

STUDII DE CULTURĂ ȘI LITERATURĂ CULTURE AND LITERATURE STUDIES

STRUCTURI ȘI VALORI ESTETICE ÎN VOLUMUL ARTĂ ȘI VALOARE DE LUCIAN BLAGA

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***Abstract.** The present paper presents the study of the aesthetic structures and values as they are analyzed in Lucian Blaga's paper „Art and Value” The third volume of the „Trilogy of Values”, that represents the course of History of Culture held by the author at University of Cluj in 1938, and which deals with the issues of aesthetics in a metaphysic vision, in the horizon of mystery and by means of abyssal categories. This dual approach of aesthetics based on two horizons, that of the actual world, and that of the mystery, represents Blaga's innovation, this approach being ignored before. From the themes subject to this approach we can distinguish: the polar values, the accessory values, the tertiary values, arts and genders, the ethnic, Art, Mythology or the metaphysics of values.*

***Key words:** art, values, aesthetics, metaphysics.*

CULTURĂ NAȚIONALĂ VS. CULTURĂ UNIVERSALĂ ÎN PUBLICISTICA ZOEI DUMITRESCU-BUȘULENGA

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***Abstract:** Our paper aims at mirroring the writer's moral and social condition in the last century from a political, historical and ideological background. Therefore, we intended to analyze Zoe Dumitrescu-Bușulenga's articles published in the most important Romanian cultural journals after 1950 under the specific sign of the proletarian literature which focuses, especially, on “encapsulating” the idea of a National literature into an Universal literature.*

***Key words:** Humanism, classical ideal, contemporary literature, the relationship between writer and culture, ideas of national unity in the last century.*

GRIGORE ALEXANDRESCU – POETUL PEREGRIN

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***Abstract:** Considered by the critics the writer whose works are representative for the level at which our modern literature was at that time and for the capacity of the Romanian language and the artistic language to express the ideas and feelings of an*

artist, Grigore Alexandrescu has also the merit to impose in our literature species like meditation, epistle or satire. In the summer of 1842, Grigore Alexandrescu, together with his friend Ion Ghica, travels to the River Olt Valley and Subcarpathian Oltenia. Under the influence of the beauty of landscapes and monuments, of those places full of history, he wrote a Travel Journal, but also some poems, which, in fact, remained representative for his artistic creation, such as *Umbra lui Mircea. La Cozia* (The shadow of Mircea. At Cozia), *Răsăritul lunii. La Tismana* (The Moonrise. At Tismana), *Mormintele. La Drăgășani* (The Tombs. At Drăgășani). Our work intends to be a presentation of these three poems written under the influence of the travel impressions, remarkable is the fact that, born at Târgoviște, the citadel that has known glory in the past, Gr. Alexandrescu often renders in his creations the image of ruins filled with spiritual charge, seen not with a desolate feeling of the irreversible change of time, but as a glorification of the past and a model for the next generations.

Key words: meditation, travel impressions, ruins, history, glorification of the past

ION AGÂRBICEANU – MOMENTE DIN SOCIETATEA ROMÂNEASCĂ ÎN PREAJMA MARIÍ UNIRI

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Abstract: Contemporary with the political events that took place on Romanian territory at the beginning of the 20th century, major events of vital importance in the evolution of the Romanian nation, Ion Agarbiceanu, cultural personality established by his contributions to "Astra" and "The Romanian Writers' Society", militates in favour of the accomplishment of the secular national ideal through his publications. His academic and political experience helps him understand and involve in the difficult moments in the country's destiny. Endowed with a special creative energy he creates an ample "chronicle" of Romanian contemporary society at the beginning of the century. The trilogy "Times and People. New World (1943, the first two books "Home" and "On Roads" had been censored), brought down to a single volume, was published during his refuge in Sibiu, when the Writer withdrew for a period from public life, period appreciated later on by literary critics for the writer's important writings. The common element of these writings is the beginning of the narrative thread that stands under the dome of the Union. The realities of the epoch were rendered with sobriety, with the awareness and willingness to convey the anxieties of society, even if sometimes they were not wrapped in "art transfiguration" but resignation. Rich in ongoing events, the texts of this trilogy sustain "the historical" through the power of generalization, and the confrontations in the political world are often pointed out by emphasizing their errors and consequences on social and ethical levels, specifying the Transylvanian environment, through different aspects of the Romanian soul and love for people. The striking character is sustained by the immediate reality emphasized by the writer, by the abundance of details to the detriment of subtlety, of heavy narration and psychological analysis. It can be regarded as an anticipation of modernism in prose, materialized in the diminishing of harmony and musicality of the text, rendering his characters' "rhythm of the soul movement"

Key words: Romanian society, anxieties, willingness, soul, reality

**O ABORDARE ANTROPOLOGICO-NARATIVĂ
A UNUI TIP DE PERSONAJ – ZIARUL**

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***Abstract.** A new and unrecognized hero is eventually lifted out from obscurity to a well deserved state of complete self realization and wholeness. This hero is the humanized voice of a seemingly very common element in many fictional works, the newspaper. The newspaper accounts for an important symbol of writing and creative power. In our opinion, it may convey the idea of an unconventional character offering a new shape to the story itself, becoming an essential element of the literary structure. The newspaper is an eccentric character, but it is relevant for the epic thread. It was provided with a sense of identity and quite a lot of traditional characters have been better reflected for the readers by memorable pages of gazettes. These artful qualities are present in literary Romanian masterworks and the newspapers become both real and fictional. This interaction is presented in Caragiale's, Rebreanu's, CamilPetrescu's and Marin Preda's chef d'oeuvres. The contribution highlights the fact that the pages daily read by the authors themselves or by the characters betray a particular consciousness on a fruity mythic background, revealing interesting insight.*

***Keywords:** cultural anthropology, character, identity, narrative function, literary structure, mythical background*

**FANTASTICUL, STRANIUL ȘI MIRACULOSUL
ÎN ARANCA, ȘTIMA LACURILOR DE CEZAR PETRESCU**

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***Abstract:** The essay follows the theoretical framework of the fantastic as settled by TzvetanTodorov and aims at identifying the place of the Romanian novella within this classification. For the fantastic as strangeness the essay identifies within the novella: the hesitation of the reader between the reality and the imaginary, the events as a result of one's imagination due to madness or to dream; the hesitation of the reader between the reality and the illusion, trying to find a reasonable explanation for the events, the possibility of an illusion of the narrator (delirium as a result of malaria) or of a hoax played to the narrator. The essay considers all the same the presence of pure*

strangeness within the novella, mastered through the infusion of fear. For the miraculous, the acceptance of the supernatural, the essay illustrates the presence of the ghosts within the story of the novella; the essay points out stylistic reasons for placing the novella within the exotic miraculous. In the end, as a result of endless exemplifications for the constant hesitation of the narrator, the essay proves that the Romanian fantastic novella serves as a good analytical material for the theoretical approach of TzvetanTodorov.

Key words: CezarPetrescu, exotic, fantastic, fear, ghosts, illusion, imaginary, miraculous, strangeness, supernatural, TzvetanTodorov.

DIALECTICA SPAȚIULUI LA GABRIEL GARCÍA MÁRQUEZ

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***Abstract:** Gabriel GarcíaMárquez (March 6, 1927 - April 17, 2014) is one of the most admired and prominent Latin American novelist of all times. His prose represents the valences of the concept of magical realism, an increasingly popular trend in universal literature, from the end of the 20th century until today. His masterpiece, the novel “One Hundred Years of Solitude”, is considered to be the most successful magical realistic text ever written, the quintessence of magical realism understood as a sum of the semantics of both opposite terms of realism and magic, the coexistence of the real and the mythical. Descendant of an extremely rich literary tradition, GarcíaMárquez has the supreme skill of implementing the established models and traditions of a mythological specific literature into the complex universal literature. Here is another example of revaluation and reinterpretation of the history of a people, in this case the Latin American people, which can and become a fictional reality. This cycle of history - fiction / fiction - history is actually the foundation of magical realism so common in Latin American literature. The local color is given in this space by the way man perceives the supernatural - as an essential part of everyday life, these people perceiving the everyday reality differently, the universe itself being different in these parts of the world. That is why the specificity of Latin American literature lies exclusively in this sensibility of perceiving and coexisting with the supernatural. In no other literature, the fabulous is not annexed to everyday reality as is the case with Latin American literature. GarcíaMárquez vibrates fully with this perspective on reality, managing to transmit it and even create it in the fictional space. His first writings, including Leaf Storm (1955), and No One Writes to the Colonel (1961), The Evil Hour (1961), Big Mama's Funerals (1962), including the stories from The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother (1972), represent echoes of the fictional realm Macondo, similar to the space created by Faulkner, both in terms of structure and in terms of its profound meanings. GarcíaMárquez is particularly noteworthy by creating briefly detailed and brief intrigues and by his narratives in the style of South American literature inspired by Faulkner and Hemingway. Although seemingly complicated, GarcíaMárquez's narrative goes smoothly, combining the comic with the tragic, into a complex ensemble of both traditional and modern literary ways*

and techniques. His masterpiece, *One Hundred years of solitude* (1967), was considered by the International Spanish Language Congress (Cartagena, Colombia - 2007), the second opera of Spanish literature, after *Don Quixote* by Cervantes. Sold in about 30 million copies and translated into 35 languages, the novel, *One Hundred Years of Solitude* sums up both the traditional techniques of Hispanic literature, as well as those of modern literature.

Key words: the novel's architecture, literary space, Gabriel García Márquez, modern literature, literary techniques

CLASICISMUL FRANCEZ MECANISMELE CONFIGURĂRII CONCEPTULUI

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Abstract: French Classicism is a notion that, through the instability of its own meanings and the "mistrust" of an exegesis that systematically questioned its conceptual legitimacy, has undoubtedly assumed a difficult destiny. Permanent approximations of literary history – always hesitant – in defining the classical paradigm prove, in fact, the difficulty with which the specialists have managed and continue to manage, to this day, the identity of Louis XIV's epoch, thus placing it under the inevitable sign of the aporia. We will follow, in this article, the evolutionary lines of the genesis of French classicism, the multiple identities that it borrowed before "finalizing" – as a notion – after 1800, the turning points of the dynamic of the current, all of them generating, each time, important theoretical debates on the aesthetic "laws" that articulated the masterpieces of Corneille, Molière, Racine or Pascal.

Key words: French Classicism, literary paradigm, history of literature, exegesis, identity

LIMBA NAȚIONALĂ ÎN IMAGINARUL POETIC AL SCRITORILOR PAȘOPTIȘTI

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Abstract: The main objective of the article is to investigate the way in which the national language is perceived in the poetic imaginary of the nineteenth century Romanian writers. Having been studied inconsistently by the critics so far, this issue is, by contrary, from our point of view, one that is worth analyzing systematically. In the first place, a panoramic, wider study of this subject unwraps us a substantial perspective of the way the poets characterize the poetic language in the epoch. If features such as uniqueness, harmony, beauty and noble origin are the most common arguments advanced in the polemical debates that have at the core the question of language, then, we asked ourselves which are the features of the poetic language?

Secondly, studying the national language from an aesthetic lookout as a poetic idiom, enable us to get an insight into the transition from an objective, ideological language to a more subjective, personal, creative facet of it. The immediate question that arises is how the conversion is done? Are the two alternative forms of language part of the same idiom or not? If at the dawn of the national literature the writers find language as a burden, once with the generation of poets belonging to the 1848 revolutionary wave the distrust became strong belief in the pragmatic force of words. For instance, the poetic language, as seen by Cezar Bolliac is a magic idiom, which has the power to reform the society and the individual, while Dimitrie Bolintineanu thinks that the language created by the poets has the duty to wake up in people the national awareness, making them realize that are one, united by their common past, history, traditions and will for independence. For Ion Heliade Rădulescu, the national language is an harmonious idiom that has a noble and superior origin: Latin. Taking everything into account, it is our belief that a history of the way poetic language has been viewed by its creators in the nineteenth century revolutionary uprising movement reveals the many dimensions the language is imagined in order to consequently shape the identity of a nation in its struggle for independence.

Keywords: Romanian literary language, nineteenth century, nation, poetry

PETRU BRAN SI VASILE LUCACIU – PERSONALITATI ALE INVATAMANTULUI SATMAREAN IN LIMBA ROMANA

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***Abstract:** The cultural-artistic movement was born and has developed in Transylvania, since the 19th century, under the impulse of several societies, associations and cultural reunions. Near 1918's Union, the movement became a true ideological force, having a high national character. Satu Mare distinguishes itself through the „Romanian Students' Reading Society”, considered to be the first Romanian youth organisation established by and for students, in the north-west part of the country. Functioning along the Romanian language department of the Royal Catholic Highschool of Satu Mare, the society was initiated by Petru Bran, the first Romanian teacher in Sătmar. Vasile Lucaciu was Bran's successor, teaching Romanian language and literature from 1878 to 1885 at the Upper Gymnasium of Satu Mare, today „Doamna Stanca” National College. The two teachers had a great contribution in achieving the ideal of national unity and in promoting the written culture in Romanian language.*

Keywords: education, unity, Romanian language, culture

MYTHOLOGIE ET REALISME DANS A LA TABLE DES HOMMES DE SYLVIE GERMAIN

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Abstract: *The aim of this article is to analyze the imaginary in Sylvie Germain's latest novel, "A la table des hommes", published in 2016. The writer goes back to one of his favorite interests, that of revisiting myths, some of the most important in the universal culture: the Noble Savage, the Tower of Babel, the Scapegoat and the myth of Cain and Abel. In the author's intention, these myths are able to widely tell the story of an extravagant character, born from the strange union between a little pig and the body in agony of a human being. This union happens during the night, deeply hidden in a forest. The creature recently born becomes the main character of the novel and he will live among a modern civilization which is destroying itself. The writer returns to ones of his majors themes: the Evil, the War, the irrational nature of a human being and her purpose is to radically criticize modernity. The latter is perceived as being aggressive for nothing and highly fanatical. In a provocative manner, the novel presents a shocking replacement: the human being's place is taken by an animal. A new human being is born who preserves a lot from his animal's side and this one could be better than the human being. The novel begins as a fairytale and becomes a very modern fable, where the terrorist attacks bring down the European civilization and where the Internet is a common tool. Intolerance, ignorance, malice, betrayal are incriminated through some of the characters. However, kindness, solidarity and friendship are also present through other characters. A solution for escaping this mad world would be to become inspired by the genuine nature of the main character and his intellectual curiosity. In conclusion, starting with a mythological atmosphere, the novel ends up with a vision of critical realism.*

Key words: *Revisiting myths (the Noble Savage, the Tower of Babel, the Scapegoat, Cain and Abel), Criticism of modernity, Imaginary, French novel*

IDENTITÉS FRACTURÉES – QUELQUES ILLUSTRATIONS

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Abstract: *Each of us has a life story, which we constantly recompose according to the events and experiences we go through. We need this story because it represents our Ego, our very identity. When, for various reasons, things no longer "bind" in the story of our life, we suffer, and the palette illustrating this pain is very varied, from the naturalness of the suffering no one can avoid, to pathology; the latter puts us in front of a multitude of manifestations in which identity and self-contact can be affected in more or less profound ways. We review in this article a series of cases in which the sense of own identity is short-circuited, starting from a series of clinical accounts from Oliver Sacks's volume, *The Man Who Mistook His Wife for a Hat*. The concepts of memory and narrative identity will be the red thread of our analyzes, both of which help us understand the human need to benefit from an internal / external form of organization. This is able to ensure the continuity of individual identity, and its absence results in a fractured feeling of the self. We will be able to understand how when, for medical reasons, this inner narrative cannot be constituted, this organizing role can be*

delegated to an external authority such as music or theater. They have the capacity to organize, to give a "whole" personality to those who practice them, thanks to an internal order and coherence that the person experiencing identity problems borrows for at least a while. Memory impairment - either in the sense of losing it or the excess of it (when "documentary" memories are stored, impressive as volume, but deprived of any emotion, as in the case of "idiots scientists"), the unhelped and healing recovery of the past lost during epileptic seizures are some of the aspects we will approach with reference to building the self-feeling and the relationship with one's own person in atypical life situations, but equally fascinating, disturbing and impressive. The way in which Oliver Sacks presents these clinical cases puts us in front of a material of rare complexity, which we will tackle with instruments from various fields that bring together problematics of literary analysis, medicine, psychoanalysis, etc..

Key words: *identité narrative, mémoire, conscience, continuité, récit, pathologie.*

**LA FEMME COMME CHAMP DE BATAILLE DE MATÉI VISNIEC :
LES ACTES DE VIOLENCE SEXUELLE
DANS LES GUERRES INTERETHNIQUES**

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Abstract: *La femme comme champ de bataille by Matéi Visniec was created in 1997 at Théâtre des Roues in Avignon and published the same year by Éditions Actes Sud – Papiers. The author reveals that, in order to write this play, he was inspired by several books on inter-ethnic wars that took place in the Balkans in the late 20th century and by real testimonials that were collected by Velibor Čolić in the volume Chronique des oubliés (1994, Éditions La Digitale). In this play, the author dramatizes the story of a woman who was raped by five men. Due to this tragic event, she suffers from posttraumatic stress disorder. Dorra initially refuses to talk with her psychologist, Kate Mc'Noil, who is specialized in psychoanalytic treatment. After a while, the two women begin to talk about their lives, the Balkans, the United States and the inter-ethnic wars. Nowadays, the far-right political parties, such as the National Front in France, gain ground slowly but surely across Europe. The economic crisis and the non-European immigration are often considered to be the causes of the rise of the far-right in some countries of the European Union. Victims of violence, the refugees from Middle East frequently experience difficulties in settling in EU. Many journalists from EurActiv, an independent European media platform, reveal that some refugees, who had to leave their countries, mostly following terrorist attacks, arrive in Europe, often become victims of violence and, in some cases, are even raped. Aline Robert publishes, for instance, on 10 November 2015, an article entitled "L'UE ferme les yeux face à la violence envers les migrantes" where she reveals the tragic fate of some female refugees who fled their homes since the outbreak of the civil war in Syria and who were exposed even in Europe to different forms of violence.*

Key words: *violence, rape, inter-ethnic wars, refugee, European Union.*

CAMUS : DES ESSAIS VERS LE ROMANESQUE

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***Abstract:** "If you want to be a philosopher, write novels" affirmed Albert Camus during his literature beginnings. This, perhaps, more originary and more essentially expresses the existing dualistic character between the literature and the philosophy of Camus's work. Since the appearance of his first works, they were subject of debates and sometimes misunderstandings in France and also elsewhere. This particular phenomenon, in the field of literary reception, surprisingly, still continues today with the new literary and ideological developments in France and in the whole world. This article aims to emphasize, once again, the deeply humanist character of Camus' work based on the intense dialogue between his philosophical and literary work. His entire work highlights literary ideas more than philosophical theses, and it especially express an artistic view to the service of humanity. The Camussian reflection continues to influence the current audience including the Albanian and Kosovar public. Camus remains strongly familiar to the contemporary sensibility and reflection, to the Kosovar sensibility as well. His literary conceptions of absurd and revolt are always affirmed by enthusiastic university students; his views on solidarity and freedom still inspire the Kosovar intelligentsia to strive to create a better humanistic future.*

***Key words:** Camus, the absurd, the revolt, intertextuality, literary reception*

PRESĂ RELIGIOASĂ LA AIUD ÎN PERIOADA INTERBELICĂ STUDIU DE CAZ – REVISTA „INIMA LUI ISUS”

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***Abstract:** The Interwar period generated a spiritual environment that also had certain effects upon the intellectual communities in smaller towns which were geographically placed farther from the visible cultural "centres". Consequently, in Aiud (Alba County), a town with a strong spiritual tradition, certain magazines were published („Zorile”, „România literară”, „Aiudul”), which, even if they were printed only for a short period of time, had a great importance in the cultural life of the area. All of them bore, one way or another, the mark of Ovidiu Hulea, an intellectual well-known in Aiud and Blaj. Our paper aims to present a religious magazine which the town of Aiud owns to Ovidiu Hulea, i.e. "Inima lui Isus", while we underline its themes, contributors, and the literary fragments published on its pages.*

***Key words:** Aiud; religious magazines; Ovidiu Hulea; Livia Rebreanu-Hulea; "Inima lui Isus"*

STUDII DE LIMBĂ / LANGUAGE STUDIES

**VALORI PRAGMATICE ALE ANACOLUTULUI ÎN TEXTUL
DIALECTAL: ANACOLUTUL CAZULUI**

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***Abstract:** The work approaches, based on the Romanian dialectal texts corpora, the status of anacoluthon as a marker of oral discourse. The anacoluthon is a syntactic phenomenon of discontinuity in the clause or sentence structure, a fracture in the organization and coherence of the enunciation, having pragmatic and stylistic consequences on the isolated component thematization. Irrespective of the anacoluthon of case, person, number or relational elements, it represents a syntactic-discursive method related to the informational organization of enunciation. The altering of the initial syntactic-semantic project by the speaker is not only a de-structuring process, but also a restructuring process. A syntactic phenomenon considered to be a ‘deviation’ is transformed into a syntactic construction form specific to the oral use of Romanian language. The anacoluthon of case is analyzed as the ‘nominativus’ and ‘acusativus pendens’, structures that express a suspended theme and a change to the initial syntactic project.*

***Key words:** anacoluthon, syntactic discontinuity, dialectal discourse, nominativus pendens, acusativus pendens*

DIMINUTIVE ÎN EPITAFURILE DIN „CIMITIRUL VESEL”

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***Abstract:** Having over 80 years of history, part of which concurred with the communist period, The Merry Cemetery from Săpânța (Maramureș) has always been a valuable source of heterogeneous language samples not fully explored to the present day. Following an inner intuition, the well-known artist, Stan Ioan Pătraș, together with his aides and the disciples who continued his work, tended to bring the epitaph writing art to a common pattern that would resemble more the original texts inscribed on the first crosses.*

Strongly influenced by the colloquial speech, the language we notice in these funeral texts sums-up numerous lexical forms, which are more or less respectful of the literary pattern. One can remark the derivative capacity Romanian language has if they pay attention to the diminutive suffixes used in epitaphs and which, not at all unusual

for such type of texts, often do not correspond to the form patterns mentioned in dictionaries. We consider this study to be necessary and appropriate for providing a detailed, diachronic analysis of the way the diminutive forms got preserved or transformed within the Maramureş area, even more so since Săpânţa is situated between other two villages with a Ukrainian and Hungarian-majority population, respectively.

Our focus will be on establishing connections between the diminutive forms and the persons to whom the epitaphs were dedicated, based on the common knowledge that, in most of the cases, the author of the texts - who would also be the sculptor of the crosses - took up the habit of adapting his lexical approach to the peculiarities of every person he wrote about.

Diminutive suffixes not only apply to the common nouns forming the basic vocabulary of the language, but they also influence anthroponyms and toponyms. Some of these forms have gradually lost their specific emotional or pejorative background and, sometimes, even the diminutive touch, cases we will not dwell upon in the present study but instead we will briefly mention.

Keywords: diminutive, dictionary, suffix, epitaph, diachrony.

DIN LEXICUL CREDINŢELOR POPULARE SĂLĂJENE

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Abstract: The current study entitled “Words related to popular beliefs from Sălaj” focuses on the authentic local folklore as well as on the terminology of this field. Throughout centuries, people from Sălaj forged their own folklore which is rich in artistic creations, popular customs and traditions, but besides this, the local people pay much attention to superstitions, popular beliefs and magical practices. Therefore, these people proved to be good keepers of popular beliefs and take “dangerous days” very seriously. The topic includes the lexical peculiarities of this region as well as the sociocultural and anthropological aspects. The linguistic area includes numerous words from the terminology of the topic in discussion where the richness of the material permits us to provide an analysis of the terms and syntagms. Therefore, the paper is going to focus on these terminologies, mainly from an etymological and semantic perspective.

Key words: popular beliefs, local folklore, terminology, etymological perspective, semantics

GAELIC – THE OLDER MOTHER TONGUE OF SCOTLAND

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Abstract. Welsh, Gaelic and Irish are languages that are known today as the older mother tongues of the British Isles. The three languages existed some time before the languages of the 20th century settlement (e.g. languages of South Asia). Undoubtedly,

in Scotland the language issue is extremely complex; language is an intrinsic constituent of our identity. The focus of my paper is on the way in which Gaelic functions as an indicator of identity (ethnic, religious, political, etc.). Will this language survive beside other languages (e.g. English)? Does its survival depend on political or religious factors? Can one regard Gaelic as the language of Scottish nationalism? Is this language an endangered language? Which is the current status of Gaelic? A brief survey of the linguistic features of Scotland may be of interest at a time when national identity is of great concern to many Scots.

Keywords: language, Celtic languages, mother tongue, identity, Gaelic, Gaidhealtachd

THE (NON-)CORRELATION BETWEEN MORPHOLOGICAL MARKING AND INTERPRETATION IN INCHOATIVE VERBS THAT ARE OPTIONALLY MARKED WITH REFLEXIVE MORPHOLOGY

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Abstract: According to Labelle (1992), French inchoatives can be classified into three categories on the criterion of morphological marking: (i) verbs that are obligatorily marked with reflexive morphology; (ii) verbs that lack reflexive morphology; (iii) verbs that show variants with reflexive morphology and variants without reflexive morphology. Labelle (1992) claimed that the distinction is not purely formal and identified a series of semantic properties of these verbs based on morphological marking. For instance, this author argued that the inchoatives that are marked with the reflexive pronoun *se* express externally caused events, while the inchoatives without *se* express autonomous or internally caused events. In this paper, we examine the Romanian inchoatives that are optionally marked with reflexive morphology. We show that the verbs subcategorize into verbs for which the reflexive pronoun *se* imposes selection restrictions, the verbs occurring with certain types of subjects, and verbs for which *se* does not impose selection restrictions. Our investigation of the verbs for which the reflexive pronoun *se* imposes selection restrictions, with special emphasis on colour verbs, reveals that while the variants without *se* express internally caused events, the variants with *se* can express internally or externally caused events (against Labelle 1992).

Key words: inchoative verbs, reflexive morphology, French, Romanian, externally vs. internally caused event.

ADDENDA À L'INFLUENCE DE LA LANGUE FRANÇAISE SUR LA LANGUE ROUMAINE (LES FAUSSES GALLICISMES)

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Abstract: The presentation illustrates how a false cultural motivation has been induced in the process of creating some lexical units in Romanian (words that functioned /

function as triggers of socio-culturally charged representations). Specifically, there are three categories of false Gallicisms :1) **apparent Gallicisms** – loans attributed to the French language on the basis of the perceived similarity between their structure and their sonorousness with that of some French words : (tarif) **customs** – fr.**douanier / de douane** ; (teren) **viran** – fr. (lieu) **vierge**... The subclass is extended with words of authentic French origin, but which differ from their etymons due to a different semantic path : **gallantry** "garment accessory" and "store where such products are sold" ; **vestă** "short item of clothing, sleeveless and without collar, worn by men under the coat and by women over the blouse" ; 2) **pseudo-Gallicisms** – loans from languages other than French or internal creations of the Romanian language, which have their structure at least one French morphemic element, which falsely suggests the idea that the whole construction comes from French : **picaj** – fr.**en piqué** ; **grandomanie** – fr.**mégalomanie** ; 3) **false ludic Gallicisms** – oxytone non-Gallicisms (loans from Turkish, Greek, Romani, Slavic languages ; Romanian derivatives) that creatively imitate French pronunciation and / or spelling : **mișto** "(very) good" / "beautiful" – **micheteau / micheteaux** ; **mitocan** "rude, vulgar person" – **mitocain**.

Keywords: Apparent Gallicisms, Etymology, False Ludic Gallicisms, Loan, Pseudo-Gallicism, Romanian Language

LES JEUX DE MOTS DANS LA PUBLICITÉ

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Abstract: *The scope of this research is to demonstrate the importance and the role of the wordplays in contemporary advertising. Our scope is to observe and to clarify why contemporary advertisers often appeal to these original combinations and how they influence the consumers' decision. Furthermore, we want to note the principal categories of the wordplays used in nowadays' slogans. Our study will also be focused on the problem of translation of the wordplays and the main types of proceedings here involved. Nowadays, with the globalization the same advertisement is diffused in many countries and the role of the translator is more complex because he has to take into account many factors: such as social and cultural differences and the religion of the target audience etc. Moreover, our goal is to notice if in this case we can speak about the "fidelity" in translation, or if it is more a problem of adapting the original message in order to achieve a more persuasive effect. This research also aims to demonstrate that the translation of the advertising messages is one that offers more liberty to the translators, the effect on the consumers being the most important aspect they take into consideration.*

Key words: jeux de mots, publicit , traduction, adaptation, culture

STUDII DE PEDAGOGIE ȘI DIDACTICĂ / TEACHING METHODOLOGY STUDIES

JOCUL DIDACTIC ÎN ÎNVĂȚĂMÂNTUL PREȘCOLAR

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***Abstract:** Didactic play is a form of activity accessible to the child, through which a part of the instructive-educational tasks of the compulsory activities, as well as of the freely chosen activities, is realized in a fun, exciting, motivating atmosphere. The specificity of the didactic game consists in the fact that it harmoniously combines the elements of the training with the games, and thus facilitates favorable conditions for the application of knowledge and the practice of skills, skills and abilities in the form of pleasant and attractive activities. Organized didactic play is a form of children's education, conducted under the direct guidance of the educator, usually trained in the whole group of children, but can also take place in activities of choice. It is characterized by a specific, original structure, distinct from the other activities taking place in the kindergarten. Due to its full unity between the didactic task and the play activity, as well as the funny form that it has and always keeps, the didactic game is appreciated as one of the most accessible and efficient instructive-educational means used at pre-school age. Compared to the other games with topics and rules established by the educators, the didactic game is aimed especially at solving some tasks of intellectual education, namely the knowledge of the environment, the development of speech and acquiring the number and the count.*

***Key words** - didactic play, vocabulary, original structure*

RAISING STUDENTS' AWARENESS OF BUSINESS CONCEPTUAL METAPHORS IN BUSINESS GENRE

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***Abstract:** Conceptual metaphors permeate business discourse, both journalists and researchers use metaphors as stylistic and rhetorical devices. In general, journalists resort to metaphors in order to persuade their readers, while researchers conceptualise different economic phenomena by means of metaphors. In this context, the role of the business English teacher who resorts to authentic materials in the EFL class is to raise students' awareness of conceptual metaphors, by explaining the meaning, the source of metaphors as well as the motivation underlying linguistic and conceptual metaphors in*

business English discourse. We believe that a good understanding of conceptual metaphors will enhance students' comprehension of economic phenomena and of the text. On the other hand, the use of metaphors during the English class will improve students' proficiency in L2. In our attempt to explain the importance of metaphors during the business English class, we will mainly draw on pedagogical, lexical and cultural aspects.

Key words: *conceptual metaphors, discourse, genre, culture, business English.*

STUDENT PERCEPTION OF MODERNITY IN STAGING SHAKESPEARE

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Abstract: *The paper presents the results obtained within a focus groups research carried out to identify the students' opinion with regard to the modernity in some of Shakespeare's plays being staged on the occasion of his death quarter centenary. The groups were assembled during two consecutive University years, 2016-2017 and 2017-2018 respectively. The students participating in the discussions were first year students from the Bucharest University of Economic Studies (ASE), therefore the interest of this research was twofold; on the one hand it benefitted from the perspective of very young people, unbiased by similar previous experiences while, on the other hand, the study involved business students who were not explicitly interested in literature if we are to consider their career choice. The paper is structured into three main parts, the first one containing a selected literature review regarding modernity in Shakespeare. The second one presents some of the most daring stagings of Shakespeare performed in 2016 at different festivals organized worldwide in honour of 400 years since the death of the Bard of Avon. The third part focuses on the discussions that took place within the student focus groups which were organized two years in a row for the purpose of covering two generations of students, therefore providing a larger and more diverse data base as reference. The main purpose of the present study is to see how the young generation relates to a classical author and how far modernity can go without damaging the original work of art. Such an artistic background offered the perfect pretext to analyse the cultural bias of the young generation by delving into their tastes, interests and level of information. This kind of data could be of real assistance to the teacher who is shaping the new generation not only from a professional point of view, but also their character and personality.*

Key words: *Shakespeare, modernity, staging, focus group, student perception*

L'EXPOSÉ ORAL – UTILITÉ ET CARACTÉRISTIQUES DANS LE CONTEXTE DU FRANÇAIS SPÉCIALISÉ

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Abstract: *Oral and written communication in the academic environment present common methodological principles but they can present different characteristics and instruments. In the case of written texts, the progression is visible due to the usage of titles, subtitles, sections, key-words, etc, in the case of the oral presentations, the checkpoints are offered to the audience so that they can follow the progression of the discourse. This article aims to analyse certain characteristics of the oral presentation which combines psychological resources, linguistic codes and argumentative structures. The success of an oral presentation in an academic or professional context is ensured by how well the knowledge is mastered, by how exact the claims are, by the quality of the demonstration and the ability of the speaker to persuade and communicate. The oral presentation is the most used instrument to provide the public (during lectures, conferences, conventions or other types of university or scientific reunions) with certain landmarks and information in a certain area of interest, in this case, science and technology. We shall focus now on the preparation steps of an oral presentation as well as the presentation techniques. Public speaking can be a very daunting task for some students; one must be trained in this area, for being able to feel comfortable and well-spoken are elements of success not just during the study years, but also as a future engineer. Certain competences are needed: a well-developed vocabulary (also from a specialised point of view), the ability to build well-structured phrases, the ability to use logic connectors and the ability to use the language properly (a clear pronunciation, non-verbal communication and mannerism, knowing the audience and adapting the message accordingly, etc). Therefore, the oral presentation implies a process of learning. Our article will deal with a few main themes:*

- *Preparing the presentation: choosing the topic, searching and gathering information, sorting documents, organising ideas and contents (title, detailed plan that contains the introduction, contents, conclusions), preparing the presentation materials (notes, audio-visual support)*
- *Preparing the presenter (outfit, body language, voice, stress management, etc)*
- *Preparing the delivery (dynamic presentation, means to attract the audience's attention, dealing with questions, etc.)*

Every oral presentation must become an opportunity for the presenter to self-evaluate. This evaluation assesses the contents of the expose but also the physical presence of the presenter and their oratorical qualities. A critical approach is very useful because it can be used to correct the weaknesses and reinforce their performance during future presentations.

Key words: *oral presentation, presenter, non-verbal communication, audience, self-evaluation.*