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## **ATITUDINI CULTURALE ROMÂNEȘTI ÎN PERIOADA INTERBELICĂ ETNO-ISTORIE ȘI GEOPOLITICĂ**

**Prof. univ. dr. Ileana GHEMEȘ**  
**Universitatea „1 Decembrie 1918” din Alba Iulia, România**

**Abstract:** *The present paper aims at several major Romanian cultural standpoints in between the two World Wars, while approaching the opinions of several well-known essayists and publicists regarding the role which the Romanian people assumed in the development of European history. After a brief characterisation of the Romanian interwar years through relevant statistics, the article approaches the main topics of the debated ideas: Romanians' self-perception of predestined people through the geographical position of the country and through the hardships endured in history, the defensive attitude both at a national and European level (Garabet Ibrăileanu, Constantin Rădulescu-Motru, Emil Cioran, Lucian Blaga, Dan Botta, Mircea Eliade); the boycott (sabotaging) of history (Lucian Blaga, Emil Cioran, Mircea Eliade); several formal frames regarding the fate of the Romanian people (Lucian Blaga, Emil Cioran, Vasile Băncilă); the atypical, 'reversed' development (selection) (Emil Cioran, Constantin Rădulescu-Motru); the existence of a true miracle in the survival of the Romanian people (Mircea Eliade, Dan Botta).*

**Keywords:** *Romanian culture, national identity, interwar period, Dan Botta, Vasile Băncilă, Lucian Blaga, Emil Cioran, Mircea Eliade, Garabet Ibrăileanu, Constantin Rădulescu-Motru.*

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## **CONTACTE MACEDO-ROMÂNE – REMEMORĂRI, COMPLETĂRI, RECTIFICĂRI**

**Conf. univ. dr. Constantin-Ioan MLADIN**  
**Universitatea „1 Decembrie 1918” din Alba Iulia, România**  
**Universitatea „Sf. Kiril și Metodiu”, Skopje, Republica Macedonia**

**Abstract:** *Despite the relatively small number of Macedonians living today in Romania, their contribution over time to the economic and cultural life of Romania was most significant. Having a predominantly Orthodox population and having remained isolated from the Ottoman space, Romania (Wallachia, later the Kingdom of Romania) has been extremely welcoming to Christians of Rumelia. For this reason, in successive waves, many Macedonians have found asylum for some time or were permanently incorporated into the north-Danubian society.*

*This contribution aims to outline: (1) a gallery of Macedonian-born Romanian personalities exemplifying various fields of activity in Romania and the Republic of Moldova, and (2) a gallery of Macedonian personalities who, while in Romania, had decisive experiences for their careers.*

**Keywords:** *Macedo-Romanian contacts, Macedonian personalities in Romania, biographical sketches*

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## **INTELECTUALIZAREA SOLITUDINII - PERSPECTIVE ȘI CONGRUENȚE ÎN POEZIA SECOLULUI XX**

**Conf. univ. dr. Diana CÂMPAN**  
**Universitatea „1 Decembrie 1918” din Alba Iulia**

**Abstract:** *This critical essay deals with the artistic imaginary and the structure of the lyrical emotion in the poetry of some major poets of the 20<sup>th</sup> century: Rubén Darío, Antonio Machado and Umberto Saba. They are part of the so-called „generation of the intellectual poetry” that expresses the most important desire of the humankind: to reinforce the inside equilibrium and the idea of self-protection by returning to the mythical side of the world. The intellectual poetry became a paradigm followed by any poet, simply because the intimate level of poetry and the poet himself need not to be depicted quickly, but identified step by step, just like a masked deep sense. That is why this kind of poetry is not so common and needs some strong intellectual experience in reading poetry and in revealing the deep sense of the lyrical emotion.*

**Key-words:** *poetry, intellectual, paradigmatic, Rubén Darío, Antonio Machado, Umberto Saba*

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**„ÎNAINTEA DESPĂRȚIRII” – NORMAN MANEA ȘI SAUL BELLOW  
ÎN CĂUTAREA ADEVĂRURILOR (NE)SCRISE**

**Prof. univ. dr. Simona ANTOFI**  
**Universitatea „Dunărea de Jos” din Galați, România**

**Abstract:** *By reshaping the contemporary affinity to the dialogue embedded within the specificity of the spoken book, Norman Manea and Saul Bellow propose two biographies and two distinct scriptural identities whose reciprocal specularity and affinity has a double reading effect: on one hand, it defines an ad-hoc - literary, cultural and political - history; on the other, it mediates the ever undertaken identity quest which, in Norman Manea's case, turns into a morally internalized obligation towards himself and the others - all of them being tragically marked by the dominant history. The permanent cultural reference to European and American authors and texts, to the ever tormented Jewish issue - always re-contextualized and brought into discussion - becomes a key element of the American novelist's profile and redefines his problematic identity during the dialogue initiated by his intellectual partner with the others.*

**Keywords:** *spoken book, problematic identity, scriptural profile, cultural pattern*

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**SPIRITE MALEFICE ȘI CREDINȚE TRANSILVĂNENE  
ILUSTRATE ÎN ROMANUL „SCADENȚA” DE HORIA LIMAN**

**Conf. univ. dr. Rodica-Gabriela CHIRA**  
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**Abstract:** *The Due Term (L'échéance, 1992) is a novel belonging to Horia Liman, a rather little known writer born in Romania. It describes the country life before Second World War in a village situated in a depression of eastern Carpathians, Transylvania (Romania). Still known under this name today, the Oash county (to which this village belongs), is inhabited by the Oshans. Their existence revolves around a foundational myth involving the water fairy and a beneficial beech tree whose role is to protect the people against the evil done by humans as well as the one coming from evil spirits: at*

nightfall, the forest begins to "stir with borsocois"; the moroi is seen as "a dead walkman, a vampire" who "eats the flesh of man and drinks his blood", while the varkolak is "a large bird with human face" (p. 28) which drains the strength of arms and no longer allows the Oshan to use his knife. A very close relationship is established between the knife shedding blood at due terms as a ritual, and the presence of evil spirits.

Naturally, the village community with its traditional representatives is also involved: Varlam - the priest, Moga - the teacher, Gula - the host of "The Joyous Frog", Cuha - the baker, Bologna - the water dealer, Bordac - the gypsy fiddler, Eva Cuha - the sorceress, Mara - the dreamy or possessed young girl, Joan - the boastful young man, Bene - a young man with a strange touch of madness.

The present paper examines these beliefs with their symbolic value in an attempt to emphasize their implications for the community.

**Key words:** the due term, evil spirits, the Oash county, knife, foundational myth.

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## **LUPUL ÎN MENTALITATEA TRADIȚIONALĂ ROMÂNESCĂ**

**Lect. univ. dr. Delia-Anamaria RĂCHIȘAN**  
**Universitatea Tehnică din Cluj-Napoca,**  
**Centrul Universitar Nord din Baia Mare, România**

**Abstract:** *This paper aims at emphasizing the unicity, complexity, greatness and the sacred image of the wolf, the impact which this totemic symbol has on the traditional Romanian mentality. It was assumed that the wolf, inserting a variety of meanings, is a complex zoomorphic symbol that can be analysed both synchronically and diachronically. The wolf interacts with the ritualistic-magical-symbolic manifestations (vital moments: birth, death, celebrations), with diverse categories (legends, fairy tales), with nonverbal arts (the fangs of the wolf that can be seen on seal engravers, fortune chests, traditional gates, etc.). Regardless of what perspective the wolf is approached (ethnological, linguistic, mythological, etc.), the osmotic relation wolves-Dacians should not be omitted. The Dacians' banner (head of wolf, snake-dragon body), the spirit of the White Wolf of the Dacians correlated to Saint Andrew the Apostle, the Romanian legends about wolves, Saint Andrew, Saint Peter, the magical-ritualistic practices within the rites of passage. (For example: the new-born wrapped up by a malady received another name (Lupu ["Wolf"]); the child was bathed in the water where the wolves had*

previously bathed or was breastfed in a ritual through a wolf mouth or with the dry teat of a she-wolf; at the birth of a child circles were traced with an apotropaic role by means of a wolf claw; the wolf from Cântecul Zorilor [“Dawn Song”] has a psychopomp role, the days devoted to the wolf in the Popular Calendar (more than 30 days) certify what Mircea Eliade had already found, namely, that, in the mythological perspective of the history, the Romanian people was born under the sign of the Wolf.

**Key words:** wolf, Dacians, traditional mentality, ritualistic manifestations, nonverbal arts.

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## **REDEFINIREA SENTIMENTULUI IDENTITAR PRIN RITUALUL AGRAR (NUVELA „CLACA” DE ION AGÂRBICEANU)**

**Asist. univ. dr. Alina ANDREICA**

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**Abstract:** Any nation that builds and further develops needs several benchmarks. According to the constructivist theory of a nation (Ernest Renan, Ernest Gellner, Benedict Anderson, Anthony D. Smith, etc.), there are some basic elements related to “identity checklist”<sup>1</sup>: identifying ancestors, language, folklore and not the least, literature. The point of this analysis stems from our fascination for Transylvanian prose, meticulously built on facts of popular culture. The subject proposed is a philological one, shaded by anthropological and cultural perspective. We propose to analyze how a literary work emphasizes folk elements with national and local features. Ion Agârbiceanu is the chosen writer. The preference for this writer is part of an approach trying to restore the profile of the Transylvanian scholar through folklore. The author Ion Agârbiceanu was interested in making a survey of a psychological reality and not in the mechanical recording of external events, be they even traditional. Regarding the analysis of the text – the short story Claca – we will try to capture the basic principle according to which Ion Agârbiceanu selects and processes folk material. Therefore, we propose a new reading grid of Agârbiceanu’s text that focuses on the description of harvest habits, Claca, i.e. redefining the identity by recalling agrarian ritual.

**Keywords:** identity, literary text, agrarian ritual.

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<sup>1</sup> Anne-Marie Thiesse, *La création des identités nationales, Europe XVIIIe – XXe siècle*, Paris, Editions du Seuil, 1997, p. 10.

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**DE LA DRAGOBETE LA SF. VALENTIN  
SAU DESPRE CUM O SĂRBĂTOARE „IMPORTATĂ” RESUSCITEAZĂ  
UNA „TRADIȚIONALĂ”**

**Lect. univ. dr. Georgeta ORIAN**  
**Universitatea „1 Decembrie 1918” din Alba Iulia**

**Abstract:** *The present paper aims at a comparative analysis of the two highly promoted 'holidays' nowadays. The approach starts from the scientific bases of the specialised literature (works written by Romulus Vulcănescu, Ion Ghinoiu, Gheorghe Pavelescu, Avram Cristea) in order to present the mythical, symbolical, (pre-)Christian implications of the Romanian holiday, then analyses the results of a questionnaire regarding the (non-)existence of any relation between the two celebrations mentioned above. The instruments used are those belonging to the ethno-folkloric field, supported by the questionnaire method and the results analysis.*

**Key-words:** *Dragobete, Valentine's Day, myth, symbol, Christian element, traditional vs. modern.*

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**ATITUDINI CULTURALE ROMÂNEȘTI ÎN PERIOADA  
INTERBELICĂ JOCUL INFLUENȚELOR**

**Prof. univ. dr. Ileana GHEMEȘ**  
**Universitatea „1 Decembrie 1918” din Alba Iulia, România**

**Abstract:** *The paper aims at several major Romanian standpoints in between the two World Wars, while approaching the opinions of several well-known essayists and publicists regarding the role which the Romanian people assumed in the development of European history. After emphasising the Romanians' belonging to the European space through the common share of ideas, the main topics of the debates are approached: the forms without substance (Titu Maiorescu) and the phenomenon of pseudo-morphosis (Lucian Blaga, Nichifor Crainic, Constantin Rădulescu-Motru, Emil Cioran), the East-West antinomy (East and West: Mihai Ralea; the East and Byzantium: Nichifor Crainic,*



*Nae Ionescu; the West and Europe: Garabet Ibrăileanu, Constantin Rădulescu-Motru, Emil Cioran, Mircea Eliade) and the game of influences (Garabet Ibrăileanu, Lucian Blaga, Mircea Eliade)*

**Keywords:** *Romanian culture, national identity, interwar period, Lucian Blaga, Emil Cioran, Nichifor Crainic, Mircea Eliade, Garabet Ibrăileanu, Nae Ionescu, Mihai Ralea, Constantin Rădulescu-Motru.*

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## **AFINITĂȚI PROUSTIENE ÎN PROZA NARATIVĂ A LUI ANTON HOLBAN – IMAGINEA FEMEII**

**Dr. Justyna TEODOROWICZ**  
**UNIVERSITATEA „ADAM MICKIEWICZ” DIN  
POZNAŃ, POLONIA**

**Abstract:** *Both Anton Holban's literature and Marcel Proust's novel, focusing, in a great measure, on the theme of love, offer the reader an image of woman, created, inevitably, by the narrator-protagonist. There are numerous similarities between the feminine portraits depicted by Sandu and Marcel.*

*Both narrators treat women with superiority, which results from their juvenile mentality. Thus, the two men emphasise constantly their partners' inferiority and the beneficial effect they have on their spiritual and intellectual development.*

*In Holbanian and Proustian work there predominates the idea of the impossibility of unravelling the feminine mystery. The female protagonists are elusive. The problem of acquiring the knowledge of the beloved woman becomes vital, because only by the assimilation of her individuality can man possess her. Sandu and Marcel are lucid, not sentimental. Their aim is to discover the truth, to get a clear image of every aspect of life, including the woman. The narrators' investigatory attitude, manifesting itself through a meticulous observation of the surrounding world, does not guarantee, however, any certitude. Marcel and Sandu, asking interminable questions, get lost in the multitude of answers they imagine. This system of multiple possible explanations makes reality even more intangible. Both protagonists are aware of their partners' elusiveness and understand that it results exactly from the multiplication of perspectives. The imperativeness of knowing, inseparably connected with jealousy, paralyses their ability to see clearly. Paradoxally, Sandu and Marcel, being extremely attentive, are, at the same time, extremely*

*credulous. The woman's elusiveness results, also, from the limited possibilities of communicating with her, either because she is lying, or because she remains silent. The ultimate obstacle to understand the partner is her death.*

*It is worth mentioning that Proust's narrator liberates himself from the obsession to unravel the feminine mystery, while the Holbanian protagonist remains inconsolable.*

**Key-words:** *woman, mystery, obsession, love, jealousy, truth, Proust, Holban*

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## **„CUIBUL REBRENILOR” DE LA AIUD SCHIȚĂ DE ISTORIE LITERARĂ**

**Lect. univ. dr. Georgeta ORIAN**  
**Universitatea „1 Decembrie 1918” din Alba Iulia, România**

**Abstract:** *The present paper aims at emphasizing the contributions of several scholars of Alba, less known but who animated the cultural life of different small towns such as Aiud (Alba county) and who represented a model of spiritual development through their own life journey. Most references are to the so-called „nest of the Rebreanu family” in Aiud, more precisely a branch of the Rebreanu family i.e. Liviu Rebreanu's sisters, his brother-in-law and his niece (Ovidiu Hulea, Livia Rebreanu-Hulea, Maria-Pussy Gligor-Hulea și Maria Strat-Rebreanu). The instruments used in the analysis will be those of literary history, and we shall use the method of monograph in order to depict all these portraits. Because they were all writers to a certain extent, we shall attempt to presents fragments from their works as well.*

**Key-words:** *literary history, local cultural life, the first half of the 20th century, Aiud, Transylvania, Ovidiu Hulea, Livia Rebreanu-Hulea, Maria-Pussy Gligor, Maria Strat-Rebreanu.*

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## **MESIANISMUL POEZIEI LUI ARON COTRUȘ**

**Lect. univ. dr. Magdalena PRUNEANU**  
**Universitatea din Pitești, România**

**Abstract:** *Ion Dodu Bălan sees Aron Cotruș „Phonix bird which even frightened of a renewed rioid, was fallen deep in a strange self-denial in the dark*

*fire of forgetfulness, and she managed to reborn with the most valuable part of his creation from own ash.*

*Known as a writer, who promoted since the beginning for the pain of the others, Aron Cotrus published lyrics which denote an ideology based on truth. Considered „a prometheus personality, though closely interlinked and uncomfortable of the cuffs of the time and space”, Aron Cotrus, collaborated since the first number of the magazine Gandirea. Beating wire, the poet undertook partial contacts with the traditionalist magazine, even if, size of his poem, with a strong messianic character which denote not only the promotion of the social and national element, but vision and vitalism. Aron Cotrus’s poem send to a strong and dynamic temperament, by born lyrics “not in associates of refinements sound but in points of explosion in which tension mind fall apart and the thin logical thread of life remains to carry forward the contact. The earthly soul of the Cotrus’ poem imposes symbolically in the romanian lyrical landscape become metaphorically “a huge stone mountain” compatible of “promethean personalities, though closely interlinked and uncomfortable of the cuffs of the time and space, of which he wants, willed boundless, to be free. Retrieved the Perspessicius’s idea, Ion Dodu Balan stressed that Aron Cotrus’s poem is still alive “the destiny of a lion from Numidia, closed in a cage with bars of a roman circus. Or to come down with eagles in Dacia, the fate of a bald tethered eagle on a rock of a seigniorial park”. The poet remains gandrism by subterfuges of his lyrics which send deep to metaphor pain contras from the perspective of the knower in the stormy landscape of the inland history. Aron Cotrus’s religiosity is contraged of messianism of his poems and not necessary from content ideas. Structured political background, Cotrus’s poem allows presence of reminiscences of religious deduced stylistic level of the depth text, where overpass the petrifaction symbol and metaphor pain, shouted triumphantly in messianic poem.*

**Keywords:** „Gândirea”, metaphor, religious, orthodoxist, symbol

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## **METAFORA CUVÂNTULUI ȘI A CULORII ÎN POEZIA LUI ADRIAN MANIU**

**Lect. univ. dr. Magdalena PRUNEANU  
Universitatea din Pitești, România**

**Abstract:** *Dumitru Micu affirms that the first poet signature he met in the magazine Gandirea isn’t by Lucian Blaga but Adrian Maniu’s.*

*In the magazine pages, he published the poem Ratacirea, then followed by the poem Soldatul Cristea, subsequently integrated in series Razboiul, soon became Cartea pacii from collection Versuri din proza. With a sporadic collaboration until year 1934, Adrian Maniu showed that as long as he published in the magazine*

pages he was a tributary who approached "the religious sensibility of the Romanian people", as specified the magazine mentor, Nichifor Crainic. Adrian Maniu's traditionalism reside especially from folk sources on which is grafted the religious vein of a poem, whence advances the biblical element. For Adrian Maniu, the traditionalism determines a returning towards space matrix, by updating the word form, for which "the ideal form of art is variable, because variable is also the temperament of the creative artist and also the receptive sensibility of the public. The reception of the poetic message in the lyricism of Adrian Maniu represents for gandirist literature, and not only „a refuge" in front of the originality which surpass the poetic artifice promoted somewhat with nonchalance by others writers. The fact that the artist is among the first signatories of „Gandirii" it doesn't mean totally that he promoted through poetry ideology gandirist. The religious sensibility, appreciated by Nichifor Crainic in a interview of Tudor Soimaru with Nichifor Crainic represents an advance which defines a traditional poetic concept of Maniu's writer. In poem so in prose and dramaturgy, he uses the traditional inspiration and modern sources.

**Key words:** metaphor, Gândirea, religious, orthodoxist, symbol

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## **ROMANELE LUI VINTILĂ HORIA – TREPTE ALE CUNOAȘTERII DE SINE**

**Conf. univ. dr. Carmen OPRÎȘOR**  
**Universitatea „Lucian Blaga” din Sibiu, România**

**Abstract:** *Vintilă Horia was one of the most famous Romanian writers of the 20<sup>th</sup> century. He had to spend most part of his life in exile, craving for his native country. The common theme of his novels is the condition of the exiled man, the sufferings and difficulties he undergoes when he encounters a different cultural space. The writer dreams about a better world where compassion and love can defeat the evil. He also believes that knowledge has an enormous power in changing the world. Both science and literature are ways which can help the people in building a better society. Vintilă Horia thinks that all spiritual values have always improved the condition of mankind.*

**Keywords:** *exile, religion, freedom, rebirth, spiritual values.*

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# IMAGINARUL CA „NON-SPAȚIU” AL TEXTULUI LITERAR TRADUS

Lect. univ. dr. Corina BOZEDEAN

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**Abstract:** Beyond the linguistic, cultural, ideological aspects, beyond what Gerard Genette called „attitudes narratives”, and the implications of the genre or the intertextual scenarios, the imagery constitutes a fundamental element of the fictional universe, demanding special attention in the act of translation. Thus, a careful reading of the translated texts often shows that images promoted by it do not come precisely close to the writer’s imagery. Nevertheless, the disparity resulted at the level of the „text’s microcosms” (Chiara Elefante) seems to be precisely the expression of a perception framework different at a „macro” level.

*Seen as inherent to the act of translation, this disparity brings to light a problem often left out in the specialized studies (only neurolinguistics takes into account the linguist materialization of different neuronal structures) and that deserves to be investigated in a systematic study: what is the place where the translated literary text comes to shape, related to its original? It is known that the translation is not a mere transposition of linguistic signs, but a much more complex process, a genuine psycho-linguistic mediation where the translator of the literary text always starts from an interpretative hypothesis which expresses, at a semantic level, a vision originating from a collective imaginary, but equally from a personal, inborn imaginary, from an intellectual and personal experience. Hence, we believe that the linguistic re-shaping of the referential universe is worth a most astute investigation, through what Marc Augé called, in topographic terms, a “non lieu” – a place for the manifestation of the annihilation – in order for it to become the place where singularity and belonging coexist.*

**Keywords:** translation; imagery; images; literary text; non-space

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## **ORAȘUL – SPAȚIU DESCHIS SAU NON-SPAȚIU?**

**Asist. univ. dr. Alina BAKO**  
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**Abstract:** *The city is an open space in which multiple openings occur by integrating people, buildings, the social, political and economical aspects. In the city is undergoing a process of demythologization, which is a space containing at the same time cosy and outside. The city represents a bundle of social relationships founded on symbolic acts capable to restore the identity. Our work focuses on the analysis of citadinity in literature and how it relates to establishing the identity in Petru Popescu' novel Prins.*

**Keywords:** *city, space, literature, social, identity, novel*

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## **RĂTĂCIND ÎNTRE DOUĂ LUMI SAU ÎNTOARCEREA IMPOSIBILĂ**

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

**Abstract:** *Studying the novels Lucarna (The Light), Pusta (The Hungarian steppe) and Sophia written by Silvia Beldiman, our intention is to offer to the literature lovers the image of two worlds, the world of the traditional village and the world of the city. The image of the village is isolated by the song that accompanies the main character of the novels all her life, her road from the native house to the small town she will never feel accustomed to. The universes are separated by Mures River, with its water that is gentle when observed from the shore, but in reality so shallow and fast.*

*The little house on the hill, the first universe of the character, is a refuge with consonant oneiric values, as Gaston Bachelard states in The Poetic of Space. He shows the old residences never disappear and are relived as reveries. The house is an enormous cradle in dreams and the cradle “swoops” the being into the world. The destiny of a being suspended between worlds appears after the little girl is living with the parents toward a new life, where accommodation is on stages. She cannot live inside the urban environment where everything is related to daydream, but either cannot turn back to the dear*

*places of the childhood, which are transformed by time, the evolution and involution of the world.*

**Key words:** *matrix space, residence, village/city, Silvia Beldiman*

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## **CONSIDERAȚII FILOLOGICE PRIVIND POSTERITATEA NOULUI TESTAMENT DE LA BĂLGRAD<sup>2</sup>**

**Dr. Iosif CAMARĂ**  
**Universitatea „Alexandru Ioan Cuza” din Iași, România**

**Abstract:** *The New Testament from Bălgrad (1648) has known a large distribution on the Romanian land by being quoted, copied or included in the religious texts of the epoch. A review of this text was included in The Bible from Bucharest (1688). The results presented in this research prove that there was also another more detailed review, published in The Gospel dating from 1682. This first edition of the Romanian Gospel was improved and republished by Antim Ivireanul in 1697. The edition from 1697 was constantly republished in the printing centers belonging to the Romanian regions until the 19th century. Therefore, the New Testament, translated and printed in Alba Iulia, stays as the basis of the textual tradition of the Gospel.*

**Key-words:** *New Testament from Bălgrad, Bucharest Bible, Gospel, Antim Ivireanul*

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## **MIHAI EMINESCU DESPRE EDUCAȚIE, CULTURĂ ȘI CIVILIZAȚIE**

**Conf. univ. dr. Diana CÂMPAN**  
**Universitatea „1 Decembrie 1918” din Alba Iulia, România**

**Abstract:** *Mihai Eminescu, well-known as one of the most important Romanian and European poets of the 19th century, was also deeply implied in analyzing the general status of Romanian society in the European context.*

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<sup>2</sup> Această lucrare a fost finanțată din contractul POSDRU/159/1.5/S/140863, proiect strategic ID 140863 (2014), cofinanțat din Fondul Social European, prin Programul Operațional Sectorial Dezvoltarea Resurselor Umane 2007-2013.

*He focused on different levels of social, ethic and aesthetic aspects concerning the evolution of our culture in different historical moments. We consider that during his journalistic activity he succeeded in analyzing almost all cultural issues. In this essay, we intend to focus on some of his philosophical and sociological statements concerning the primacy of education in the development of any society, as well the importance of moral values in the evolution of civilization. Many of his articles published in the middle of the 19th century are still not very well known, so that we want to reinforce his premonitory points of view.*

**Key-words:** *Mihai Eminescu, education, morality, values, philosophy*

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## **EMINESCU ȘI NIETZSCHE – CONSIDERAȚII LITERAR-FILOSOFICE**

**Lector univ. dr. Ioan SCHEAU**  
**Universitatea „1 Decembrie 1918” din Alba Iulia**

**Abstract.** *The present paper will present a series of similarities that exist between Mihai Eminescu's creation and the one of Friedrich Nietzsche, across the three fundamental components: • personal life: we can observe an obvious physical resemblance as well as identical personal experiences, such as love (Eminescu – Veronica Micle, Nietzsche – Lou Salomé); • literary creation: we can find common themes such as woman in poetry or Zarathustra/Zoroastru in prose, but also similar visions regarding the nascency of the overman (Dionysiac for Nietzsche in Așa grăit-a Zarathustra, Christian for Eminescu in Sărmanul Dionis) or romantic themes like the star; • philosophic creation: where we found common ethical matters such as good and evil, existentialist matters such as life and death, but also the myth of eternal return, and cognitive matters such as reasoning – thinking relation.*

**Key words.** *Eminescu, Nietzsche, similarities, personal life, literary creation, philosophical creation.*

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**Key words.** *Eminescu, Nietzsche, similarities, personal life, literary creation, philosophical creation.*

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## **MITE KREMnitz – BIOGRAFA**

**Lect. univ. dr. Valentin TODESCU**  
**Universitatea „1 Decembrie 1918” din Alba Iulia**

**Abstract:** *Being a complex writer, Mite Kremnitz wrote some biographies. The first biography published at Breslau in 1882 is a biography dedicated to her friend, Queen Elizabeth of Romania. In 1900 she published in Stuttgart a biography of King Charles I and four years later she published in Leipzig the biography from Elizabeth the Queen Mother. The first two biographies have been and are still appreciated, especially by historians because they provide first-hand information and, in many cases, information coming from a person who for years has been among the main characters around these books.*

**Keywords:** *biographie, Carol I, Queen Elizabeth of Romania*

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## TEMA SCRITURII ÎN „RULETISTUL” DE MIRCEA CĂRTĂRESCU

Lect. univ. dr. Ileana-Lavinia GEAMBEI  
Universitatea din Pitești, România

**Abstract:** *The first censored edition of „Nostalgia” was entitled „Visul” (The Dream) and appeared in 1989, at Cartea Romaneasca Publishing House, Bucharest. The second full edition Nostalgia, completed by a Prologue – Ruletistul (The Roulette Gambler) appeared in 1993, Humanitas, Bucharest. However, the first edition previous to the Romanian one appeared in French, 1992, under the title Le Rêve (Éditions Climats), being nominated for Medicis Prize and Award for the best foreign book of 1992.*

*As the very title „Nostalgia” suggests, the book subtitled „novel” by the author, although is more like a volume of five short stories, it acquires unity by the common idea of all texts – nostalgia for the absolute. As Eugen Simion stated, it is prose „joining biographism with metaphysical, fantastic and fantasy psychoanalysis.” (E. Simion, „Scriitori romani de azi”, IV, Bucharest, Cartea Romaneasca, 1989, p. 477).*

*From the first story, „Ruletistul (The Roulette Gambler)”, a form of knowledge of the absolute becomes literature.*

*Theory infused with the reality of the work conveys the postmodern writer’s conception of literature. In terms of postmodern aesthetics, Mircea Cărtărescu introduces in his prose reflections on the act of writing, the condition of the creator to the text and the relationships within the text. The postmodern author who feels more acutely the need to justify and present his work, does no longer proceed as his predecessors who appealed to different preambles, but introduces what pragmatics calls „the part of negotiating text” in a harmonious combination of irony, skill and spirit game.*

*Within the pages of the Ruletist (The Roulette Gambler), literature / fiction is defined as another possible reality, „a world where the impossible is possible” (M. Cărtărescu, Nostalgia, Tenth Edition, Bucharest, Humanitas, 2013, p. 31), a world animated both by the act of the story and that of reading, „for the characters never die, they live wherever their world is «read»” (Ibidem). (our translation)*

*Therefore, the existence of the narrative is conditioned by the reader’s activity. Mircea Cărtărescu’s prose, as postmodern prose in general, establishes a new relationship with the reader. As the same critic noted „the reader is advised on the procedures, characters and is taken as witness, with a tendency to give him a unique status: to organize the text, to give it meaning, to finally turn him into a character who the author relies on” (E. Simon, op. cit., p. 476).*

*Given these premises, and the methods of literary pragmatics discourse, the present paper aims to investigate how the text of the Ruletist (The Roulette Gambler) defines writing and its role. Reading is defined as enunciation, stating the question of cooperation with the reader and all three times are being referred to : narration, narrated and reading time.*

**Keywords:** *postmodernism, writing , reading, reader, co-enunciation.*

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## **HIPERINVESTIREA EULUI PRIN LIMBAJ („ENCICLOPEDIA ZMEILOR” DE MIRCEA CĂRTĂRESCU)**

**Asistent asociat dr. Bogdan RAȚIU**  
**Universitatea „Petru Maior”, Tg-Mureș**

**Abstract:** *The purpose of the present study is to analyze the work “Enciclopedia zmeilor”/“The Encyclopedia of the Dragons”, belonging to Mircea Cărtărescu, from a narcissistic perspective, defined as the ensemble of the expressive facts of language and the collective variables, through which the lyrical conscience develops a reflexive and reflective attitudinal, that favors both the self-view and the self-discovering. Therefore, for us, the narcissistic style refers to the acts of language, but also to the ones of culture, to images in which the word is auto-reflected. On the other hand, postmodernism determines the hyper-investing of the self, its enhancement through language. Re-dimensioning the self and the world supposed a reconstruction of both the terms of equation, through a re-interpretation and reuse of the known-ones in a secret cipher and through a fabulous upheavel. Our approach is just partially connected to the contemporary researches on the postmodernist style and language (Rodica Zafiu, Mihaela Mancaș, Emilia Parpală, Carmen Popescu, Florentina Sâmihăian). We try to motivate the hypothesis that places Mircea Cărtărescu’s work under the sign of the poetics of the double and, in this case, under the urge of a revertible double (Michel Morel), concerning the creation of a spectral step founded on a narcissistic style.*

**Keywords:** *narcissistic style, culture, language, self-reflection, Mircea Cărtărescu, Enciclopedia zmeilor.*

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**MOBILITATE ȘI LIMITE – CAZUL LITERATURII ROMÂNE:  
NICOLAE BREBAN, „ANIMALE BOLNAVE”**

**Asist. univ. dr. Alina BAKO**  
**Universitatea „Lucian Blaga” din Sibiu, România**

**Abstract:** *One of the major axes of the contemporary society is movement, mobility, transfer, transport, speed. We intend to follow the evolution of the movement with all its aspects along with the characters of the Romanian Novel, Sick Animals. Since 1985, Gilles Deleuze was talking about an image-movement (the book was translated in Romanian language in 2012), taking into account the evolution of the image to the movement, in the cinema field. The route followed, and the evolution of the Romanian literature involves some form of vehicle type, the one produced by mobility and cultural energy that puts in motion the entire construction. Globalization has brought, according to the theory of Zygmunt Bauman, entering into a kind of "liquid mobility" that tends to make the companies. We consider the issue of the mobility systems and the search for cultural models. The latters, adopted by Romanian literature resulted in her development and setting up of his own patterns.*

**Keywords:** *mobility, evolution, literature, Nicolae Breban, image*

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**ÎN ORIZONTUL DIPLOMAȚIEI ROMÂNEȘTI: PERIOADA DE  
DIRECTORAT A ZOEI DUMITRESCU-BUȘULENGA LA  
„ACCADEMIA DI ROMANIA” DIN ROMA**

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

**Abstract:** *Our research is focused on presenting and interpreting unordinary aspects, certain of them absolutely novel, certain of them lesser known, on the scene of Romanian literature and diplomacy, that is, Zoe Dumitrescu Bușulenga’s activity as a director of the Romanian Academy in Rome (“Accademia di Romania” in Rome), between 1992 and 1997. We have had in view the research of the archive (correspondence, documents, papers, internal memorandums, informative notes, statements, requests, etc.) found at the Ministry of External Affairs in Romania.*

**Key-words:** *Zoe Dumitrescu-Buşulenga, "Accademia di Romania" in Rome, culture, diplomacy, Romanian-Italian cultural interferences in European context, the Ministry of External Affairs in Romania, cultural elites.*

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**REPREZENTĂRILE MITULUI ELECTREI ÎN LITERATURĂ, DEVENIRILE LUI DIN ANTICHITATE SPRE MODERNITATE. II. PRELUAREA MITULUI ELECTREI ÎN MODERNITATE DE LA POEZII ANTICHITĂȚII**

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

**Abstract:** *Our essay is part of a larger study that depicts the transformation of a Electra's myth, from antiquity to the modern theatre, the continuous accommodation of the myth to the contemporary realities of the author, a process starting in antiquity. The theme is transformed, adapted, singularized, translated according to époque, historical context, esthetical tendencies, new literary genres and subgenres and, last but not least, the author's personality.*

*First part of the study, Preluarea mitului Electrei de către poezii antichităţii (Electra's Myth in Antique Poetry) offers general lines about tragedy, its origin and structure, elements, action and characters, with concrete examples on Aeschylus' Oresteia, Sophocles' Electra and Euripides' Electra.*

*Now, we shift the interest to modern literary works which took over the myth from ancient times. Along the time, many authors have taken inspiration from Electra's myth and have created outstanding literary works, bringing "the story" to the present, according to the patterns and trends which circulated in the epoch they lived in. Thus, in our paper we intend to analyse some dramas, Sartre's Les mouches, J. Giraudoux's Electra, Eugen O'Neill's Mourning Becomes Electra and Victor Eftimiu's Atrizii, both from the point of view of their belonging to the dramatic genre and from the point of view of content, the values taken over from the ancient myth of Electra or the novelties provided by the context of the epoch in which they were written, as it is known the fact that in the evolution of the tragedy the 20th century witnesses a return to the ancient myth.*

**Keywords:** *Electra, myth, theatre, tragedy, Sartre, Giraudoux, O'Neill, Victor Eftimiu*

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***FALS TEXT HAPTIST VS. VERITABIL TEXT HAPTIST  
(LIVIUȘ CIOCÂRLIE, „CU DINȚII DE LÂNĂ – JURNAL 1978-1983” ȘI „DE  
LA SANCHO PANZA LA CAVALERUL TRISTEI FIGURI – JURNAL”)***

**Asist. univ. dr. Maria-Nicoleta CIOCIAN  
Universitatea „Babeș-Bolyai” din Cluj-Napoca, România**

**Abstract:** *The study analyzes the two journals written by Liviuș Ciocârlie: Cu dinții de lână – jurnal 1978-1983 and De la Sancho Panza la Cavalerul Tristei figuri – jurnal from the point of view of intertextualism, of the non-literary quotation, of the text haptist. The textual pieces of the file from CNSAS is not a genuine text haptist, because of the non-literary fragments witch is not included in the text itself, but remains a separate section of the journal Cu dinții de lână – jurnal 1978-1983, it can be called, in this way, false haptist text. Only beeing a part of the text of the journal, it would be able to be a genuine text haptist. At the other end, another journal of the author De la Sancho Panza la Cavalerul Tristei figuri – jurnal contains a veritable haptist text: the label of a bottle of wine sitting on the table while the writer writes. The study mentions also the functions or the motivations of the insertions in the texts of the two journals.*

**Keywords:** *text haptist, intertextualism quotation, non-literary, journal*

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***ELEMENTE REGIONALE REGĂSITE PE EPITAFURILE DIN  
CIMITIRUL VESEL, SĂPÂNȚA***

**Conf. univ. dr. Mircea FARCAȘ  
Universitatea Tehnică din Cluj-Napoca,  
Centrul Universitar Nord din Baia Mare, România**

**Abstract:** *Texts written on the crosses from the Merry Cemetery give us a series of words, interesting as form, as well as semantics, most of these found only in the area of Maramures County. These texts constitute a veritable*

*museum of popular speech in Săpânța (idiom framed with reserves in the subdialect of Maramures), many of the words or lections of some words being old and even unascertained in other areas of the country. In addition to morphological and lexical aspects, very interesting phonetics aspects are found. Browsing the rich material, offered by texts written on the crosses from the Merry Cemetery, it is noticeable that this dialectal area is distinguished by conservative features. Here, terms inherited from Latin are being found. To these terms, a series of ancient Slovenian origin words are preserved and specific semantics of the sixteenth century are added. Furthermore, the existence of some novel derivatives is remarkable because they offer a special coloring to the speech from the area of Săpânța.*

**Key words:** *regional, conservative, novel, derivative, dialectal area.*

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**ALECU RUSSO, LIMBA ROMÂNĂ ȘI ARDELENII.  
OBSERVAȚII DE LIMBĂ ROMÂNEASCĂ**

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

**Abstract:** *This paper aims to carry out a linguistic analysis of some of Alecu Russo's texts included in **Scieri Alese**, which help understand both the linguistic debates of that time and the criticism brought to Transylvanian scholars, especially to the members of the Școala Ardeleană who greatly contributed to the Romanization of the Romanian language in the attempt to remove Slavic drawbacks, enrich the Romanian culture and facilitate access to knowledge. Although these texts were previously tackled by literary historians throughout the years, the ideas in the texts were less frequently studied in Romanian Linguistics articles.*

*The analysis of these (micro) texts aims to highlight Alecu Russo's contributions to the defense and illustration of the Romanian language.*

**Key-words:** *Romanian language history, literary language, vocabulary, linguistic unity and diversity, diatopic perspective, linguistic norm, grammar*

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**ASPECTE RETORICO-STILISTICE ÎN PREDOSLOVII ALE FRAȚILOR  
RADU ȘI ȘERBAN GRECEANU**

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

**Abstract:** *The efforts of the great personalities of old Romanian culture for printing the books so necessary for Romanians at that time, must be never forget. In the 17<sup>th</sup> century, alongside of the great names of state authorities and the church authorities, a remarkable involvement in printing some of the books had Radu and Șerban Greceanu brothers. They had translated some books from Greek, which they knew very well, in Romanian, but also they had written some verses and some very interesting prefaces. In this study, we proposed to present some aspects of them activity and the way they express their ideas in those prefaces.*

**Key-words:** *prefaces, Romanian culture, the 17<sup>th</sup> century, old Romanian printings, Radu and Șerban Greceanu brothers*

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**ASPECTE ALE TRADUCERII „CĂRȚII A III-A A REGILOR” DIN  
„BIBLIA” DE LA BLAJ (1795)<sup>3</sup>**

**CS dr. Ana CATANĂ-SPENCHIU**  
**Universitatea „Alexandru Ioan Cuza” din Iași, România**

**Abstract:** *This paper describes some of the translation issues found in the third Book of Kings and outlines the relationship between some of the most important Romanian biblical versions. After a brief introduction, the article discusses some differences between the Romanian biblical texts chosen for commentary. As it is known, one of the most important differences between the*

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<sup>3</sup> Notele filologice incluse în acest articol sunt dezvoltate într-o analiză detaliată în (Mihai Moraru, Ana Catană-Spenchiu) *Comentarii*, în vol. *Monumenta Linguae Dacoromanorum. Biblia de la 1688, Pars VIII: Regum III, Regum IV*. Editura Universității „Alexandru Ioan Cuza”, Iași, 2014, p. 249-270.



*Romanian biblical texts is due to the fact that the Romanian translators used different sources.*

**Keywords:** *translation issues, Romanian versions of the Bible, Book of Kings, equivalence, option, Septuagint.*

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## **CARACTERUL MOTIVAT AL METAFOREI TERMINOLOGICE: MOTIVAREA METASEMICĂ. FUNCȚIA EURISTICĂ**

**Conf. univ. dr. Doina BUTIURCĂ**  
**Universitatea „Petru Maior” din Tîrgu-Mureș**

**Abstract:** *The “motivated” characteristic attributed by modern linguistics to a small number of linguistic signs is not to be confused with the “motivated” character of the terminological metaphor. It is the hypothesis our study starts from. The motivation of the polilexical metaphor in the special languages is of a metasemantic nature based on changes in meaning and analogy. The relation between the primary signifier and secondary signifier, the study of the surface level and of the deep level, the lexical and semantical cohesion, the transparency of meaning are only a few of the aspects we discuss from a contrastive perspective. In classifying terminological metaphors based on the logical-semantic criterion, the study identifies the following classes: categorial metaphors, polilexical metaphors of identification, terminological metaphors free of domain, etc.*

*The conclusion of our study is that metasemantic motivation represents one of the driving forces of creating present-day terminology.*

**Key-words:** *metasemantic motivation, terminological metaphor, classification of transparency*

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**ROLUL HIPONIMIEI ÎN DINAMICA DEZVOLTĂRII  
SUBDOMENIULUI/ RAMURII MEDICALE**

**Conf. univ. dr. Doina BUTIURCA,  
Universitatea „Petru Maior” din Tîrgu-Mureş  
Dr. Vlad-Olimpiu BUTIURCA,  
Spitalul Clinic Judeţean de Urgenţă din Tîrgu-Mureş**

**Abstract:** *Hyponymy is one of the different types of paradigmatic relations of meaning, used in order to rank terminological data, contributing to the dynamics of the forming of special languages, in general. It corresponds to the relation of inclusion between classes - in the domain of logic. In the medical language, in particular, the relationship of hyponymy creates several semantic networks fundamental in the dynamics of the process of development of subdomains, of branches and/or specializations. It is the assertion our study starts from. The research method is the paradigmatic analysis of surgical terminology through which we stipulate the definition and interpretation of the specialized meaning. The homogenous character of the type of terminologization used at the level of the branch, the relevance of the paradigmatic relationship of hyponymy in the medical terminology, transitivity as logical characteristic, fundamental to hyponymy are only a few aspects we suggest to analyse in our research. The visible preoccupation to model the organization of terminology based on the logic of the specialized domain, in general, the adaptation of these to the rigours of monoreferentiality and to the univocal character of terms, the correct sustention of the relationship between hyperonymy and hyponymy of the hyponymic relationships, etc. are only a few of the conclusions we formulate.*

**Key-words:** *hyponymy, paradigmatic relations, medical, terminology*

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## **ERORI GRAMATICALE. UTILIZAREA GREȘITĂ A UNOR SUBSTANTIVE SAU FORME SUBSTANTIVALE**

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

**Abstract:** *Language is a living organism, it is constantly evolving and new formulas are listed in dictionaries and grammars. Normative documents the known and as a result, often used by Romanian speakers are Romanian grammar and spelling dictionary, ortoepic and morphology of Romanian language. These are materials that help people who want to express themselves in accordance with current linguistic and literary. They are the fundamental normative benchmarks Romanian language as they are developed under the aegis of the Romanian Academy, only for authorized, by law, to regulate the cultivation of language. It is known that our environment (family, school, media, etc.) Influence the formation of communication skills, a way of speaking. Everything we hear daily becomes without recognizing familiar. At the same time, means such as TV and radio (daily calls from young people) contribute to the spread of literary language - the language standard unit, but still they can spread as easily, errors or innovations uninspired. We often complain that the Romanian language is spoken badly, the media, the desire to be closer to the public, uses language not only spontaneous but unkempt, not only familiar, but downright vulgar. Also, there is sometimes indifference to or ignorance how to speak calmly displayed.*

*The general configuration of the current Romanian language, an important issue is some instability of nouns inflected instability manifested by the use of parallel forms in the singular or more often in the plural. Phenomenon present several parallel forms (a number or another, eventually both numbers)incorporates the current language very different situations. In some cases, parallel forms are equivalent, can be used in the same context, without replacing one with the other to draw any change in the information. In modern societies, professions or functions stopped longer the exclusive preserve of men being undertaken and pursued by women. Thus national languages who know the genre category were placed in front of the need to provide appropriate feminine terms and grammar of their use. Many terms used frequently in everyday language dictionaries and record prove the above, namely the formation of feminine versions by this means: scientist, MPs, directories, engineer, teacher, doctor. G. Gruita reminds reluctance speakers to these forms, even a tendency to avoid many of the newly created female form.*

**Key-words:** *language, mistakes, teaching, noun forms*

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## **SCHIMBĂRI EDUCAȚIONALE NECESARE PENTRU REZULTATE PISA MAI BUNE**

**Conf. univ. dr. Eva Monica SZEKELY**  
**Universitatea „Petru maior” din Târgu-Mureș, România**

*Abstract: We have learned a great deal both as teachers and as teacher educators spending time in real classrooms with real students. Literacy is key to success in school and throughout life and our point of view is constructed in this profession on the true that “all teachers are teachers of reading”. At the end of compulsory schooling, a quarter of European adolescents do not meet the minimal standards in reading literacy required for life-long learning and a satisfactory private and professional life (cf. PISA-surveys) despite many of us have spent a significant amount of our professional lives helping teachers help adolescents read more and read better. We challenged that assumption in all our previous studies, but now, having altered our thinking to accept that reading, writing, speaking, listening and viewing are all ways that humans learn. As such, every teacher needs to use instructional routines and strategies that allow students to engage in all of these literacy processes, especially to use new kind of interdisciplinary and transdisciplinary items of evaluation, such as PISA implying brochures. The definition and the components of literacy competences in this study have been taken from the classrooms we have been privileged to be a part of. Although this change might seem minor or simply semantic, it represents a conceptual shift from “teaching reading” to using the vast knowledge base about literacy developed in USA and Canada priority, but now in Europe to.*

*Key words: PISA tests, literacy, a structure of competence, ability to word-processing, teaching to teach, creative logics of PISA items*

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## **DIMENSIUNI ALE COMUNICĂRII DE MASĂ**

**Lect. univ. dr. Liana TĂUȘAN**  
**Universitatea Tehnică din Cluj-Napoca, România**

**Abstract:** *Mass communication defines a series of transmission techniques and networks which permit to an important set of messages to reach a large public target. Mass media is sometime used as a synonym even if the two syntagma do not designate the same thing. Unlike mass-media, mass communication defines not only a set of resources and techniques, but also a social process that is very complex,*

*institutional, organized and socially standardized. Mass communication is a social institution where activities are developed by qualified personnel with the aim of satisfying some of the needs of the modern society: rapid and constant information of each individual; creating connection channels between individuals and society; producing and distributing information. Other features of mass communication are: the public characteristic of the messages, the speed of the transmission and a large, heterogeneous, anonymous audience.*

*Some of the recent studies point out the most important roles of mass communication: searching, producing and disseminating information, expressing opinions and entertaining.*

*Mass-media is credited with a big influence upon society and individuals. Mass-media is linked in its influenced with some variables: the receiver of the message, the reception conditions and the message itself. Mass communication does not operate in the same manner upon all individuals. Even in the case of a single receiver, a set of aspects needs to be overviewed: the interactive process, which is very complex, the emission and the content of the messages, the concrete conditions for the reception, the intention of the sender, the motivation of the receiver.*

*Media refers to the channels for the transmission of the messages, while mass-media represents a large range of instruments that modern communication uses nowadays. Modern mass-media includes four major classes: written media (newspaper, magazines, and books); recordings (audio and video tapes); movies, radio and TV; internet. All forms of mass-media present common features: they hire professional communicators to choose what is delivered to the audience; all mass-media messages are mass products and are rapidly disseminated; mass-media communication are usually unilateral, the members of the audience rarely transmit their messages using the same channel; the feedback of the audience is indirect, rare and late; communicators are physically separated from their audience and the audience is separated in groups; the audience selects and interprets mass-media messages and is influenced by them.*

**Key-words:** *communication, forms of communication, mass communication, mass-media, the roles of communication circumstances, models of mass communication.*

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# **ASPECTE PSIHOPEDAGOGICE ALE MODALITĂȚILOR DE LUARE A NOTIȚELOR**

**Lect. univ. dr. Dana JUCAN**

**Universitatea „Babeș-Bolyai” din Cluj-Napoca, România**

**Abstract:** *The present study approaches the issue of note-taking during the learning process. In order to identify the manner in which the students of the 9<sup>th</sup>-12<sup>th</sup> grades study individually and take notes, we have undertaken an investigative action of documentation, and of retrieving data regarding note-taking and its valorisation as a strategy of knowledge. A summary of the information thus obtained shows the students' disorientation and their ignorance with regard to the theoretical and practical aspects of the strategy of individual study. Barely half of the students know how to combine naturally and pertinently during their individual study the notes taken during the lessons with the information found in the textbook or in other sources. Thus, a negative aspect of the learning behaviour of students is the formation of the habit of using notes exclusively.*

*The present article also outlines the stages of efficient note-taking: in the case of taking notes after the teacher's expose, a first stage would be active listening; if the notes are taken while lecturing a material or a book, then a first stage would be pre-lecture (diagonal reading or the scanning of the material). In both cases then follows the processing or the comprehension of the material that was lectured or heard. The next stage consists of the mental selection, organization, and systemization of the information while writing it and, in the end, its revision.*

**Keywords:** *learning, individual study, note-taking, skill, stages of note-taking*

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## **COMPETENȚA PEDAGOGICĂ ȘI PERFORMANȚELE PROFESIONALE**

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

**Abstract:** *The teaching competence is know to be, generally speaking, the ability of a teacher to formulate criticism over a teaching matter, on the basis of a deep understanding of the teaching phenomenon's inner laws and relations; on a specific subject, it refers to the ability of a person to carry out, on a certain proficiency level, all the work targets specific to the teaching profession. The concept of „teaching competence” is more and more used as a minimal professional standard, frequently stated by law, at which level a person must rise in order for the society to be protected from the danger which consists in this job being done by insufficiently trained staff.*

*As experience is gained and pedagogical capacity is developed, a person gains also in teaching craftsmanship. The teaching craftsmanship refers to a superior step in developing an initial „teaching competence” and to a „high level of competence, reached through practice, capable of getting results on the expert level. (Houston R. W.). At this level of performance, the teacher is capable of identifying, when dealing with real situations, the information and acts according to an innovative manner in order to solve the problems brought about by the specific situation – when the method algorithms become insufficient. Though, this innovative spirit is seconded by the capacity to grant legitimacy for the initial teaching practices, all this being, through their theoretical justification, meaning them being based on the conclusions of the research done in the field of education.*

**Key-words:** *teaching competence, professional abilities, teaching skills, minimal professional standard*

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**DESPRE PARCURSUL DIDACTIC AL ORTOGRAMEI ÎN  
PREDAREA-ÎNVĂȚAREA LIMBII ROMÂNE CA DISCIPLINĂ  
ȘCOLARĂ**

**Lect. univ. dr. Marcela CIORTEA**  
**Universitatea „1 Decembrie 1918” din Alba Iulia, România**

**Abstract:** *The present study observes the scholastic context of learning the correct writing in Romanian, focusing on **ortograma**, as follows: the curricular provisions; the text-book provisions; how do teachers apply provisions in their curricular planning?; didactic auxiliaries: pros and cons; on-line information as instrument and its disadvantages; conclusions.*

**Key-words:** *didactics, Romanian language, **ortograma**, curriculum, text-books.*

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**PREDAREA-ÎNVĂȚAREA-EVALUAREA FIGURILOR DE STIL ÎN  
GIMNAZIU LA ELEVII CU CES**

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

**Abstract:** *Romanian education in recent years involves the integration of pupils with SEN in mainstream schools and the abolition of possible supporting schools, the reason being the removal of discrimination. In order to integrate students with disabilities, each teacher must initially assess these students to know what I have to undergo the teaching approach should dedicate time every hour preparation , must necessarily to teach and work differentiated them, considering that should deal simultaneously and ordinary students. Differentiated and personalized curriculum adapts therefore the educational opportunities cognitive skills and child with SEN. This is caused by differences between students, measurable characteristics: the ability to understand the possibility of assimilation, the pace of learning, creative ability, level of motivation, affective involvement and degree of intellectual curiosity. Flexible school curriculum and adapt it comes to the needs of pupils with learning difficulties and school integration , being found in the design of lessons , and suggested ways of learning. A simplified and made*



*accessible to the curriculum for pupils with SEN integrated assimilation involves taking the general curriculum , common to children without disabilities, school of those contents that can be understood and appropriated by children with SEN, cancellation and eliminate those who possess a great complexity their limited level of understanding. Current teaching methodology is geared towards active and conscious involvement of students in their own training and creativity. In this context, the transformations that they know teaching methods meet some defining lines. Dynamic, open relationship is changing in relationships that are established between the different methods. The diversity of methods is required by the complexity of the learning process, each method should be chosen according to the register to which it relates. Amplification formative methods involves focusing on social relations has pupils in literacy and personality formation. Constant re-evaluation of traditional methods aimed at adapting them as needed and reporting the progress of science, proving its effectiveness over time.*

**Key-words:** *integration, children with SEN, methodology, teaching, evaluation, figures of speech*

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**PARADIGMA COMPETENȚEI DE AUTONOMIE  
EDUCAȚIONALĂ (CAE)– IMPLICAȚII PSIHOPEDAGOGICE ÎN  
ÎNVĂȚĂMÂNTUL SUPERIOR**

**Lect. univ. dr. Grigore-Dan IORDĂCHESCU  
Universitatea „1 Decembrie 1918” din Alba Iulia, România**

**Abstract:** *The construction of a society built on European democratic values represents the strategic objective of modernising higher education in Romania. Within the context of scientific truth with axiomatic value that the most important aim of human existence is training an autonomous life style, postmodern pedagogy brings forth the analysis of liberty as supreme values of education. Academic freedom, free access, university autonomy, promoting European humanism and the academic partnership have become the underlying principles of the management of change in pedagogic university education. From this perspective, the concept of autonomy defines the extent t which a democratic society values the liberty of citizens.*

**Key-words:** *pedagogy of liberty, educational autonomy/liberty of teachers, the competence of educational autonomy, social-pedagogic paradigm of educational autonomy competence, educational autonomy values, education for liberty, democratic educational style.*

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