştefan cel Mare” Suceava

***Abstract:** The paper demonstrates the scientific dimension of didactics. A fundamental pedagogical science, "subtheory of the theory of education", in the vision of E.Noveanu, the theory of instruction defines and analyzes the basic concepts, epistemically stabilized. By elaborating norms and recommendations regarding the development of the educational process, didactics becomes a normative theory. Normativity is an essential epistemological criterion that confirms the scientific character of didactics and ensures the order of facts, phenomena, and processes. The theory of instruction and the theory of education represent the core of the*

educational sciences and valorize the axioms, fundamental truths that are no longer to be demonstrated, true epistemological reference points for the construction of the system of scientific knowledge. Sorin Cristea sets out four axioms of instruction: the axiom of the definition of instruction as a psychosocial activity, based on the permanent relation between the teacher and the pupil, the axiom of the optimal organization of pedagogical resources, the axiom of the optimal planning of instruction at the level of the connection between objectives–contents–methods–evaluation in an open context, the axiom of the achievement and development of the instruction activity at the level of the connection between teaching-learning,-evaluation. These axioms of instruction and curriculum allow the design of a 21st century didactics. These descriptive tendencies make vulnerable the epistemological status of pedagogy and of the theory of instruction, while axioms reinforce it. Beyond these, didactics has developed an axiological dimension because it provides value judgments on the components of the learning process. It reflects the changes in society and needs to expand the contents by including new themes: adult didactics, planned instruction, etc. The knowledge-based post-industrial society opens unprecedented challenges. This type of society marks a passage from the linguistic rhetoric to images, since, according to Michael Heim, the computer favors the associative style, the intuition, but also erodes the ability to understand the meanings. The new aesthetic experiences affect the reception of the arts in their traditional forms, as Jascha Kessler puts it. In conclusion, a didactics for the 21st century should be flexible and should combine normativity with openness to new approaches. Adopting a prospective vision, the modular character, openness to new educational paradigms, curricular design, integrating the discipline into a wider system, might constitute other elements of a new didactics of philological disciplines.

Key words: axiom; curriculum; didactics; epistemology; laws; normality; principles

SEDUCȚIA DE TIP DIDACTIC DIN PERSPECTIVE MODERNE – MOTIVAȚIE ȘI METODĂ

Prof. ANCA-CLAUDIA RAȚIU
Colegiul Tehnic Energetic Sibiu

Abstract: *This work has as purpose to present a modern perspective of the Romanian literature conversation in the pre-university education. Study of Romanian literature in school was modernized. First, by replacing the chronological criterion with literary texts generically grouped in Prose, Poetry, Drama (class X) and some fundamental criteria related to Eras and literary ideas (class XI) and class XII is focusing on detailed study of the literature through teaching-learning-evaluation means that overstep the monotony and the rigidity of the current teaching. The main purpose of the conversation in Romanian literature lesson is to form students 'ability "to know how to read" that "know how", which at the personality level is a fundamental component related to all intellectual activities. The requirement is that the teacher, through appropriate strategies engages the students in the reading process, so that he could live emotional subtext of writing.*

Keywords: *modern perspective; teaching; learning; evaluation; monotony; rigidity; lesson*

ASPECTE ALE STUDIERII CULTURII ȘI CIVILIZAȚIEI ROMÂNEȘTI ÎNTR-UN ORAȘ ÎNCĂRCAT DE ISTORIE – ALBA IULIA

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

Abstract: *For the learner of a foreign language, a real support represents also the accumulation and the understanding some basic aspects of the culture of the people whose language he wishes to acquire. The acquisitions in the field of culture and civilization do not just remain at the level of the accumulation of informal issues, but contributes to the development of a richer personality from an intellectual, cultural and spiritual point of view. The individual develops a more complex personality, in the same time it increases its language learning capacity, but he also has the opportunity to accept new cultural experiences with tolerance.*

In our study we propose to present some of the aspects of theaching and receiving the discipline Romanian Culture and Civilization, focusing on the students from the Preparatory year from the University of Alba Iulia. We plan to summarize the course content, methods and means used in teaching. Taking advantage of the fact that the students acquire the Romanian language, culture and civilization in our country, our aim is also to form a bi(pluri)lingv personality, who at the same time acquires interculturality.

Keywords: *students; Romanian language; culture; civilization; Alba Iulia*

NOI ABORDĂRI ÎN DEZVOLTAREA CURRICULUM-ULUI UNIVERSITAR

Lect. univ. dr. DANA JUCAN
Universitatea „Babeș-Bolyai” din Cluj-Napoca

Abstract: *In this process we will try to highlight the course of the European and Romanian academic curriculum starting with the "Sorbonne Declaration" of 1998. First, we will proceed to a conceptual clarification of the terms Joint Degrees, Bologna Process, Promoting the European System of Higher Education, European Credit Transfer System (ECTS), Diploma Supplement, (SD). Then we will present the objectives of the 1998 Sorbona Declaration, that of Bologna 1999, Prague 2001, Berlin 2003. In signing both the Bologna Declaration and the other programmatic documents defining the European Higher Education Area, Romania has also assumed and also implemented the provisions and measures necessary for this space. This study also presents and analyzes the directions of reforming the Romanian higher education. It is about the fact that the emphasis is on learning and also on student use of specific educational strategies to ensure intellectual activation, flexibility of learning, adaptation of the content of learning to the specific profile, achievement of a pragmatic balance between an academic culture and a culture functionally tailored to the finality of each specialization, increasing the responsibility of higher education towards the beneficiaries of education.*

Keywords: *university curriculum; reform; programmatic papers; reformation directions; Romanian higher education*

MISCELLANEA

CHANNEL – PERSONALITATEA UNUI BRAND

Prof. univ. dr. ODETTE ARHIP
Universitatea Ecologică București
Asist. univ. dr. CRISTIAN ARHIP
Universitatea „Gr. T. Popa”, Iași

***Abstract.** Channel has been a famous and very successful brand for more than one hundred years. The present contribution highlights its history and the major factors of its success and persistence. The main branding and marketing strategies are presented pointing out the creativity and novelty of a stroke of genius. A few psychological aspects are put forward as well. The symbols and historic significances receive an adequate approach helping the overall understanding.*

***Key-words:** brand; fashion; creativity; novelty, womanhood*

ALEXANDRU PALEOLOGU: DESPRE CULTURA EUROPEANĂ

Drd. IOANA MIHU
Universitatea „1 Decembrie 1918” din Alba Iulia

***Abstract:** The European construction is not limited to a constitutional treaty or the existence of a single currency, but presupposes the assumption of values and principles that provide a model of society and a way to the future. For more than two millennia, Europe has established itself in the history of the world through its unique model of culture, and this has generated masterpieces of art that last over time. In this paper, we are interested in seeing, from Alexandru Paleologu's perspective, whether today we can talk about the values that gave birth to Europe and its culture, and if the principles underpinning the formation of European culture are still sustainable in contemporary. We also want to see Alexandru Paleologu's attitude towards Western contemporary culture and, which are in his view, the "solutions" for preserving European identity in a world that seems to lose its benchmarks. Since a lifetime, Alexandru Paleologu maintained on a European line, showing a clear interest and respect for the European culture and for the great names that were imposed on it. Whenever he was challenged to talk about European culture, Alexandru Paleologu expressed his opinion in an honest and direct manner, without looking for great words. Each of the constituent peoples of Europe has participated considerably in what we call Europe today. The dynamics of the "old continent" culture are due to all European states, from West to East and North to South, so we find in the great European culture a part of our national identity.*

***Keywords:** Europe; culture; Paleologu; identity; model; contemporaryity*