

STUDII DE CULTURĂ ȘI LITERATURĂ
CULTURE AND LITERATURE STUDIES

**MEANING OF (IN-)CONGRUENT TIME AND MEANINGFUL JOURNEYS IN SALMAN
RUSHDIE'S *THE GROUND BENEATH HER FEET* AND
VS NAIPAUL'S *THE ENIGMA OF ARRIVAL***

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Abstract: *There is a well-known sentence of Salman Rushdie's – "[...] the past is a country from which we have all emigrated [...]"¹, – which, he explains, is truer and closer to the experience of the migrant, he who no longer has a country of his/her own, or a language and a home. The two migrant novelists, both Rushdie and Naipaul, find themselves embracing this perspective of a relation with a past that is scattered and the temptation to come and 'add' new history and complete, but thus change the tradition of their own culture. This relation is analysed in the present article in relation to time as well as with music and the journey, as well as the way this relation is meaningful or not.*

Key-words: *time, migrant, music, story, journey, Rushdie, Naipaul*

HISTORY, FAIRY TALES AND THE SHAPING OF IDENTITY

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Abstract: *The present paper focuses on fairy tales, folklore, from the point of view of indentitarian construction. This study also reveals the importance of fairy tales as a remedy for a society in distress: the great role they played as a mark of national identity in the period of Bessarabia's union with the Mother Country (Simion Teodorescu Kirileanu's Povesti basarabene recorded by the folklorist in March 1918) or as a mark of identity supporting Ireland's fight for independence (Fairy and Folk Tales of the Irish Pesantry by W.B.Yeats). The two fairy tale collections, Povesti basarabene and Fairy and Folk Tales of the Irish Pesantry, are related by their importance, each in its cultural distinct context, marking the passage towards radically new stages in the two peoples' history. It is often at a time of crisis that people become aware of their nation's origin, history and of the necessity to reestablish connections with the heart of national life. It was one of the first collections of Bessarabean Fairy tales, collected by a Romanian from the other side of the Prut River, in order to prove that Romanians on both sides think and feel alike, which was the premise of their spiritual (re)union. This spiritual and cultural likeness served as the foundation on which the political union was to be edified. His collected fairy tales are imbued with all those unconscious wish fulfillments, a symbolic representation of the social-cultural boundary conditions imposed by the imaginary. These fairy tales stand for a reflection of the Romanian spirit and identity, they triggered a process of legitimation by "the people". Fairy tales are embedded in their contexts, cultural, historical, sending back the mirror image of the way people appropriate the land they inhabit by weaving stories, fables about it and about themselves.*

Keywords: *Fairy tales, identity, history, tradition, language.*

¹Salman Rushdie, *Imaginary Homelands*, London: Granta Books London in association with Penguin Books, 1992, p. 12.

LA CRITIQUE THÉMATIQUE. ÉVOLUTION DU CONCEPT

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Abstract The theme is a fundamental notion because it presents essential aspects of the literary work structure. Starting from the traditional view that the theme expresses an artistically transposed reality (the theme of love, death, heroism, etc.), we discover after that it is in fact a general scheme that lends itself to a multitude of interpretations. In the literary work, the themes form a complex network. Research in the field of thematic criticism are carried out in a series of disciplines such as: comparative literature, thematic, comparative thematic, modern poetics. These studies go from the remote origin of the theme, follow its evolution and come to analyze the originality of literary works. Comparative literature goes beyond linguistic boundaries. It proposes new analysis paths and allows for the creation of new analogies. Raymond Trousson broadly addresses the theme and myth, but does not make a clear demarcation between the two areas. He also tries to define the theme in relation to the literary motive, stating that the motive is a general framework, while the theme is the concrete expression. Pierre Albouy states that the theme is the set of images that cross the text. He speaks of a new interpretation of myths, which makes an appeal to sociology, psychoanalysis, the history of religions, etc. Marcel Raymond and Albert Béguin pave the way for "thematic criticism" or "new criticism". Researchers who support this kind of criticism say that in order to get to know the author's vision and values, the critic must empathize with him. The new type of analysis will abandon the author's biography and didactic style. Georges Poulet shows that this type of critique recognizes the plurality of interpretations of the literary work, as well as the subjectivity of literary analysis. He says that the reader identifies himself with the author in the process of reading, his consciousness being temporarily replaced by the author's consciousness. To identify recurring themes, the literary work needs to be read multiple times. Going into the depth of the text, the critic sees how the author's vision is configured. Jean-Pierre Richard shows that major themes in an opera are those that appear most often. Richard speaks of the transcendence of the theme, showing that the work reflects the meanings given by the literary tradition, but also brings new meanings. Gilbert Durand makes a connection between the themes of literature and the attributes of the legendary characters. He sees the themes both in relation to the characters and the recurring images. His analysis tools are based on anthropological data of the imaginary. Researcher S. Rimmon-Kenan defines the theme with the phrase "what is talking about". He splits the themes in minor themes (which appear at the level of linguistic structures) and major themes (which appear at the speech level). He imagines the literary work as a tree with branches.

Key words: criticism, theme, conscience, subjectivity.

RECONFIGURATIONS CONTEMPORAINES DU MYTHE DEMÉDÉE CHEZ PASCAL QUIGNARD ET CHRISTA WOLF

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Abstract: Pascal Quignard is one of the most representative "antimodern" contemporary French authors, for his speculative and fictional work gives space and voice to various personalities forgotten by History, and focuses on bygone periods of our civilisation. One of Quignard's fields of predilection is Greek and Roman Antiquity. The literary work of Christa Wolf, a contemporary German writer, is visibly interested in rewriting classical myths. The rewriting of Medea's myth is the meeting point with Pascal Quignard's literary work. The author of this study intends to point out the multiple interpretations of the mythical figure represented by Medea, as they are developed in Quignard's essay *Le sexe et l'effroi* (Sex and Terror, 1994) and in the eponymous play, published in 2013, as well as in Christa Wolf's novel entitled *Medea. Stimmen* (Medea. Voices, 1996). Firstly, the study of Pascal Quignard's aforementioned texts will allow us to discuss one important aspect of his literary personality, namely the intersemiotic dialogue established between Letters and Arts, through the analysis of the ekphrastic description of one Pompeian fresco representing Medea and her children moments before the infanticide, as well as the collaboration with the choreographer and butô dancer Carlotta Ikeda for the play *Medea*. Secondly, we intend to demonstrate that Christa Wolf's approach of the myth is an oblique strategy of expressing her political and social reflection on the German Democratic Republic, whose struggling citizen she has been for most of her life.

Key words: rewriting myths, Medea, butô, ekphrasis, femininity/maternity.

WILLIAM FAULKNER – PARTICULARITĂȚI ÎN CONSTRUCȚIA ARHITECTURII ROMANEȘTI

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***Abstract:** William Cuthbert Faulkner (25th of September 1897 – 6th of July 1962) is one of the most essential pillars during the birth of the modern novel. His masterpieces illustrate the innovations produced by the novel's literary art, which refers especially to the use of the interior monologue technique, to the literary painting of the local color of the southern literature and inventing, in both a mythic and realistic manner, a whole fictional region, Yoknapatawpha. In addition, Faulkner will constantly experiment new and new literary techniques in order to represent the mechanisms of mind and memory functioning as concise as possible, his most important contribution being the implementation of the technique of consciousness flow, technically used exceptionally by James Joyce and Virginia Woolf. In 1925, thanks to his friend, Sherwood Anderson's encouragement, Faulkner will develop his own literary style, grounded in his appeal to the features of his native places. His first novels, including Soldier's Pay (1926), Mosquitoes (1927), The Sound and Fury (1929), As I Lay Dying (1930), Sartoris (1929) are experimental attempts to explore, draw and transfer into the fiction the unexplainable aspects of the psyche. By directly contacting Freud's ideas and experimental prose by Joyce, through his numerous travels on the European continent, Faulkner creates his own literary style by developing and using in his novels the traditional literary techniques, such as the inner monologue or the multiple perspectives technique. The comic, the tragic, the grotesque and the absurd intertwine in Faulkner's prose, following the sinuous route of the human psyche. Individual, social and cultural psychology are key pillars in shaping Faulkner's characters, contributing to the southern collective mentality displaying and building an image of the local color. Theorized by Jung, the collective subconscious represents the informative mental network to which each member of the human species is connected and which gives him access to a series of knowledge, habits, archetypes or beliefs. Thus, the fictional domain created by Faulkner, Yoknapatawpha, will illustrate this network of South American collective subconscious mind, from mentality to the social system. Another influence in the sphere of psychoanalysis is the Freudian theories that address the diversity of the reactions of the human psyche, identified in various instances. Starting from these theories, Faulkner will create a unique way of describing individual psychic processes. His prose contains not only influences from the sphere of psychoanalysis, but also influences from Shakespearean and Victorians literary styles.*

***Key words:** the novel's architecture, Snopes' trilogy, William Faulkner, modern literature, literary techniques*

**METAFIZICA BLÂNDULUI DETECTIV JULES MAIGRET,
EROUL ROMANELOR LUI GEORGES SIMENON**

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***Abstract:** In this essay we propose to analyze the novel The Memoirs of Maigret, by Georges Simenon, as it represents the passing of the detective from a simple actor of the narrative plan, through his animation by the narrator, to the character that transmits the estimation of the writer to the grid through which the reader must receive his work. Our intention is to show that this novel was written in 1950 and appeared in 1951, proposes to the reader an introduction to the commissioner's work environment, a survey of colleagues, and how the outside weather gives a personal touch to each survey. We have a case, if not singular in the literature, at least original, confrontation with the self, attempt to rehabilitate by pencil what critic commented, man-creator manipulation, through attempts of mutual discourse. Maigret's memoirs appear at the "middle" of this character's life, and Georges Simenon presents to the audience a story as realistic as surprising as his character, commissioner Jules Maigret, is not confused with his creator but comes to He draws his attention to some untruths he said about him in the first writings. The ineffable of this novel stems from the way in which the fiction-reality alternation intertwines in the narrative flow. The declared intention of the author, in fact the voice of the character, is to explain his own appearance in the literature. Moreover, he considers himself wronged because he is not sketched as he really is, and he allows him to make suggestions to his creator. The real-imaginary balance is not relieved even by the intimate aspects of Georges Simenon's life, an aspect identified by trying to discern against the possible inadvertencies of previous writings about Maigret.*

***Key words:** crime, novel, Jules Maigret, mystery, detective.*

**PACTUL DEMONIC ȘI CONSECINȚELE SALE
ÎN SCRIERILE LUI J. W. GOETHE ȘI GALA GALACTION**

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***Abstract:** Both J. W. Goethe and Gala Galaction are well known for their addiction to the demonic pact used in the German novel Faust and in the Romanian story Călifar's mill. Using as starting point the famous folk legend The Tragical History of Dr. Faustus, Goethe's writing has a lot of common points with the Galaction's story. Faust, the main character of the German novel, chooses to join the Devil, in exchange for the material goods promised. In the end, the Devil disguised in Mefisto will steal Faust's soul and he will cause the death of the character. The old scientist will enjoy again by youth and beauty as no one ever had. All his wishes fulfilled by Mefisto bring him fleeting satisfaction that will go out in a minute. The main character of Gala Galaction's story, Călifar, has already chosen the evil side of the universe. The man who lives at an old mill draws irresistible traps for the human beings who want to get rich fast and easy. So, the old wizard manages to fool a young boy, Stoicea, orphan and very poor. The boy will live an illusion that seems like it lasts for centuries, but in reality the dream was a work of the devil incarnate in Călifar. Stoicea dreams that he is young, he has a wife, a beautiful house and a lot of children, all these due to the spells of Călifar. The spell is wasted as fast as it came and all the goods disappear at the behest of the Devil. As punishment Stoicea kills the wizard and then he commits suicide, but his ghost will haunt forever the mill. Both stories have a moral in the end showing the consequences of the devil pact. The human being is destroyed but his cursed soul will work for the devil even after his death. The right to choose is a big responsibility for each of us for that the choice we made will change the course of our own life.*

***Keywords:** Demonic pact, personality, human being, existence, mistake*

AVATARURILE LUMII INTERIOARE ÎN OPERA DOINEI RUȘTI

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***Abstract:** In Doina Rusti's work one may perceive fragments of her own life which fall into place like jigsaw puzzle pieces. The reader is invited to enter a kaleidoscope in order to decipher the mysteries of books written in an original style, similar to a lightly allegorical palimpsest which will always reflect a part of the novelist's life. In the reflective mirror of the text, the informed reader feels the biographical references and the writer's personality is enhanced by interpreting the characters and the symbols in her previous books as well as the souls she has met throughout her lifetime. Doina Rusti, the original, imaginative and subtle novelist voluptuously goes through the stages of creation and conceives an epic weaving which does not leave out the temptation of playfulness through which she facilitates the passage towards an imaginary world abounding in echoes, meanders and multiple avatars. Doina Rusti's work is fascinating in itself as well as enchanting the reader through the novelist's amazing ability to recover matrix images, paradigmatic symbols and echoes of the original creation. Her prose is defined by aromas of her autobiography and presents places full of nostalgia, places or objects with strange or ritualistic facets as presented in „The ghost in the mill”. The childhood space becomes, in this respect, a maze in which the living being's past is hidden away. The woman of letters recreates a time filled with multi-mythical smells and oneiric reflections which could be connected by methodically examining her novels. On balance, the author's books allude to realism in observation and to fantasy in representation.*

***Keywords:** Fantastic phenomena, stylistic refinement, Narrative Fiction, Doina Ruști, realism.*

REALISMUL MAGIC ȘI MODERNITATEA POVESTIRILOR LUI FĂNUȘ NEAGU

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***Abstract:** In all FănușNeagu's stories the field became a tutelary space. Borne in the middle of the plain, exactly in Grădiște, the grandparents' house became his first space of writer being, interferences between ludic, magic and tales. The writer refers all his stories at Brăila, this small town becoming a constant attendance, a place where the reality meets the fiction, a kind of space outside from a concrete existence. The most important town from Bărăgan is considered by author a gate to the Orient, because "the Levant begins from lowland of Danube." This space is a kind of gate to Bărăgan, the huge Romanian plain which become in post-war literature a privileged space, dynamic and very productive. VasileVoiculescu, ȘtefanBănulescu and FănușNeagu are Romanian writers which transform the Bărăgan field in a very known literature space, projecting here bizarre stories, full of magic realism, or using Balkan or South - Est subjects. On the other side, AlexandruIvasiuc, Nicolae Breban and Augustin Buzura require the northern space in Romanian post-war literature. In approximatively two decades - from 1946 to 1966 - VasileVoiculescu, ȘtefanBănulescu and FănușNeagu wrote over 60 stories which had Bărăgan plain as privileged space. It's a space which enshrines a new literary identity and giving a complicated image of the man who live in this magic field. He is an ancient man, able to live in a magical situation, between reality, dreaming and wizardry. This land of Bărăgan will become a kind of unique space, with a special mythology, with Christian beliefs braided with magical beliefs, full of people who talked a strange language with ancient words which have secret and deep meanings. The genesis of these myths created by FănușNeagu is similar with the Gabriel Garcia Marquez' stories genesis. The both writers found their fiction roots in folk beliefs and stories listening since childhood telling by their grandmothers, all kind of miraculous happenings which put together, in a unique way, the real with the supernatural.*

***Keywords:** Bărăgan, field, magic, real, stories, space*

MIRCEA ELIADE. EXPERIENȚAEXILULUI

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***Abstract:** The aim of this article is to present different aspects regarding Mircea Eliade's exilic experience. It is a well-known fact that immediately after the Soviet occupation, the communist regime was established in Romania. Freedom of the press (the power of making yourself heard), freedom of expression (the power of using words to express your own personality and thoughts) and many other freedoms were vehemently denied. This regime intended to destroy Romania's cultural identity. During the exile, Mircea Eliade edited different publications – his own „weapons” against the communist regime. The cultural manifestations of exile are considered to be, in fact, political manifestations. However, the creative act is autonomous and shows the freedom of the human spirit that proclaims the struggle for culture. Thus, writing becomes a liberating mission, because this way of communication was, on the one hand, a form of anti-communist resistance, on the other, a duty as the exiled were free and safe: Eliade speaks in the name of all those at home, because he subtracts himself from censorship. This way the Romanian culture continued to be connected to universal values. The main purpose of the press was to fight with the political party's worst aim: to obliterate the Romanian spirituality. Even if Eliade was forced to live outside his motherland, he communicated with people, by means of literature, about what was important to them, so that they could enhance the positive experience of having knowledge about their own identity. Through involvement in cultural activities, Eliade shows that he still belongs to the Romanian spirituality. He thinks that spirituality reflects itself in the cultural manifestations of a nation. The cultural contributions of the exiles are aimed at defining national identity and revealing the traditional values of a country.*

***Keywords:** exile, diaspora, homeland, identity, spirituality, culture*

DEGHIZĂRILE INTERSEXUALE ȘI ANDROGINISMUL ZEILOR

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***Abstract:** Through this work, we want to make a brief presentation of the gods' androgyny and the fact that for a short period of time, through intersexual disguise, man wishes to come into contact with the totality of divinity. Permanently, we will notice man's desire to get out of himself, and this is a way through which he transcends his historical condition, everything becoming a time out, aiming to find the state from the beginning, transhuman and transhistorical. Permanently, it is an attempt to return to the primordial balance which is attempted in different ways, such as: rites, marriage, orgies, intersex disguise, etc. The uniting of the opposites was a major element to the primitive people, becoming a way in which they desire fertility and abundance in crops. When we speak of individuality, when we can differentiate between masculine and feminine, when everything is identified and no longer is confused, there is a fall in primordial sin. We can talk about gender confusion in certain gods, they are represented in the male version, or too effeminate. Such bisexuality is found to all the peoples of the world. But in the oldest Greek theogonies, we notice feminine beings who procreate without men, in this case it is implicit androgynous. In many myths of the genesis, we will notice that divinity arises from itself, being self-sufficient. We will also present examples of deities that oscillate between the two sexes: Consus and Ops, Faunus and Fauna, Free and Free, Ruminus and Rumina, Cacus and Caca, Caeculus and Caecilia, etc. The confusion of primordial principles cancels the exile of the principles that have been separated. The androgyne, as a total being, has a privileged state, a state that man had only at the beginning, because in most cultures the primordial man was an androgyne, and in all the ways used by the human being, we notice the desire to recover itself in total form. In this sense, we will use the coincidental oppositorum theory.*

***Keywords:** god, masculine / feminine, androgynous, totality, balance*

TEHNICI NARATIVE DE CREARE A ATMOSFEREI FANTASTICE ÎN POVESTIRILE LUI VASILE VOICULESCU

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***Abstract:** V. Voiculescu's stories, written between 1946 and 1954 and published posthumously in 1966, induced a feeling of uncertainty to the writers who were sure until then of the place occupied in the hierarchy of Romanian literature, having at the same time a positive, motivating and enthusiastic effect for the lovers of literature attracted by the recently rediscovered fantastic prose. Although rational and miraculous competition does not work in all stories, it is worth noting the disorderly abundance of the collection of subjects. If he were an ethnographer concerned with "studying" some old customs and magical practices, the writer would have become systematic and boring. He also collects information in the sphere of the picturesque, irrelevant ethnographic, mixing the epochs, as in a temporal paradise, confuses the written culture with the oral one. The presumptive indifference of the reader is always attacked from another angle. Nicolae Manolescu is the first to note the high degree of artistic expression of voiculescian stories and hence proposed a new way of reading them. We can delight not only in pursuing the perceptions of the author, but also in the ingenious way in which he presents the story, by resorting to various tricks to create the impression of reality. The writer only makes the 'official' introduction, then quickly disguises himself in a non-writer telling what happened to him. He sometimes contradicts the narrator, accusing him of exaggerating or inaccurate dating. A descriptive fragment, painting or portrait is usually placed in the incipient stories, which contains many forward-looking suggestions, which predict the evolution of the characters during the course events. It is also about the transition from the civilized world and from the concrete, chronological time to the ancestral space of the mountain village, at the cyclic, repeatable time of some ancient rituals and magical practices. Some stories have a serious content, placing the subject in a permanent opening to mythical and magic, investigating the depths of the human spirit in connection with the universal one, in other stories Voiculescu accentuates the playful note with hints of humor and irony, and the issue no longer is under the sign of the undecipherable mystery, but in the objective light of reason, which often dispels the magical atmosphere or ambitions to emphasize its lack of pragmatism. Vasile Voiculescu remains a topical writer, whose work can inspire the interest of the reader today, pointing it to the fundamental meanings of the stories and the novel, by pursuing some symbolic and metaphorical*

nuclei provocative due to the novelty of the construction, the narrative games and the complexity of the meanings contained.

Key words: uncertainty, abundance, impression, connection, narrative games

SPAȚIUL ÎN POVESTIRILE SADOVENIENE, ÎNTRE LEGENDĂ ȘI MIRACULOS

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Abstract: In the present article, we aim to analyse the symbolism of the various topoi represented in Sadoveanu's short stories, uncovering the secrets they hide and revealing the meanings and typologies of the topoi. We aim to enter the universe of Sadoveanu's short stories collection Valea Frumoasei (Valley of the Beauty) and Sadoveanu's short story Dumbrava minunată (The Wonderful Grove), revealing the significance of legendary or marvellous spaces. The theoretical frame of the article will be based on ideas found in the specialized texts of writers such as M. Bahtin, Gaston Bachelard, Gilbert Durand, Jean-Jacques Wunenburger or Jean Burgos. We will also consider the transition from universality to autochthonism in terms of space theory, through the studies of some theorists such as Lucian Blaga, Mircea Eliade, Ernest Bernea, Lucian Boia. All of these writers have approached the problematics of space, of its theory and poetics, and also that of the imaginary and the image. In the second part of the study, we will uncover the types of space present in Sadoveanu's works, focusing on the legendayr and marvellous ones.

Key words: short stories, space, theory, symbolism, legend, marvellous.

FORME ALE IMAGINARULUI CULTURAL ÎN OPERA LUI VIRGIL IERUNCA. FENOMENUL PITEȘTI

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Abstract: The imaginary is an independent reality that has its own structures and its own dynamics, being closely related to the creative imagination. In order to reach the originality, the artist's imagination must deny the real, break the connections in which he presents himself to an ordinary perception, and try to propose other connections. Virgil Ierunca is a special case, an erudite intellectual, because of the vicissitudes of his agitated biography. Therefore, the imaginary of his writings is closely related to the social, political and cultural evolution of the time. As a writer, he was a great lover of French literature. He shows a very good knowledge of the French writings, which he read in the original, adopting the same principle formulated by G. Călinescu, reminding us that it is important to know the work of a writer in the original. All the articles of the writer demonstrate the density, the erudition and the intense readings both from the Romanian writings and from the French literature. French debutants such as Thibaudet, Rémy de Gourmont, René Lalou, Edmont Jaloux and Paul Hazard are quoted in the debut articles. He is also inspired by the writings of Marcel Proust or Bergson. From this point starts the aesthetic creation of the famous critic Virgil Ierunca. The volume *Fenomenul Pitești* [Pitești Phenomenon], published in 1981, is based on radio texts written between 1975 and 1976 on the experience of torture rehabilitation at the Youth Penitentiary in Pitesti from December 1949 to August 1952. The idea of re-education with the help of prison is not only specific to communist regimes. In the USSR, this experience of the genocide of souls, of absolute violence directed against the body and soul, had already taken place through torture and obsession of confession, which characterizes the interrogations and trials of the 1930s. Also, the idea of re-education is also presented in the Stalinist regime, but it will occupy a more prominent place in China's Mao Tzedun, according to Jean Pasqualini author. There is a great similarity between Chinese-style re-education and Pitesti re-education, but in Romania all these things were unbelievable, because here the suicide of the personality meant that the prisoner had to be like others, to think like others and to dissappear in mass. The historian François Furet, a member of the French Academy, the one who carries the translation into the preface of the Pitesti Phenomenon, describes the book as "one of the most terrible experiences of dehumanization that our age has ever known." Unlike other writers, Virgil Ierunca had the courage to deal with this inferno called by some analysts the lab of the devil, and to become his historian for the clarification of future generations, according to him: "No one is allowed to forget that between 1949 and 1952, it happened in Romania the experience which we tried to describe, and that, from an archipelago of

horror, one of the most odious islands was called Pitesti."² Thus, Virgil Ierunca judged the unfortunate world of communism and preserved its free and non-neodogmatic spirit. The book has helped us to find our dignity and honor as Professor Mircea Popa declares: "Such a book was absolutely necessary, because without memory, a nation and a literature can not find itself."

Key words: imaginary, French writings, aesthetic creation, penitentiary, torture, re-education.

**FRESCA SOCIETĂȚII ARDELENEȘTI DIN MUNȚII APUSENI
DUPĂ UNIREA DIN 1918 –
ROMANUL DRUMUL DE PE URMĂDE OVIDIU BÎRLEA**

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Abstract: Ovidiu Birlea's last novel, 'Drumul de pe urmă' ['The Last Journey'], is the only one that has little to do with a well-documented chronology of historical facts. Its plot develops in the period that follows World War I and the 1918 Union, showing the decay of the highlanders' life, their numerous journeys to the villages on the plain in order to sell their wooden items or milk, to find occasional work, harvesting corn to provide food for the following year. The turmoil of these people becomes more dramatic as the gold exploitation diminishes due to certain changes in the mines' administration, which are now controlled by the state; their life and traditions suffer changes and social degradation is becoming more and more serious. In spite of them being considered rightful and dignified citizens of Great Romania, their social reality is obviously years behind, which brings about much tension. The socio-political theme is present in the vivid conversations of the characters; the inhabitants of Ardeal are truly interested in the way the country is governed, ten years after the 1918 Unification. Although tolerance and patience are advised towards the difficult situation of the country, which is still not 'united', there are complaints about the abusive behaviour of those who have come from the former southern province to occupy administrative positions for which the Transylvanians are not yet sufficiently qualified. The matter of Romanian education in Ardeal is not overlooked either. We read about the Military School in Targu-Mures, which is attended by few students from Ardeal, the majority of them having come from the south with a recommendation from the Ministry and nothing else. In spite of the regulations, they did not take an entrance exam but were admitted automatically. This situation is familiar to the author, as he himself used to be a student at that prestigious high school. So, it is advisable for the candidates to be from all provinces, in the right proportion, and for the ones accepted to be distributed, proportionally, to other similar high schools, so that they may train together and help to unify the national body of officers.

Key words: traditional, inhabitant of Ardeal, unification, the Apuseni Mountains, gold mines.

**DR. AUREL ISAC – UN APĂRĂTOR
AL CAUZEI ROMÂNILOR ÎN TRANSILVANIA**

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Abstract: Dr. Aurel Isac is a decisive profile that marked important moments in the history of Transylvania. The lawyer had been actively involved in various associations and cultural societies, he had also been involved in the political scene of the time, but he was also a defender of the Romanian culture. A famous cultural personality of Cluj, dr. Aurel Isac, is known first of all as a noted defender in the Memorandum Process, a process that bears the mark of the integrity of his social and political conception. It should be noted that dr. Aurel Isac was a determined memorandist and a fearless fighter for national liberation. He was a dean at the Cluj Bar, a senator, a member of the Association for Romanian Literature and of the Romanian People's Culture, a patron of the Romanian Sodal (Workers) Meeting in Cluj. On 7th September 1931, the General Congress of the Attorneys of Great Romania, gathered in Iași, unanimously acclaimed him as Honorary President of the Lawyers' Union in Romania. Aurel Isac played an important role in Cluj life, both at the end of the 19th century and in the 20th century. He became the

² Virgil Ierunca, *Fenomenul Pitești*, prefață de Francois Furet, București, Editura Humanitas, 1990, p. 93.

symbol of an epoch, his name is related both to the Memorandum Process and to the ideology of the Romanian policy in Transylvania. By his example he gave us a priceless weapon, that is, the unity that any nation needs. Dr. Aurel Isac remains thus a personality worthy of high respect. He strongly believed in the triumph of the Romanian nation, he supported various cultural activities, gave lectures to workers to educate them in the Romanian spirit. During his studies in Vienna, he met Mihai Eminescu, which fact made him cherish and pass this affection on to his children. His admiration for Mihai Eminescu was later experienced by his third son Emil Isac, who was also a poet. He was a man of his time through the dedication to all problems in which he was involved. He was buried with military honours and by two bishops: dr. Iuliu Hossu, a Greek-Catholic and Nicolae Ivan, an Orthodox. The funeral procession left Aurel Isac's house, passing by the Memorandum Street and, for a minute it stopped in front of the current Ethnographic Museum of Transylvania building in which the Process of Memorandum took place, in 1894, where Aurel Isac pleaded as a defender of George Pop de Băsești. He is buried in the Central Cemetery of Cluj.

Keywords: lawyer, memorandist, senator, political conception, personality.

MINORITATEA GERMANĂ DIN TRANSILVANIA, DE LA ORIGINI PÂNĂ ÎN PREZENT

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Abstract: The German colonization was done in several stages. A first group of settlers were brought from Flanders, as documented and called "flandrenses," then decades later they were brought from the region between Rhine and Moselle, and they were called "teutonic," and the most numerous arrived at the end of this century on the right hand of the Rhine, namely in the present-day Niedersachsen, Lower Saxony, but also in the eastern and southern regions of Thuringia and even Bavaria, and were known as the saxons - a name not necessarily a clue for the region from which they came, being a name worn throughout medieval Hungary by colonists holding privileges.

Keywords: the Germans, colonization, Rhine, saxons, Bavaria

RUXANDRA CĚSĚREANU – CĂTEVA DETERMINĂRI ALE IMAGINARULUI ACVATIC

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Abstract: Original writer, Ruxandra Cesereanu searched and continues to search the innovation of poetic art by the power and capacity to imagine the real in such a way that this is communicated by words and by the deepest feelings of the human being, feelings that are part of the unexplored parts of the subconscious mind. In her case, aquatic symbolism comes from the deep state of mind of the human being, without allowing a fast understanding of the real meaning, as if the symbol should be accessed only after an intellectual effort of the metaphor.

Key words: symbol, ermetism, fluidity, aquatic, memory

STUDII DE LIMBĂ/ LANGUAGE STUDIES

DIMINUTIVE, ȘI LA PROPRIU, ȘI LA FIGURAT

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Abstract: Along other Romance languages, Romanian contains an impressive amount of diminutives, and the language used on the internet makes no exception. In the present case study defined by an intense practical tendency, we are interested in some diminutives gathered from online conversations. As the title of our paper suggests, the focus will be upon diminutives with two meanings, a literal one, and a figurative one. In our approach,

we will analyze each diminutive, trying to identify the etymology of its base (the word that generated the diminutive), the meanings is used with, along with the appropriate contexts, and to give our subjective opinion on the role of the diminutives in those specific contexts. Our approach aims to illustrate the overwhelming linguistic creativity of the internet users.

Keywords: diminutives, internet, semantics, literal meaning, figurative meaning.

RECIPROCIȚATEA RELAȚIEI ANTROPONIME-TOPONIME

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Abstract: This article covers the relationship between anthroponyms and toponyms, namely the reverse situation, the connection between toponyms and anthroponyms, particularly those aspects that are at the origin of their creation and the manner in which they have become noticeable. Onomatology shows that there are names derived from toponyms, the so-called **toponymic names**, as well as numerous toponyms created from people's names, the so-called **onomastic toponyms**. We say that names are of toponymic origin if they connect the individual with the locality, region or country he/she comes from. There are anthroponyms that have turned into toponyms if their function has been changed, without other formal transformations, and anthroponyms that have turned into toponyms through transformations or associations of some kind. Certain toponyms fall into the first category if they derive from anthroponyms with or without the intermediation or involvement of the appellation plan. There are several mechanisms that enable this name-place transfer, among which are: direct conversion, the intermediation of the toponymic or appellation plan, the addition of suffixes and the association with other types of words. The types that are widely represented in the language are simple toponyms, those arising from conversion, and those which underwent an intermediate stage as the name of a group; among the compound toponyms, the best represented are those that include an anthroponym as a second word in the Genitive.

Key words: Toponyms, anthroponyms, names, appellation, name-place transfer, Key appellation plan

SĂ-I DĂM CREDIT CREDITULUI

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Abstract: Since the beginning of the 90^s, we, Romanians, seem to be pushed on a daily basis to do and to have more and more (a tendency that we share with many other countries). As a consequence, the banking institution has gained a lot of visibility in our daily life, which means a frequent use of financial-banking terminology by the media and by ordinary people as well. On the other hand, we are at a moment when we look back at the history of our people with nostalgia and gratitude, remembering those who contributed to the forging of the Romanian nation. Thus, in this paper we aim at analysing the Romanian term credit starting from its occurrences in Victor Slăvescu's paper *Istoricul Băncii Naționale a României (1880-1924)* (*The History of the National Bank of Romania (1880-1924)*), published in 1925, and making a parallel with the term's current use in the Romanian newspaper *Ziarul Financiar* (*The Financial Newspaper*). In doing so, we try to notice the transformations in meaning and use of the term, if any, and, in a broader sense, the testimony these mutations make of the evolution of the financial-banking field in Romania. We shall start by setting the context of the paper written by Victor Slăvescu, paying homage to the author and selecting a few historical data regarding the establishment of the National Bank of Romania. We shall then concentrate on the Romanian term credit, tackling it from a lexicological, terminological and linguistic point of view. In that sense, we shall give a few definitions of the term, as found in various dictionaries (Romanian, French, Latin), both older and more recent. Subsequently, we shall focus on the use of the term credit in *Istoricul Băncii Naționale a României (1880-1924)* and in *Ziarul Financiar*. We shall look at the types of occurrences in the two sources, observing the collocations in which they appear (the term's combination with prepositions, with verbs and adjectives among others). In a nutshell, in this paper we put forward a brief analysis of the Romanian term credit from a double perspective, diachronic and synchronic, highlighting the evolution of its use in the broader context of the development of the financial-banking field.

Key words: Credit, Financial-banking, Banking institution, Collocation, Diachronic, Synchronic

LE BLOG, NOUVEAU CADRE DISCURSIF ?

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***Abstract:** A new "universe of speech" according to the concept mentioned by Eugen Coseriu is known due to computer sciences and the Internet. The blog becomes an environment / framework for some of genres related to journalism. A numerical / digital genre that involves a real speaker, identified by a resume or a series of coordinates often extracted from physical, material life, the blog is a new discursive reality worthy of being taken into consideration in the current linguistics. This is characterized through a series of features that make us believe that it is part of a new way of conceiving communication, possibly only because of the Internet. Based on the analysis of several blogs we have consulted over three years, we will try to put forward some conclusions regarding a possible affinity to the media discourse. The blogger undergoes, on the one hand, a kind of training in the journalistic style, but with characteristics specific to the universe of speech in which it manifests itself (the Internet). The blog, as an online communication tool, is a framework in which discursive voices are always multiple, paradigmatically in particular, addressing or being influenced by one or more readers-users-interlocutors. They can become active in the digital space, intervening to engage with a blogger and / or other interlocutor -users-readers. Some of the genres identified in the space of blogs consulted in our doctoral research are: travel chronology, reportage, intimate journal, interview etc.*

***Key words:** Internet, universe of language, blog, environment / framework, reportage*

STUDII DE PEDAGOGIE ŞI DIDACTICĂ / TEACHING METHODOLOGY STUDIES

TRADITIONAL “VERSUS” MODERN TEACHING METHODS/APPROACHES. TRENDS AND NECESSITIES

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***Abstract:** The reason why the distinctions between modern and traditional methods have been long considered is because the stakes are high. The education system is (supposed to be) closely connected with the societal mechanism. If the education system is proficient, the benefits to the society are significant. If one assesses whether an education system is efficient or not, they will consider this by taking into account input, output and process. Education development is crucial since it enriches values and knowledge. One very important aspect that needs to be considered in the learning process is that teaching should be for the maximum benefit of (almost) each and every student. Nevertheless, teachers do not have infinite persuasive powers. Because of the context, the teacher may stand no chance of taking advantage even of some poor to non-existent motivation. Of course, as already stated, better teaching skills will result in better student performance.*

***Key words:** Traditional, modern, teaching, methodology*

THE ROLE OF FEEDBACK IN THE PEDAGOGICAL INTERACTION: A SOCIAL-CULTURAL VIEW

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***Abstract:**By adopting a social-cultural perspective to language and language learning, this paper aims to examine the role played by the so-called “interactional feedback” (Lyster& Mori 2006) in the pedagogical interaction observed in classes of Danish taught as a second language to adult learners. To this end the theoretical framework of this paper is integrating Hammond&Gibbons’s (2005) concept of “scaffolded interaction” and van Lier’s (1996)*

“contingent classroom talk” with Lyster&Ranta (1997) and Lyster& Mori (2006) models of feedback in teacher-learner interaction. The analysis leads to the conclusion that the feedback strategies employed in the teacher-learner interaction observed, as well as the interactional patterns within which they occur indicate a dynamic, dialogic learning environment in which feedback is co-constructed by teacher and learners.

Key words: dialogic teaching; co-constructed discourse; contingency; scaffolded interaction; interactional feedback.

LES THÉORIES DES REPRÉSENTATIONS ET DES DISCOURS DES MANUELS

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Abstract: It is important to define the concepts of representations and discourse of textbooks, the notion of representations knowing different meanings according to the different authors who have defined it and who have implemented it in their works. We will show how the discourse in textbooks, especially that of the author or of the authors of the textbooks, can influence for students the forming of representations of French language and of Francophone speakers; because students fail to develop representations except through the author's eyes. The study of textbook discourse leads us to find that the communication in the French language classes as a foreign language is organized according to the speech voices that take place here.

Key words: representation, discourse, textbook, theory, stereotype,

ANALIZĂ COMPARATIVĂ PRIVIND VALORIFICAREA METODELOR DIDACTICE TRADIȚIONALE ȘI ACTIV-PARTICIPATIVE ÎN EDUCAREA LIMBAJULUI LA PREȘCOLARI

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Abstract: “The pedagogical quality of the teaching method requires transforming it from a knowledge-based method proposed by the teacher into a learning method effectively achieved by the pre-schooler, pupil, student, within formal and non-formal training which opens towards permanent education.” (Sorin Cristea, 1998,) In pre-school as well as in other school levels, the learning methods represent part of the activity established between teaching staff and pupils. The working methods should not have a fixed value, they should acquire value by means of the efficiency with which they lead the subject's activity towards an objective within given situations. The main methods which can be applied at pre-school level include: observation, description, explanation, conversation, reading books, demonstration, story telling, guided experience, practical work, exercise. The objectives of the reform education system are change in mentality and training teachers, the use of modern working methods leads to a radical change in approaching teaching activity. Modern methods promote the interaction between participants' minds leading to a more active learning with obvious outcomes. Among participative methods mention should be made of: problem-solving, mutual teaching/learning method, work in pairs, the double bubble map, the snowball throwing teaching technique, etc. Successfully applying a combination of classical methods and modern procedures will lead to drawing the preschooler close to the school, transforming school into a continuation of the kindergarten. Activities pertaining to educating language and developing language skills must contribute to developing children's ability to acquire basic vocabulary, by offering them games and activities, an environment in which they feel protected and which helps them develop in harmony and learn attractive things.

Key words: traditional teaching methods, active participative teaching methods, developing language skills, pre-school education, curriculum for early education

APLICAȚII MOBILE UTILE ÎN PREDAREA ȘI ÎNVĂȚAREA LIMBII GERMANE

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Abstract. *The potential of the apps in foreign language teaching has only been realized for a few years and since then several apps have been appearing on the market every year. Unfortunately, some software developers have seen this as an opportunity to make money very quickly and have introduced many apps to the market that are unnecessary for foreign language learning. I find it important that someone professionally examines all these apps and then takes on the role of a guide to show teachers and learners which of the apps are useful and which are not. And this role should not be taken over by a person himself but by an institution or a publisher. In my contribution I will only to draw attention to a few apps that are useful for study German.*

Key words: *Didactics, Apps, Gadgets, DaF*

PASTELUL ÎN MANUALELE FOLOSITE ÎN ÎNVĂȚĂMÂNTUL PRIMAR CU PREDARE ÎN LIMBA ROMÂNĂ DIN SERBIA

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Abstract: In the field of primary education in Romanian language in Serbia, special attention is given to learning the Romanian language and literature, due to the contribution of this subject to the correct learning and usage of literary Romanian. Literature texts (originated from Romanian language, translations from Serbian and world literature, as well as the works of Romanian writers from Serbia), included in the manuals used in the period primary education, have the purpose of increasing the interest of knowing the reality through artistic images and to form communicative competences in the field of artistic-literary education. Since that literature for kids is first of all an art of the word and only afterwards literature for kids, in the present work we decided to put some light on aspects referring to the pastels which are included in the index of the manuals currently used in the primary cycle, in Serbian schools where in Romanian language is learnt as mother tongue. In this context, we will present opinions regarding poetry themes, aesthetic quality of creations, their accessibility, educational message, methods of approach to texts in primary classes.

Key words: literature for children, pastel, education in Romanian language

MISCELLANEA

FILE DIN CRONICA MARII UNIRI

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Abstract: *The 2018 jubilee year allows a retrospective view of the festivities organized at Alba Iulia one hundred years ago. Starting from personal documents, the event is evoked as it was lived by a family of Transylvanian peasants, participants to this triple celebration: the end of the war, the dissolution of the Austro-Hungarian Empire, that allowed for the unification of the Romanian provinces, and the creation of Unified Romania. History, documents, family memories, and elements of folklore follow each other in our brief evocation of the date December 1st 1918, Romania's National Day*

Key words: *December 1st 1918, history, documents, evocations, folklore*

