

Studii și cercetări științifice. Seria filologie
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Studii și cercetări științifice (SCS), seria filologie, nr. 33/2015: Plurilingvism și interculturalitate. Forme discursive, Editura „Alma Mater”, Bacău

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REFLEXE ALE DISCURSULUI IDENTITAR IN PROZA LUI MIHAIL KOGALNICEANU

[Reflexes of Identity Discourse in Mihail Kogălniceanu's Prose]

Abstract

In a period dominated throughout the whole Europe by an increasing interest for national identity, Moldavia and Muntenia try to integrate themselves in this trend by asserting their specific as a distinct people in the South-East of the continent. That is why literature becomes one of the most influent instruments in the attempt of making the Occident aware of our existence. The present paper aims at identifying some of the main shades of this struggle, having as a starting point the mixture of ideology, identity and aesthetics in Mihail Kogălniceanu's work. The hypothesis to be defended here is that his "literary" texts are, first of all, ideological text and only by chance get an artistic value since the basic goal of this influential intellectual is promoting Romanian specific, not making literature according to the Romantic principle "art for art's sake." In other words, his writings (as well as the writings of his contemporaries) are dominated by a militant, ideological intention which forces as to a different approach, one having as a core national identity.

Key-words: *identity, canon, discourse, ideology.*

(33/2015) **Antonia Gîrmacea**, Universitatea din București

[Subverting Male Culture: The Female Detective as a Sociocultural Anthropologist]

Abstract

The aim of this paper is to analyse the status of the detective in Andrew Forrester's *The Female Detective*, while also emphasizing the challenges the female investigator is faced with. By using Pierre Bourdieu's *Distinction: A Social Critique of the Judgement of Taste* and Claudia Gross' comparison between the detective and the sociocultural anthropologist, the analysis will also compare the figure of the female detective to that of the officers in the police force. I will argue

that, as a result, the female detective is seen as a subversive figure, as well as a representative of a counterculture which highlights failure of the male-dominated establishment to protect its citizens.

Key-words: *Andrew Forrester, female detectives, Pierre Bourdieu, Claudia Gross, Victorian Era*

(33/2015) **Natașa Maxim**, Universitatea „Alexandru Ioan Cuza”, Iași
DEMONICUL LA SØREN KIERKEGAARD ȘI MIRCEA ELIADE
[Demonic in Søren Kierkegaard and Mircea Eliade's Work]

Abstract

This paper approaches Kierkegaard's demonic from an angle of philosophical hermeneutics, since the anguish well belongs to the somatic, psychological and pneumatological area. Given that man is a synthesis of body and soul worn by spirit, the disruption of one is damaging the others. Demonic means closing itself, denoting dumbness. State of captivity, inwardness, refusal of communication, the demonic is a condition that Søren Kierkegaard opposes to freedom, expansion, communication and can be a metaphor of the diary, if we consider the diarist's mental structure: schizoid, in an endless conflict not only with itself but with the world. In a religious way, freedom is communicative, meaning to share, to (be) save(d). Adopting an ontic perspective of being, seeing the man in the making, Kierkegaard teaches us what it means to be human through an imaginary reintegration into the skin of another, and it's here that the roots of Eliade's hermeneutics can be found.

Another aspect of the demonic is the genius, represented by subjectivity, passion, anger, religion, contemplation, introspection. The genius is not afraid of fate because he knows that it can be determined by free will, he is afraid only of himself, of his own conscience. Subjectivity is always reactionary. The rebel, the demon, the genius is dominated by anguish, guilt, despair, the reason being the sin of breaking the community.

Key-words: Demonic, anguish, metaphor of the diary, genius, thorn in the flesh

(33/2015) **Elena Alina Bărbuță**, Universitatea „Ștefan cel Mare” din Suceava
VASILE LOVINESCU – HERMENEUTUL SCRIERILOR LUI ION CREANGĂ
[Vasile Lovinescu – Ion Creangă's Hermeneutist]

Résumé

Passionné de folklore, de mythes et de symboles, Vasile Lovinescu essaie de les théorétiser d'une manière propre et originale, qui le recommande comme une personnalité singulière dans la culture roumaine. Sans être un folkloriste ou un mythologue ou même un symbologue, Vasile Lovinescu a opéré avec ces éléments pour exprimer sa vision esthétique tributaire à René Guénon. Celui-ci est devenu un modèle culturel et spirituel pour l'écrivain roumain. C'est pour cela qu'on peut parler du *guénonisme* de son œuvre, traduit par l'idée que toutes les traditions culturelles du monde gardent un réseau de valeurs communes transmises à l'aide des mythes et des symboles, récurrentes dans le folklore. Il y a la possibilité que les mêmes aspects soient développés par d'écrivains consacrés, sans savoir qu'ils pourraient être la porte-parole d'un temps primordial. Une telle situation dans la littérature roumaine est représentée par l'œuvre d'inspiration folklorique de Ion Creangă. En essayant d'identifier et d'analyser toutes les réminiscences d'un temps d'évolu, par l'intermédiaire des symboles et des mythes cachés dans l'écriture de Ion Creangă, Vasile Lovinescu se présente comme un herméneute qui réalise une critique littéraire inédite, originale, que son auteur lui-même désigne par "critique en zigzag".

Mots-clés: herméneute, vision esthétique, mythocritique, Tradition Primordiale, guénonisme.

(33/2015) **Mihaela Hriban**, Universitatea „Vasile Alecsandri” din Bacău

DISCURSUL IMAGINARULUI VS DISCURSUL REALITĂȚII REFLECTAT PRIN CÂMPURI LEXICO-SEMANTICE ÎN LIRICA BACOVIANĂ

[Imagery Discourse vs Reality Discourse Reflected Through Lexico-Semantic Fields in Bacovia's Poetry]

Abstract

Bacovia's lyrical universe is complex through the diversity of themes and symbols. In our paper, we try to bring into light different themes of George Bacovia's lyrical poetry and to explain the manner in which they are going to reflect into Romanian poetry. Another semantic *field* – that we want to share – is represented by *colo(u)rs* and their meanings in Bacovia's poetry.

Key-words: *colo(u)rs, fields, symbolism, boredom, spleen, isolation.*

(33/2015) Ana-Maria Olaru (Ticu), Universitatea „Ștefan cel Mare” din Suceava
PARADIGMA HOLOGRAFICĂ, EFECT AL SUPRAPUNERII REALULUI ȘI IMAGINARULUI, ÎN OPERA LUI FĂNUȘ NEAGU

[*Holographic Paradigm- Supraposing of Reality And Imagery Effect, in Fănuș Neagu's Literary Texts*]

Abstract

The interference between the real and the imaginary dimensions gives birth to a literary hologram, which is determined by a variety of aspects and circumstances. In the case of Fănuș Neagu's literary texts, the hologram implies a tridimensional constitution of a literary image, either abstract or concrete, consubstantial, just like the theological unity of the Holy Trinity. Regardless the object of the analysis, which can be either a character, a symbol, a feeling or an idea, our analysis relies on the belief that Fănuș Neagu's hologram includes an affective, a motivational and a physical dimension. As a result of the act of reading Fănuș Neagu's literary works (short stories, novels, sports chronicles or dramas), we identified four holographic categories: the organic hologram, the symbolic hologram, the spiritual hologram and the ideological hologram.

Key-words: *hologram, real, imaginary, overlapping, Fănuș Neagu.*

(33/2015) Petronela Savin, Universitatea „Vasile Alecsandri” din Bacău
ÎNCEPUTURILE LEXICOGRAFIEI ROMÂNEȘTI. RUMĂNISCH-DEUTSCHES WÖRTERBUCH (1903-1924), DE H. TIKTIN

[*The Beginnings of Romanian Lexicography. Rumänischdeutsches Wörterbuch (1903-1924), By H. Tiktin*]

Abstract

This paper presents a dictionary namely the *Rumänisch-deutsches Wörterbuch* (vol. I-III, Bucharest, 1903-1924), written by H. Tiktin, that is often referred to as the starting point of Romanian modern lexicography. In order to provide a better understanding of why this dictionary holds its place among lexicographers and linguists, we present its technical data and method. The expressed aim of this paper is to illustrate that *Rumänisch-deutsches Wörterbuch* anticipates a long tradition in the academic Romanian lexicography.

Key-words: *H. Tiktin, Romanian lexicography, technical data, method.*

(33/2015) Tîrnăuceanu Mariana, Universitatea „Vasile Alecsandri” din Bacău
BORDERLINE INSTANCES OF ARGUMENTATION IN ERISTIC DIALOGUE

Abstract

A series of unavoidable conditions are meant to satisfy argumentation in eristic broadcast dialogues; the particular context in question necessarily implies:

- personal involvement - direct addressing, turn-taking, anticipating the opponent's future moves, etc. - as any dialogue presupposes;
- real-world situations to favour, if not purely adversarial (as in argumentative quarrels), at least a combative sort of verbal exchange between antagonist parties, whose main purposes might be: to impress others, to seek victory (often in disregard of truth and evidence), to make critical assessments, to sustain an argument, to provide rebuttals, or to resolve differences of opinion;
- techniques of argumentation highly based on dishonest tricks including: fallacies and ambiguities, emotions, irony and artistic devices (such as euphemism, metaphor, metonymy), all of them meant to influence the other's perception, to facilitate persuasion, to manipulate the addressees, even to motivate or discourage relationships.

Nevertheless, the fulfilment of some of the above-mentioned conditions is sometimes endangered to a greater or lesser extent.

Key-words: *eristic dialogue, code-switching, adherence and disagreement, dangerous bias, fallacies.*

(33/2015) **Violeta Popa, Alin Popa**, Universitatea „Vasile Alecsandri” din Bacău

BOIERUL MOLDOVEAN. O ABORDARE SOCIO-SIMBOLICĂ

[**The Moldovan Boyar. A Socio-symbolical Approach**]

Abstract

The image of the Romanian boyar is somehow alike to the image of the Jew in Romanian culture. This type of nobleman was probably equally insulted, humiliated or at least mocked at. Cultural movements have brought with them various “currents” of opinion and attitude regarding this privileged social class and cultural elite of society. If most of the times, this “foreign” (Italian, Armenian, Polish, Greek arrived from “Fanar” etc.) was seen as an “intruder”, who came to seek fortune and to buy a high social rank (otherwise not deserved, as with great noble families of Europe), as a trespasser who came to these lands with the desire to plunder the Romanian peasants, the native boyar, on the other hand, the one originated from the brave Moldavian yeoman (*răzeș*) is perceived with deep admiration and sympathy.

The present paper tries to present a socio-ethnic stereotype as reflected both in Romanian historical discourse as well in popular literature based on inscriptions, boyars' letters, foreign travelers in Romania testimonies etc. and popular literature texts, especially proverbs.

Starting from Pierre Bourdieu's theory of symbolic goods and using Ralph Linton's view on the cultural background of personality, we analyze the image of the Romanian boyar as an emblematic possession, a figure that still offers an enormous type of energy and figurative vitality within national discourse.

Key-words: *boyard, nobility, folklore, symbolic goods, Romania, national discourse, socio-identity.*

(33/2015) **Adina Vuković**, Université de Montréal

LOST HIGHWAY DE DAVID LYNCH ET LE « CINÉMA DE POÉSIE ». UNE VOIE POSSIBLE D'ANALYSE

Résumé

Notre article porte sur « le cinéma de poésie » tel qu'il est théorisé par Pier Paolo Pasolini et illustré par le film *Lost Highway* de David Lynch. Construit comme un ruban de Möbius qui se retourne sur lui-même, *Lost Highway* échappe à la narration. Dans notre analyse, nous montrons que ce film appartient au « cinéma de poésie », car il s'affranchit de la chronologie spécifique au récit traditionnel et contredit la convention narrative du cinéma classique.

Mots-clés : « *cinéma de poésie* », *narration, Lost Highway, David Lynch, Pier Paolo Pasolini.*

(33/2015) **Claudia Blouin**, Université Laval

LA TRANSMISSION DE L'INDISCIBLE PAR LE MÉTISSAGE DES DISCOURS SCÉNIQUES DANS *SAMEDI DÉTENTE*

Abstract

If the term “dance-theater” as an artistic genre seems to disturb creators as much as critics and curators, the few artists actually claiming this label are using this interdisciplinary form in order to multiply the possibilities of the theatrical discourse and give the body a privilege role in the sensible communication they engage with their spectators. Through examples gathered from *Samedi Détente*, a show created in 2014 by Dorothée Munyaneza to commemorate the twentieth anniversary of Rwanda’s genocide, we will question the ways of dance-theater’s interbreeding discourse with storytelling and contemporary music. Complexity of such a scenic discourse allows evocation of painful memories, but mostly sharing some delicate political contents, using more sensible means than the only theatrical speech, with an occidental audience whom, unlike the choreographer, did not experiment those tragic events from the inside. We will see how the dancing body travels between its interpreter, presenting himself for who he is, and the fictional character; how certain qualities of the dance allows the discourse to be embodied, opening spectator’s senses to raise his awareness towards the message of the show; how the action of speaking becomes part of the dance by gradually shifting out of the storytelling, words going from being enunciated, to sung, repeated and even danced. Finally, we will look at how contemporary music is being used as a link between theater, storytelling and dance, adding a forth branch to the discourse. To sum up, we will examine the extent of the emotional impact that this discourse interbreed can have on the reception of a political message.

Key-words: interbreeding discourses, theatrical discourse, musical discourse, non-verbal discourse, dance’s theatricality.

(33/2015) **Emilia Munteanu**, Universitatea „Vasile Alecsandri” din Bacău

DU JEU THEATRAL AU TEXTE ET AU SPECTACLE VIVANT

Abstract

The method of foreign languages teaching-learning by means of a theatrical play in a theatrical and non- theatrical space is suitable for advanced school public (high-school pupils, students) but it can also be applied to secondary school classes or in order to allow the integration of disadvantaged children in the social life. But, during this European project we discovered also that theatre is a very efficient method of teaching-learning languages for adults. It consists of giving the students the opportunity to involve in the teaching-learning process not only their intellectual capacities (memory, analysis, synthesis, etc.) but also their body (gesture, movement, dancing, gymnastics, and elements of the circus), their vocal qualities, their affectivity, their ability to live life and know-how. The linguistic and pedagogical exploiting of a text becomes, by the intercourse of the dramatic acting, more living, requiring the dynamics of the interpersonal relations (the interaction of the group and its members), as well as the experience field of the acting persons, their perceptions and their subjective reactions and their manner of transposition in the character and the context of playing. We plead for the theatrical play taking into account its great capacity to create an agreeable atmosphere, to transform the group into a body acting in accordance with the spirit born during the *chorus* work. In addition, this is an entire active, formative-participative method.

Key-words: Playing for learning, theatre, teaching-learning foreign languages

(33/2015) **Florinela Floria**, Universitatea „Vasile Alecsandri” din Bacău

VOCEA ORGANIZAȚIEI ÎN DISCURSUL CU PRESA. CRONOTOPIA PURTĂTORULUI DE CUVÂNT

[The Voice of the Organization in the Communication with the Press. The Chronotopy of the Spokesperson]

Résumé

L'image du porte-parole représente l'une des figures principales du jeu rituel de la communication des organisations avec la presse. Médiateur entre l'univers de l'organisation et celui de l'espace public, le porte-parole jouit d'une présence quasi dialogique. Le porte-parole s'institue comme un être de discours. On va esquisser dans notre ouvrage une approche de la figure du porte-parole dans les cadres de la perspective chronotopique de la communication. Le modèle chronotopique décrit la communication comme un processus se déroulant sur quatre dimensions (chronotopies) : la chronotopie ethnoidiomatique, la chronotopie de la corporalité, celle du corps social et, finalement, la chronotopie des interactions communicationnelles. Ces quatre axes gèrent l'image d'un acteur communicationnel vu entre sa corporalité et sa présence dans le cadre du corps social dont il appartient. On vise la figure totémique du porte-parole dans l'espace organisationnel roumain à partir de la série d'interviews pris par Adriana Săftoiu aux certains personnes jouant ce rôle. L'approche chronotopique des „Voix du pouvoir” exprime les avatars de la communication comme profession dans le contexte de la relation entre les organisations et le grand public par l'intermédiaire des médias.

Mots-clés: *modèle chronotopique, communication, presse, opinion publique, porte-parole, interview.*

(33/2015) Nicoleta Popa Blanariu, Universitatea „Vasile Alecsandri”

VINTILĂ HORIA, O LECTURĂ INTERTEXTUALĂ. GNOZĂ ȘI DECONSTRUCȚIE TRANSDISCIPLINARĂ A IDEOLOGIEI

[Vintilă Horia, An Intertextual Reading. Deconstruction and Transdisciplinary Gnosis of Ideology]

Abstract

Vintilă Horia associates the alchemic imaginary and the quantic Physics, and in a very original way, he applies them to the interpretation of social and ideological phenomena characteristic of postwar Romania and Eastern Europe. Like Dante's *Commedia*, he proposes a soteriology, especially in the novel *Persécutez Boèce!*. However, for his analysis, Vintilă Horia chooses a kind of New Age mixed formula: an inter- and transdisciplinary transfer, at the intersection of atomic Physics and hermetism – which is an alternative to the immanentist ideologies of (post)modernity: Nietzsche, Darwin, Marx, Freud.

Key-words: *Vintilă Horia, imaginary, ideology, interdisciplinary, transdisciplinary, gnostic, alchemy, dialectic materialism, atomic physics, deconstruction.*

Studii și cercetări științifice (SCS), seria filologie, nr. 34/2015: *Plurilingvism și interculturalitate. Memorie, ficțiune și reprezentare (inter)culturală*, Editura „Alma Mater”, Bacău
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Abstracts

(34/2015) Violeta Teodora Lungeanu, Universitatea „Dunărea de Jos”, Galați
**AUTOBIOGRAFIA – RECONSIDERĂRI TEORETICE ALE MECANISMELOR DE
CONSTRUCȚIE ÎN TEXTUL AUTOBIOGRAFIC**
[Autobiography - Theoretical Reconsiderations of Construction Mechanisms in
Autobiographic Text]

Abstract

The present paper aims at organising the theoretical perspectives on autobiography in order to highlight the ways in which this text is blurring the border between the extratextual and intratextual instances, between referential and fictional. We can see, thus, that the autobiographical text obeys as well the fictional constructing mechanisms – detected at each level of the production of the text. The autobiographical project (as logical, chronological and causal discourse) is weakened by the memory/imagination report, by the verbalization of the self and by the action of producing the text. All these elements bring autobiography near to fictional and what we can call writing of life is, from this perspective, a matter of re-composing, more or less, faithful to reality.

Keywords: *autobiography, author, authenticity, discourse.*

(34/2015) Elisabeta Gheorghe, Universitatea din București
**PORTRETUL GENERIC AL CĂLĂTOAREI ROMÂNCE. CINE SUNT, PRIN URMARE,
ACESTE CĂLĂTOARE, AUTOARE DE MEMORII DE CĂLĂTORIE**
[Generic Portrait Of the Romanian Woman Traveler. Therefore, Who Are These Travelers,
Authors of Travel Diaries Journals]

Résumé

Moins nombreuses que les voyageuses occidentales, les Roumaines qui publient leurs relations de voyage avant la deuxième guerre, font partie de l'élite culturelle de leur pays. Plus que pour les Occidentales, le voyage est pour elles l'expression de leur identité nationale. On remarque également un penchant, explicable culturellement, pour la promenade, penchant manifesté même chez nos voyageuses les plus chevronnées, très intéressées par le côté sportif et technique du voyage. Souvent, les voyageuses roumaines laissent entendre ou formulent explicitement dans leurs relations une théorie personnelle du voyage.

Mots-clés: *voyageuses roumaines, imaginaire du voyage, promenade, manière de voyager, théorie personnelle du voyage.*

(34/2015) **Elisabeta Gheorghe**, Universitatea din București

ÎNTRE ETIC ȘI ESTETIC. DE CE CĂLĂTORESC ROMÂNCELE? DE CE SCRUI?

[Between Ethics and Aesthetics. Why Do Romanian Explorer Women Travel? Why Do They Write?]

Résumé

Y a-t-il un spécifique de la littérature de voyage des Roumaines? La réponse à cette question peut venir de la double comparaison de cette littérature à celle des Occidentales et à celle des hommes. La prééminence donnée dans la culture roumaine – du fait de sa position géopolitique – au thème de l’affirmation de l’identité nationale, a rendu plus facile la réception des relations de voyages des femmes. Les Roumaines entendent également garder le spécifique de leur genre, le choix d’un pseudonyme féminin en étant la preuve la plus évidente. Seule différence notable par rapport aux hommes, le voyage est pour certaines, comme pour les Occidentales, une réappropriation de soi. La littérature de voyage féminine du XIX^e siècle a plutôt une fonction psychosociale, celle du XX^e siècle étant orientée davantage vers l’esthétique. La forme épistolaire semble également en être un trait particulier.

Mots-clés: *motivation, affirmation de l’identité nationale, pseudonyme littéraire, lettre de voyage*

(34/2015) **Elena Filote (Panait)**, Universitatea „Dunărea de Jos” din Galați

ASPECTE ALE DISCURSULUI MEMORIALISTIC FEMININ. IOANA POSTELNICU, SEVA DIN ADÂNCURI

[Aspects of Women's Journal Discourse. Ioana Postelnicu, The Sap from Within]

Résumé

Situés entre la rhétorique de l’autobiographie (centrée sur le devenir du moi, égocentrique) et celle des mémoires (préoccupés plutôt d’enregistrer les événements externes), les textes mémorialistiques écrits par des femmes sont considérés comme formes représentatives de l’écriture intime. Dans *Seva din adâncuri* (« *La sève des profondeurs* »), Ioana Postelnicu présente la matière autobiographique comme un mémorial de voyage, dans lequel elle insère des différentes projections de son identité, mais aussi de nombreuses références à la genèse de ses romans. Le texte autobiographique se présente comme discours fragmenté, mosaïqué, moderne. L’écriture mémorialistique s’est imposée à Ioana Postelnicu comme une nécessité existentielle, en équivalant à l’acte de prise de possession de sa propre vie, paraboliquement doté d’une signification majeure: son devenir comme écrivain.

Mots-clés: *autobiographie, mémoires, écriture féminine, intime, discours.*

(34/2015) **Elena Manole (Mateiu)**, Colegiul Național „Al.I.Cuza”, Focșani

PRIMELE EXERCITII FICTIONALE ALE UNUI DILETANT CU EXPERIENȚĂ

[First Fictional Exercises of a Dilettante with Experience]

Abstract

Livius Ciocârlie’s literary work is vast. Therefore, if one tries a mere exercise of taxonomy, there are identified three paradigms of creation: literary criticism, literary experiments and literary diaries (especially “the idea diary” that becomes a significant mark for his work, the “ephemeral” journal). We highlight the latest book of the author, “Immaturity exercises”, proving that it completes the second stage of his creation through this tetraedric construction of his work, also through the distinctive fictional fragments.

Keywords: *dilettantism, literary experiment, imaturity.*

(34/2015) **Antonia Gîrmacea**, Universitatea din București

ASPECTE IMAGOLOGICE ÎN ROMANUL *DOCTOR HANEMANN* DE STEFAN CHWIN

[*Imagological Issues from Doctor Hanemann by Stefan Chwin*]

Abstract

The aim of this paper is to analyze the imagological issues from *Doctor Hanemann* by Stefan Chwin and to examine how they influence and emphasize the process of identity development. Joep Leerßen imagology study, *Imagology: History and Method*, will be used as basis of our study, for it provides an interesting insight into the origin of ethnic and national stereotypes and the relationship between self and other.

Keywords: *imagology, identity, Joep Leerssen, Doctor Hanemann, Stefan Chwin.*

(34/2015) **Elena Pârlog**, Universitatea „Ștefan cel Mare” din Suceava

CASA, ELEMENT AL IMAGINARULUI MITIC SUBIECTIV ÎN ROMANELE LUI GEORGE BĂLĂIȚĂ

[*House, Element of Mythical Subjective Imaginary in George Bălăiță 's Novels*]

Abstract

The house occupies a very important place in the novels' imaginary of George Bălăiță. Built of stone or water or just an apartment without the landlord, dominated by a strange mirror and an old armchair, the house is an important literary motif. Through it, the writer expresses subjectivity, differs from the other representatives of generation 60 and conceives an mythical subjective imaginary.

The main function of the myth recourse is restructuring the writer's mental and anchor him in a reality that is required to be recaptured.

Keywords: *novel, Socialist realism, mythical imaginary, symbol, George Bălăiță.*

(34/2015) **Petronela Savin**, Universitatea „Vasile Alecsandri” din Bacău

DESTINUL CULTURAL AL *DICȚIONARULUI UNIVERSAL AL LIMBEI ROMÂNE*, DE LAZĂR ȘĂINEANU (1896)

[*The Cultural Destiny of Lazar Șăineanu's Universal Dictionary of Romanian Language (1896)*]

Abstract

Our paper aims to achieve a study on the cultural and linguistic history of the most popular lexicographic Romanian work, until the latter half of the 20th century, *Dicționarul universal al limbei române* [the *Universal Dictionary of the Romanian Language*] (1896), written by Lazăr Șăineanu. To analyse this linguistic and cultural work, we intend to combine a historical dimension, a contribution of sociolinguistics and the approach of metalexigraphy. The historical dimension allows us to understand the circumstances that determine and explain the development of the Romanian lexicography in the nineteenth century and their role in the cultural context. In a sociolinguistic way, we will study the process of writing this lexicographical work: production, reception and its impact on the social level. The metalexigraphical approach subsumes the linguistic component to a process which reveals the book's cultural destiny

This study is intended primarily as a tribute to the dictionary as a cultural object and, secondly, as a homage to Lazăr Șăineanu, one of the most prominent Romanian linguists with a difficult trajectory.

Keywords: *metalexigraphy, Lazăr Șăineanu, dictionary, cultural context.*

(34/2015) **Viorel Păunescu**, Teatrul Tineretului „Metropolis” din București
CLOVNADE, BUFONADE, MASCARADE
[Clownings, buffooneries and masquerades]

Abstract

Chapter that bears the title *Clownings, buffooneries and masquerades* envisages a world populated by clowns, and buffoons. History is being regarded with detachment, like a masquerade.

Arthur, the doomed, is the first play taken in discussion this chapter.

Each act is dedicated to the dialogues between Arthur and the others. The first act is dedicated to the dialogue between Arthur and the Guardian, the second between Arthur and the Executioner (the guardian, permanently being on the set), and during the third the Colonel joins, the Director and the Governor. Each of Arthur's interlocutors is defined through the way of talking. They are all hypocrites, perfidious, rogue, but Visniec adds something to differentiate one from another. Everything is based on the antinomy between reality and appearance. On the other hand, it must be emphasized that Visniec realizes very skillfully the portraits of the Guardian and the Executioner (Bruno and Grubi). As for the other three characters, he only sketches some elements of portrait.

The land of the Gufi, the second play analyzed in this chapter translates the reader into a blustering palace, without color, populated by people without sight. Another masquerade, another decoration. The atmosphere is the same described in *The country of Gufi*, a country devoid of prospects, a dull, colorless country, a country over which deliberately, Gufi – King of this gruesome place – puts a bushel. As Mircea Ghitulescu said in *The history of Romanian literature: Dramaturgy*, the characters in *The Country of Gufi* are not blind but blinded “on behalf of an eternal happiness recipes that eliminates the greed of sight”. Everything appears infantile in this play, nothing is taken seriously: the courtiers are crazy after puffs, the suitors, fearing the parents, wanting as dowry donuts, the fearless soldier announces that the donuts have arrived at the store and falls dead, etc. We can say that Visniec's play is a degraded tragedy. In the third play discussed in the present chapter, *Joan and the fire*, Vişniec tried to demonstrate once again that history is only a monumental farce, a masquerade, a charade. This play is based upon, as the author confesses, famous documents involving the well known trial of Joan D'Arc. In the end, Visniec only imagines the way history is written.

Keywords: *Vişniec, comunism, dramatic poetry, transactional mentality.*

(34/2015) **Elena Iancu**, Universitatea „Dunărea de Jos”, Galați
BOTTOM-DRAWER DRAMA. VICTOR CILINCĂ

Abstract

In the post December 1989 Romanian cultural space, the critical views on the writings secretly created and/ or circulated during the communist regime have constantly emphasised their limited amount. This reference also includes the so-called bottom-drawer drama, which was, more often than not, considered downright nonexistent as a literary category.

The present paper aims at succinctly outlining the critical reception of this “creative reality”, and at “recording the statements” of playwrights such as Horia Gârbea and Victor Cilincă, whose confessions seem to subvert such considerations, but also at discussing the “bottom-drawer drama” *Polonius*. Written in 1983 and published and staged at the Dramatic Theatre of Galați in 1999, the dramatic text by Victor Cilincă is inscribed in a series of similar plays, yet unpublished, such as *Revoluția pisicilor* [Cats' Revolution], *Căsătorie în stil latin* [A Latin-type Wedding], *Dispariția doamnei Warren* [Mrs Warren's Vanishing], etc.

The approach to Hamlet's "rewriting" attempts to underline the connection between the socio-political context and the birth and fate of the dramatic text, with their strong implications over the creator's condition.

Keywords: *bottom-drawer drama, critical reception, confessions, birth and fate of the dramatic text, creator's condition.*

(34/2015) **Dan Popa**, Universitatea „Vasile Alecsandri” din Bacău
FENOMENUL HATSUNE MIKU, AVATAR 3D SAU CÂNTĂREȚĂ VIRTUALĂ ?
[Hatsune Miku Phenomenon, 3D Avatar or Virtual Singer?]

Abstract

This is a brief report concerning the appearance and the use of a new type of media actor: the virtual artist, singer and dancer Hatsune Miku, which is a computerized animated digital projection able to perform "live" on stage, between real musicians. Its use in marketing and some reactions of the viewers are also revealed.

Keywords: *virtual singer, Vocaloid, public communication.*

Studii și cercetări științifice (SCS), seria filologie, nr. 35/2016: *Textul în context: cuvânt și imagine*, Editura „Alma Mater”, Bacău

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Abstracts

35/2016 Petru Zugun, Universitatea „Alexandru Ioan Cuza”, Iași

INTERPRETĂRI ANTROPONIMICE

[Anthroponymic interpretations]

Abstract: Almost thirty years passed since the publication of the most important dictionaries of Iorgu Iordan's *Dicționar al numelor de familie românești* (București, Editura Științifică și Enciclopedică, 1983) and Cristian Ionescu's *Dicționar de onomastică* (București, Editura „Elion”, 2001). In this paper, we aim to reveal the Romanian onomastic heritage, especially, the antroponimic one. In our opinion, we estimate that the number of antroponims is about 150.000,

more than 60.000 of antroponims that are in Iordan's *Dictionary*. Thus, we try to make an analysis of the first one hundred lexemes from Iorgu Iordan's *Dictionary*.

Key-words: *antroponims, lexemes, antroponimic dictionaries, antroponimic heritage, onomastic heritage.*

35/2016 Cristinel Munteanu, Universitatea „Danubius” din Galați
METAFORA ȘTIINȚIFICĂ ÎN CONCEPȚIA LUI ARISTOTEL
[Scientific Metaphor in Aristotle's perspective]

Abstract: In this article, I intend to briefly present Aristotle's view on metaphors, in general, and then focus mainly on his (implicit) theory of scientific metaphors. There is no doubt that such (short) presentations have already been made. In this context, the originality of my presentation will reside in the different perspective from which I approach the subject-matter. In other words, my aim is to clarify certain aspects of Aristotle's theory of metaphors, namely those aspects that may seem strange to today's readers who understand metaphor in a dissimilar way. For instance, one can sometimes notice that the ancient Greek philosopher praises the use of metaphors, while other times he does not agree with their use. I will try to demonstrate that Aristotle is not at all contradictory in his suggestions, if we were to consider the essence of each of the three types of discourse (*lógos pragmatikós*, *lógos poietikós* and *lógos apophantikós*) which the great philosopher always considered.

Key-words: *Aristotle, metaphor, analogy, types of discourse, scientific metaphor*

35/2016 Mihaela Hriban, Universitatea „Vasile Alecsandri” din Bacău
LIMBAJUL SPORTIV ÎN REVISTELE DE SPECIALITATE
[Sports lingo in the specialized press]

Abstract: Actually, sporting language is very in fashion due to the fact that it is used not only in media papers, but also in the online ones. There are many words borrowed in the Romanian vocabulary from the sporting domain. In our paper, our purpose is to bring into focus the manner in which the sporting language that has, especially, English etymology is going to reflect into Romanian lexis.

Key-words: *lexis, sporting language, etymology, influence, sporting domain.*

35/2016 Nadia-Nicoleta Morărașu, Gabriela Andrioai Telibașa, Universitatea „Vasile Alecsandri” din Bacău
MANAGING RISKS IN THE INTERPRETATION AND TRANSLATION OF TECHNICAL IDIOMS

Abstract: In its narrower sense, the class of linguistic expressions called “idioms” involves fixed and semantically opaque units. Considering that most combinations of words with figurative meaning related to technology can be more or less transparent, while some are completely opaque, there is a high risk of interpreting their meaning without thinking about the metaphors they contain. The mitigation in this case lies in making sense of their idiomatic meanings by projecting mental images based on their metaphors.

Starting from findings reported by semantic and cognitive linguistic research, our paper validates the assumption that native speakers use idioms coming from technology instinctively, without thinking about their figurative nature, while language learners tend to use them denotatively and run the risk of misinterpretation.

In combining the semantic analysis of a lexicographic corpus of technical idioms with an applied linguistic approach to contextualized idiomatic expressions, we intend to perform an assessment

of risk factors involved in translating English and Romanian technology-based expressions and to indicate some efficient strategies for their mitigation.

Key-words: *technical idiom, idiomatic meaning, risks, translation strategies*

35/2016 Ludmila Branîște, Universitatea „Alexandru Ioan Cuza”, Iași
**ROLUL DEZVOLTĂRII COMPETENȚEI COMUNICATIVE ÎN PROCESUL DE
PREDARE/ÎNVĂȚARE A LIMBII ROMÂNE CA LIMBĂ STRĂINĂ**
**[The Role of Developing Communicative Competence in the Process of Teaching / Learning
the Romanian Language as a Foreign Language]**

Résumé: L’approche interdisciplinaire (linguistique, psycholinguistique, didactique et psychopédagogique) de la compétence communicative envisage l’acte énonciatif (oral ou écrit), en tant que moyen et produit de la formation. Dans ce cas, il faut absolument dissocier les connaissances simplement linguistiques du sujet, de sa compétence communicative. Celle-ci comporte aussi de très importants aspects sociaux et culturels.

Mots-clés: *compétence communicative, (le) roumain, langue étrangère, acte énonciatif, (processus d’) enseignement, apprentissage*

35/2016 Antonia Gîrmacea, Universitatea București
**IDENTITY AND GENDER PERFORMATIVITY IN WILKIE COLLINS’S *THE LAW
AND THE LADY***

Abstract: The aim of this paper is to argue that *The Law and the Lady* highlights the existence of a male-female binary opposition the characters must adhere to, with conventional gender roles that must be performed by each. Throughout the novel, as the female protagonist continues an investigation to uncover her husband’s involvement in the murder of his first wife, she struggles with adhering to traditional gender roles, while simultaneously feeling the pressure to reach a certain standard of femininity in order to obtain the information she needs. By using Judith Butler’s theory of gender performativity, this paper will also examine the manner in which identity and gender performativity are connected and how they influence the protagonist to challenge conventional gender norms.

Key-words: *Wilkie Collins, The Law and the Lady, Judith Butler, gender performativity, identity*

35/2016 Nadia-Irina Chelaru, Conseil Catholique Centre-Sud, Toronto, Canada
**LES DOUBLES DU PASSÉ, PRÉSENT ET ÉTERNEL DANS *VENDREDI OU LES
LIMBES DU PACIFIQUE***

Abstract: Michel Tournier, this “pie thief” of the twentieth century, a great admirer of Gaston Bachelard and Claude Levi-Strauss particular interest to the contemporary reader by the way he makes believe that “the myth that fundamental story is a truth that suspects have long been known and is supposed to read only.” As is his “binary approach” (*Le Miroir des idées*) which particularly interests us, my study focuses on the double in *Vendredi ou les limbes du Pacifique*. I present as well, in this article the positive experience of Robinson, in “The other as a double in Friday or limbo Pacific”. We will ask ourselves concrete double (double person), but to focus on transformation and character development of Friday, the reason for his departure, and the different paths taken by the main character, Friday to reach his goal. We will show how the power of the image of others met along the journey Robinson will influence his quest: the log-book, the mirror of society, and Friday on Robinson. We will also ask ourselves about the purpose of the pursuit of Robinson, on his success / failure and demonstrate solar metamorphosis, spiritual Robinson. Finally, we will explain the importance of the double compared to the work of Michel Tournier.

Key-words: *double, Friday, wild life, island, mirror, journal, past, present, eternal, twins, mannequin*

35/2016 Gabriela Gîrmacea, Colegiul Național „Grigore Moisil”, Onești
OAMENI, FAPTE, MENTALITĂȚI ÎN MEMORIALISTICA LUI ION CĂLUGĂRU
[People, Facts, Mentalities in Ion Călugăru's Memoirs]

Abstract: Ion Călugăru's diary is still unknown to the majority of the readers. The 46 th unique notebooks will be published in very difficult conditions such as:a) in the first place, we take into consideration the diary's huge amount pieces of information;b) in the second place, this diary refers to more private aspects of life than to the author's literary works. Taking into consideration these two reasons, the diary seems to be uninteresting. An important aspect is the author's dual condition. When he meets some people, he seems to be friendly, but when he starts writing, his attitude towards life, society, people changes into a different way. Maybe, Ion Călugăru's diary will be published some day, but we don't know that for very sure. We'll be able to understand Călugăru's life studying his conditions of living and the society of that period of time.

Key-words: *Ion Călugăru, memorialistică, gazete, mentalități, familie.*

35/2016 Alin Popa, Violeta Popa, Universitatea „Vasile Alecsandri” din Bacău
ÎNVĂȚĂMÂNTUL PUBLIC BĂCĂUAN ÎN PERIOADA 1900-1918
[Bacău Public Education During 1900-1918]

Abstract: The present article aims to complete bibliographic information referring to the relatively rich theme of education during 1900-1918 within Bacău City. The details which we will analyse cover a wide range of elements that have characterized public education from Bacău: legislation, sanitary conditions, the funds allocated by the City of Bacău, the number of pupils in primary schools, the demographic structure of schoolchildren - presented from the perspective of ethnicity or religious / confessional - subjects that were studied evolution in the number of schools for boys and girls, and reward system requirements etc. -, numerous information from first-hand documentary sources (many of them unpublished).

Key-words: *Public Education, Bacău, history of Romanian school, legislation*

35/2016 Alin Popa, Violeta Popa, Universitatea „Vasile Alecsandri” din Bacău
ÎNVĂȚĂMÂNTUL PREUNIVERSITAR BĂCĂUAN ÎN PERIOADA 1918-1938
[Bacău Compulsory Education During 1918-1938]

Abstract: This paper tries to fill a gap in the history of Romanian system of education, by offering a more comprehensive picture of the evolution of the Bacău school education in the interwar period. Information to be presented aimed at filling existing literature and highlighting unique aspects, on this issue.

Key-words: *Public Education, history of Romanian highschool, Bacău*

35/2016 Mariana Tîrnăuceanu, “Vasile Alecsandri” University of Bacau
PRESENT-DAY AUTONOMOUS CULTURAL TENDENCIES IN VISUAL ART
WORLDWIDE

Abstract: Even if contemporary arts evolve towards abstraction, a realistic representation is still the choice of many visual arts, artists, artistic trends and genres. All these categories are defined by both typical common traits and individual avant-garde tendencies as long as talent and creativity are encouraged and appropriately exploited. The artists' works - at times obviously marked by some visual culture identity - reveal particular mastery of visual language and spatial

arrangements and exhibit distinctive forms, signs, behaviour or modes of expression. The aesthetic elements, displayed by perceptual as well as by conceptual arts, could be approached from various perspectives, such as cultural, anthropological, smiotic, psychological, as shown in the case studies below. At the same time, autonomous artistic experience, identity, originality and authenticity are all liable to face alteration, adaptation to and integration into the European and universal cultural space. Apart from interactionism, there is also a tendency towards cross-culturalism, art being thus paid increasing attention in order to enjoy widespread dissemination.

Key-words: *visual culture, individuality and distinctiveness in art, modern art representation, emotion and intellect in contemporary art, (un)predictability and self-referentiality, 'mutations' in art, interactionism and cross-culturalism*

35/2016 Florinela Floria, Universitatea „Vasile Alecsandri” din Bacău

PARTIDA CEAIULUI – IMAGINAR CULTURAL ȘI PATRIMONIUL ESTEZIC. O ANALIZĂ SEMIODISCURSIVĂ

[Boston Tea Party - Cultural Imagery and Aesthetic Heritage. A Semiotic-Discursive Analysis]

Résumé: L'ouvrage propose une analyse sémio discursive du discours de présentation d'une marque roumaine de plantes médicinales Dacia Plant. Le discours visuel et textuel de la marque renvoie à la tradition d'une médecine utilisant des remèdes naturels, à base de plantes. On participe ainsi à la redécouverte d'une tradition ancienne, composante de l'identité locale, par une construction complexe, sinesthésique, où le discours dénotatif de la thérapie reçoit le signe de la sociabilité. Le discours multimodal de présentation de Dacia Plant conjugue tradition et modernité, nature et culture, esthésie et sociabilité, offrant un signe complexe de l'identité traditionnelle roumaine et de son patrimoine culturel.

Mots-clés: *identité, patrimoine culturel, imaginaire culturel, esthésie, analyse sémiotique*

Studii și cercetări științifice (SCS), seria filologie, nr. 36/2016, *Fantastic și oniric: imaginar literar și reprezentare lingvistică*, Editura „Alma Mater”, Bacău

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36/2016 Petru Zugun, Universitatea „Alexandru Ioan Cuza”, Iași

O LECȚIUNE INSPIRATĂ A EDITORULUI D. MURĂRAȘU, ÎN VERSURILE 189–190 DIN ÎMPĂRAT ȘI PROLETAR

[An Inspired Reading of the Editor D. Murărașu. Lines 189-190 of „Împărat și Proletar”/“Emperor and Proletarian”]

An Inspired Reading of the Editor D. Murărașu. Lines 189 – 190 of Împărat și Proletar [Emperor and Proletarian]

The purpose of our communication is to bring into focus the inspired analysis of the Editor D. Murărașu concerning Mihai Eminescu’s especial lines 189 – 190 of *Împărat și Proletar [Emperor and Proletarian]*. Thus, we make the attempt to underline the fact that, the readers of Eminescu’s lyrics should take into account not only D. Murărașu’s, but also Perpessicius’ viewpoints, although critics say that Perpessicius’ edition continues to be the best one for trying to understand Eminescu’s literary work.

Key-words: *Eminescu, D. Murărașu’s edition, Perpessicius’ viewpoints, Emperor and Proletarian, literary analysis*

36/2016 Cristinel Munteanu, Universitatea „Danubius” din Galați

UN ASPECT AL UNEI HERMENEUTICI INTEGRALE: CONFIRMAREA SENSULUI (CU ILUSTRĂRI DIN PLATON ȘI SADOVEANU)

[One Aspect of Integral Hermeneutics: The Confirmation of Meaning. Plato and Sadoveanu]

One Aspect of Integral Hermeneutics: The Confirmation of Meaning. Plato and Sadoveanu

In this article, our aim is to discuss the concept of “confirmation of meaning”, which is part of a personal project on integral hermeneutics. After presenting an outline of my project on hermeneutics (based on the interpretative theories of some great thinkers such as John Dewey, R.G. Collingwood and Eugenio Coșeriu), in connection with a previous “universal hermeneutics” as well, we shall try to highlight the importance of the concept of “confirmation of meaning” by resorting to examples from Plato’s and Mihail Sadoveanu’s works. At the same time, we shall also try to demonstrate the usefulness of integral hermeneutics by applying it to the analysis of the novel *Baltagul (The Hatchet)* by Mihail Sadoveanu.

Key-words: *integral hermeneutics, confirmation of meaning, text linguistics, Plato, Sadoveanu*

36/2016 Petronela Savin, Universitatea „Vasile Alecsandri” din Bacău

EXPRESIA IMAGINARĂ A FĂGĂDUI MAREA CU SAREA. UNIVERSALITATE ȘI SPECIFICITATE CULTURALĂ

[The Imaginary Expression "a făgădui marea cu sarea"/"to promise the sea with salt". Universality and Cultural Specificity]

This paper aims to describe the mechanisms of expressivity of the Romanian imaginary expression *a făgădui marea cu sarea* (literally, 'to promise the sea with the salt') – "to promise something impossible to achieve". We use the structure of *imaginary expression* in the sense proposed by Stelian Dumistrăcel (1980) who distinguishes between expressions *copies of reality* that originally had an objective function of communication, which subsequently achieved, through metaphorization, an expressive value, and *imaginative expressions* (terms of unreal comparisons), which were born as metaphors.

We try to reveal the fact that phrasemes are not only units of a sign system, language, but also carriers of cultures, pointing out the necessity for modern phraseological research to turn to cultural phenomena. To explore this connection, one has to consider both the literal and the figurative readings of phrasemes, as well as the different levels of describing phrasemes, since there are various ways in which cultural aspects may become manifest.

Key-words: *imaginary expression, culture, literal, figurative*

36/2016 Florinela Floria, Universitatea „Vasile Alecsandri” din Bacău

DISCURSUL VINULUI ÎNTRE CODURI ȘI SEMNE. ELEMENTE DE SOCIOSEMIOTICĂ A PATRIMONIULUI CULTURAL ALIMENTAR

[Le discours du vin entre codes et signes. Éléments de sociosémiotique du patrimoine culturel alimentaire]

Élément du patrimoine alimentaire, bénéficiaire d'une mythologie sanguine (Barthes, *Mythologies*), d'un symbolisme culturel à part, objet complexe et hétérogène, le vin devient un champ de recherche en sciences humaines et sociales. Le vin est analysé par la sémiotique comme objet esthétique, sensible (sémiotique du goût, des passions). La socio sémiotique tente de saisir la mécanique de la production sociale de la signification. Ainsi, le discours de présentation de la bouteille et de l'étiquette (J. Jeanneret, E. Souchier, *L'étiquette des vins: analyse d'un objet ordinaire*), présente une grande importance pour la création et l'identité de marque dans la communication du marketing et de la publicité, comme le montre Fontanille dans ses travaux. Vu comme pratique de communication, ce discours met en valeur le système de relations et les réseaux communicationnels imbriqués, au niveau profond, dans la création culturelle de l'univers du vin. Notre analyse porte sur le discours de présentation de certains vins de la marque roumaine Jidvei, une pratique signifiante dont on va essayer de décrypter les structures de la signification sociale et culturelle.

Mots-clés: *socio sémiotique, discours, patrimoine culturel, alimentation, vin*

36/2016 Mihaela Hriban, Universitatea „Vasile Alecsandri” din Bacău

TERMINOLOGIA CULINARĂ ROMÂNEASCĂ DE ORIGINE ENGLEZEASCĂ (I) [Romanian Food Terminology of English Origin (I)]

In this paper, we try to bring into focus the manner in which different Romanian words or structures that have English etymology are going to reflect to Romanian lexis. We bring into focus that our domain of reference is the culinary one.

Key-words: *lexis, English etymology, culinary domain, influence, Romanian etymology*

36/2016 Mioara Mocanu, Universitatea Tehnică „Gheorghe Asachi” din Iași

FICTIUNEA ROMANESCĂ LA CONFLUENȚA DINTRE MAGIC ȘI FANTASTIC. SPAȚIU, TIMP, INSTANȚE ÎN ROMANUL *HEINRICH VON OFTERDINGEN*

[Novelistic Fiction at the Confluence of Magical and Fantastic. Space, Time, Instances in the Novel "Heinrich von Offerdingen"]

Despite failing to belong to the fantasy genre, Novalis's work provides an abundant series of specific formal marks, allowing us to place it in a moderate register of this genre. Our endeavour is conceived as an unsystematic attempt to recognize at topic and narrative level (content form) a series of signals which, via their ultra-significant content, would provide guidance towards a mode of reading that might apply to the fantasy text. The narrative principles of the novel *Heinrich von Offerdingen* are sustained, but also menaced, by the abundance of the scenes of dialogue, the mixture of dream and reality, insertions of poetry and narration, affecting the in-depth linearity of the story and its inner chronology. In analysing this novel, we equally focused on some of the procedures used by the narrator in the enuntiative system, capable to turn Novalis's discourse in the privileged place of a paroxysmal expression of the romantic dissonance between the Ego and world.

Key-words: *fantasy genre, formal marks, ultra-significant potential, narrative principles, enuntiative system*

36/2016 **Antonia Gîrmacea**, Universitatea din București

DOMESTIC SURVEILLANCE AND DREAMS OF FREEDOM IN MARY ELIZABETH BRADDON'S "THOU ART THE MAN"

The aim of this paper is to discuss the contradictory aspirations of the two amateur female detectives present in Mary Elizabeth Braddon's novel *Thou Art the Man* and their attempts to solve crime through the process of domestic surveillance. I argue that these aspirations encompass the conflicting and tenuous relationship between the Victorian woman and patriarchal society, contributing to the pressure of choosing to adopt accepted gendered practices over embracing a subversive and unconventional existence.

Key-words: *detective fiction, Mary Elizabeth Braddon, gender roles, Victorian literature, The New Woman*

36/2016 **Silvia-Maria Munteanu**, Colegiul Tehnic „D. Ghika” Comănești

MIRCEA CĂRTĂRESCU: UN *JURNAL DE VISE*

[Mircea Cărtărescu: A "Diary" of Dreams]

This study tries to demonstrate that Mircea Cărtărescu used the dream as a narrative strategy. Discreetly camouflaged against the superficial look, the artificiality of dreams emerges precisely from the perfect blending of symbols that guide our interpretation towards the abyssal being, host to all sorts of pulsations and sensations which the individual tends to ignore or hide. As a fundamental form of textual existence, the dream is converted into a narrating strategy in Mircea Cărtărescu's work, undertaking the role of a psychoanalytical inter-textual discourse that allows the access to the characters' interiority. The dream factory is represented through the author's diary, where we can find oneiric skeletons which embody themselves with the breath of creative imagination.

Key-words: *artificiality, diary, labyrinth, narrative strategy, oneiric symbols*

36/2016 **Iuliana Oică**, Colegiul Tehnic „D. Ghika” Comănești

DUMITRU ȚEPENEAG: VISUL CA FORMĂ *ALTERNATIVĂ* DE LITERATURĂ

[Dumitru Țepeneag – le rêve comme une forme alternative de littérature]

L'oeuvre de Dumitru Țepeneag est, à la fois, une incursion dans le quotidien et un refus de l'automatisme. Cela conduit à un refuge dans le rêve qui offre le privilège de la liberté en dépit d'un monde très contraignant. Le corpus de notre étude comprend trois volumes de récits (*Exercices, Froid, Tenir*) et quatre romans (*Art vain de la fugue, Les mariages nécessaires, Hôtel Europe, La belle Roumaine*). Tout cela est centré sur l'image du théâtre humain comme labyrinthe. Le monde se recompose des débris d'un univers peuplé des personnages engagés dans un drame absurde. De cette fuite du quotidien émerge l'irréalité onirique.

Mots-clés: *le labyrinthe de la fiction, le rêve, une existence énigmatique, une grave lucidité, onirisme.*

36/2016 Ana-Maria Ticu, Universitatea „Ștefan cel Mare” din Suceava.

LUMI POLITICE POSIBILE – MAHALAUA ÎNCORONATĂ

[Possible Political Worlds – The Crowned Slum]

Taking into account the historical context which generated the writings of Fănuș Neagu, the specificity of the literary works belonging to the writers of the 60s generation and the evolution of the characters, we consider that the confrontation between the literary characters in the writer's literary works and history could be perceived as a gate of initiation of the individuals, especially in those literary pieces which convey figures and facts from the political environment of that epoch. Thus, we choose to exemplify the aspect of individual evolution by means of a novel with a well-marked political background, *Amantul Marii Doamne Dracula / The Lover of the Great Lady Dracula*. By resorting to structural and systematic analysis, we shall attempt to prove the fact that the human being undergoes a process of change under the influence of history, this evolution not being the right one at all times.

Key-words: *history, politics, Elena Ceaușescu, bildungsroman, communism.*

36/2016 Florin Daniel Dincă, Universitatea „Ștefan cel Mare” din Suceava

DORIN TUDORAN. MĂȘTILE EULUI POETIC ÎN CÂNTEC DE TRECURT AKHERONUL

Dorin Tudoran. The Masks of the Poetic Ego in Cântec de trecut Akheronul [A Song for the Crossing of Acheron]

Since the “ego” is only a subject for the writer's consciousness, it means it is not identical to the totality of the individual's psychic, a totality that we may call “self”, the one that includes both the poet's consciousness and unconsciousness. If the “self” appears in an ideal form in the unconscious fantasy, like Faust in Goethe's work or Zarathustra in Nietzsche's work, couldn't we say the same thing about Orpheus and Prince Charming in *Cântec de trecut Akheronul/ A Song for the Crossing of the Acheron*? Without being an imitation of somebody or something, the imitation being only a conscious process, the identification with Orpheus and Prince Charming in *Cântec de trecut Akheronul/ A Song for the Crossing of the Acheron* is an unconscious imitation, a poet's self-alienation, in favour of his two disguises: Orpheus and Prince Charming. What we intend to demonstrate in the essay “The disguises of the poetic voice in *Cântec de trecut Akheronul / A Song for the Crossing of the Acheron*” is the idea that, from the identification of the poetical ego with Orpheus and Prince Charming, a secondary identity is born, like Rimbaud's “*je suis un autre*”, an identity that we shall call “Prince of smoke”, because the initial individuality falls back into the unconscious.

Key-words: *Dorin Tudoran, ego, consciousness, psychic, unconsciousness.*

36/2016 Elena Alina Bărbuță, Universitatea „Ștefan cel Mare” din Suceava

VASILE LOVINESCU ȘI MUNDUS IMAGINALIS

[Vasile Lovinescu et le mundus imaginalis]

On se propose d'analyser les composants de l'*imaginal* de Vasile Lovinescu, un ensemble de structures symboliques qui envisagent la réactivation de la Tradition Primordiale. Son *imaginal* exprime une vision du monde qui repose essentiellement sur le mythe et les symboles de la Tradition Primordiale et du Centre du monde. Vasile Lovinescu applique cette lecture symbolique à un monde situé en marge du réel, entre logique et irrationnel, entre sacré et profane.

Mots-clés: *mundus imaginalis, imaginal, Tradition Primordiale, Centre sacré, Vasile Lovinescu.*

36/2016 Mihaela Chiribău-Albu, Colegiul Național „Ferdinand I”, Bacău

VISUL – PREAMBUL AL MORȚII ÎN NUVELA LA ȚIGĂNCI, DE MIRCEA ELIADE

The Dream – A Preamble to Death in the Novelette La Țigănci [With the Gipsy Girls] by Mircea Eliade

This paper presents the allegory that constitutes the best-known perspective for the interpretation of one of Mircea Eliade's short stories. Critics have identified in *La Țigănci [With the Gipsy Girls]* both an “allegory of death” (Sorin Alexandrescu) and a “mythology of death” (Matei Călinescu). In the end of the story, the road to another ontological level is identified with a dream. This is why we looked at dreams as the antechamber of death.

Key-words: *allegory, anamnesis, death, Eliade, time.*

Studii și cercetări științifice (SCS), seria filologie, **nr. 37/2017**, Plurilingvism și interculturalitate. *Simbol(ism) și (re)prezentare*, Editura „Alma Mater”, Bacău

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37/2017 Acad. Alexandru Boboc, Academia Română
**LITERATURĂ ȘI FILOSOFIE: „LUMILE” LITERATURII ÎN PERSPECTIVĂ
SEMANTICĂ, LOGICĂ ȘI ONTOLOGICĂ (PARTEA I)**
**[Literature and Philosophy. The "Worlds" of Literature from a Semantic, Logical and
Ontological Perspective (part I)]**

Cette étude se développe autour de l'idée que la littérature et ses «mondes» se rallient inévitablement à la philosophie. Une telle compatibilité repose sur un pattern de compréhension phénoménologique de l'oeuvre en général. Par la situation même qu'elle évoque («un contexte de vie, d'imagination, de rêverie»), l'oeuvre quitte l'«attitude naturelle envers le monde» et abandonne le «temps cosmique» pour s'installer dans l'«attitude philosophique (réflexive) de la pensée», tel que Husserl a déjà remarqué. Un bref aperçu de la problématique de l'article comprend, entre autres, les éléments suivants: langue, langage, texte; temps et langage, quant au rapport avec le monde; sémantique et herméneutique; l'oeuvre comme «monde»; sémantique et ontologie; «monde» et (mise en) oeuvre; le concept moderne d'interprétation.

Mots clés: *littérature, philosophie, sémantique, ontologie, herméneutique*

37/2017 Nicoleta Popa Blanariu, “Vasile Alecsandri” University of Bacău

WAITING FOR... SAMUEL BECKETT

Between June 10 and 12, 2017, there took place in Bacău, under the umbrella of *Waiting for ... Samuel Beckett*, two conferences and a research-creation workshop, having as a special guest Liviu Dospinescu, professor of theatrical studies at Laval University (Québec, Canada). The event was initiated by the “Logos” Interdisciplinary Research Group from the Faculty of Letters of “Vasile Alecsandri” University of Bacău and was conducted in collaboration with “George Apostu” Cultural Centre and “Bacovia” Municipal Theatre. According to Peter Brook, any “empty space” crossed by a presence becomes a stage. However, Liviu Dospinescu sees two complementary aspects of the “empty space” in relation to Beckett’s theatre. On the one hand, as a “manifestation of minimalism” – the guest explains – “the void space is the trigger of the spectator’s response”. The latter becomes active, a “specta(c)tor” that “fills in the void from the imagination with the figures from the stage”. On the other hand, “empty space” involves “an experience contrary to interpretation”, one that “can only be achieved in the absence of interpretation.” It consists precisely of the “feeling of presence experienced by the spectator” plunged into the atmosphere of the playing area. It is created in such a way that “it becomes a universe of virtual experiences, a simulacrum or a phenomenological «installation», as Liviu Dospinescu remarks.

Key-words: *Samuel Beckett, empty space, phenomenology, plays for television, theatre of the absurd, karagöz, meddah, ortaoyunu*

37/2017 Liviu Dospinescu, Université Laval, Québec, Canada

EFFECT DE PREZENȚĂ ȘI NON-REPREZENTARE ÎN TEATRUL CONTEMPORAN [Presence And Non-Representation Effect in the Contemporary Theatre]

Cet article explore les mécanismes de réception de certaines formes théâtrales qui semblent effacer l'expérience du sens pour plonger le spectateur dans l'expérience des formes pures de la scène. Ces formes sont pures en cela qu'elles sont des présentations plutôt que des représentations, autrement dit des formes vides de sens, c'est-à-dire qui ont perdu leur fonction sémiotique. Ainsi, au lieu de trouver un sens, le spectateur se contente des sensorialités par lesquelles ces présences scéniques se font sentir. Comment le spectateur peut-il encore trouver du plaisir au théâtre si le plaisir du sens lui est refusé ? Dans la mesure où la scène n'est plus le lieu de la représentation, mais plutôt celui de l'événement pur ou d'une simulation, l'expérience à vivre par le spectateur est alors celle du vécu phénoménologique même. Nous tenterons de montrer ici que l'expérience théâtrale contemporaine s'inscrit de plus en plus dans la voie de l'expérimentation des effets de présence et de vécus phénoménologiques, produits comme des simulations et censés être ressentis par les spectateurs comme des expériences virtuelles d'un univers autre, voire, parfois, d'une conscience autre.

Mots-clés: *expérience théâtrale, sensorialité, sémiotique, phénoménologie*

37/2017 Ioan Pop-Curșeu, Universitatea Babeș-Bolyai, Cluj-Napoca

BAUDELAIRE ET LA SORCELLERIE: ENTRE MEDIEVALISME ET SYMBOLIQUE MODERNE

This paper tries to investigate the place of witchcraft in Baudelaire's poetic practice and thought. The first direction of analysis is the presence of the black mass, the Sabbath and diabolical possession in Baudelaire's poetry, which corresponds to a permanence of a medieval imaginary of fear. The second direction of investigation is the image of the witch created by the poet in his work, based on medieval stereotypes as well as on modern symbolical ideas. The third point is the importance of witchcraft as a model for Baudelaire's modern poetics.

Key-words: *Baudelaire, witchcraft, medievalism, diabolical possession, modern symbolism.*

37/2017 Mircea Coloșenco

GEORGE BACOVIA – ANII CRISTALIZĂRII SIMBOLISTICE

[George Bacovia – les années de la cristallisation symboliste]

Notre étude vise la restitution de l'environnement socioculturel et intellectuel de la fin du XIX^{ème} siècle roumain, période pour laquelle le futur poète symboliste George Bacovia représente un «signe spécial». A travers les documents de l'époque, on offre une contribution afin de reconstruire la formation du poète de Bacău du point de vue de sa scolarité, de l'école primaire jusqu'à l'université, mais aussi l'esprit de l'époque qu'on pourrait retrouver au niveau de sa création.

Mots-clés : *George Bacovia, symbolisme, poésie, littérature roumaine, histoire littéraire*

37/2017 Vasile Spiridon, Universitatea „Vasile Alecsandri” din Bacău

„DAR NUMAI EU ȘTIU TAINA NARCISULUI CE MOARE” (DIMITRIE ANGHEL)

["But only I know the mystery of the dying narcissus" (Dimitrie Anghel)]

Considered by the critics of his time to be “a poet of flowers”, Dimitrie Anghel did not allow his poetic work to be permeated by any of the inner turmoil which gradually worsened his manic-depressive illness. Devoured by various physical and psychic complexes, which were favoured by a problematic heredity, augmented by varied sentimental crises, and by twinges of conscience and public condemnation, he finally decided that the only way out for him was to commit suicide.

Key-words: *homo duplex, femme fatale*

37/2017 Dr. Silvia-Maria Munteanu, Colegiul Tehnic „D. Ghika” Comănești

ESTETICA SIMBOLISTĂ – UN DISCURS DESPRE FIINȚA PRINCIPIU

[Symbolistic aesthetics - a discourse on the principle being]

This study presents the premises which were the basis of the literary movement, named symbolism. The symbolic school proposes changing the strategy. Aesthetics ceases to be the democratic result of the general taste, dropped into mediocrity, and becomes a discreet edifice, to which the vast and banal immense crowds are free to aspire. Poetry becomes an instrument of knowledge and the poetic discourse is renewed, through suggestion, hint and nuance, to give other meanings to the depth of reality. The symbolist writer is a magician who must build that edifice infinitely open, without edges, to allow conscience to decipher the enigmas of men and the universe.

Key-words: *escape, a new vision, musicality, suggestion, symbol.*

37/2017 Iuliana Oică, Universitatea „Ștefan cel Mare” Suceava

NOTE SIMBOLISTE ÎN LIRICA (POST)PAȘOPTISTĂ: POEZIA INIMII

[Symbolistic notes in (post)revolution poetry: the poetry of the heart]

The present paper aims to reveal that numerous symbolic elements appear in the works of the poets from pre-romanticism period. The symbolic rhetoric involves the use of the symbol and implies the existence of several defining notes: synesthesia as a combination of sensations, a suggestion that opposes rational and vague, which determines ambiguity, fragmentation and ephemeral, artificiality and monotony, irony, musicality and prosody, a certain poetic imaginary. It is known that the symbol means a psychological type of identification or a mysterious revelation of the connection between image and meaning, between sign and allegory, between objects and words, reaching essence, truth and profundity. Life unfolds in the art that greatly adorns it, because the poets need to know the transformations of their time, the ideas that dominate the world to express in the images.

Key-words: *sensation, musicality, desire for escape, ineffable, inner rhythm.*

Dr. Mihaela Chiribău-Albu, Colegiul Național de Artă „O. Băncilă”, Iași

37/2017 SIMBOLISMUL CAMEREI ȘI AL OGLINZII ÎN LITERATURA LUI MIRCEA ELIADE

[The symbolism of the room and the mirror in Mircea Eliade`s literature]

This paper focuses on the significance that a space (the room) and an object (the mirror) display in some of Eliade`s short stories (“With the Gypsy Girls”, “Dayan”, “The Bridge”, “Miss Christina”, “Two Generals' Uniforms”, “The Snake”) and in the novel “The Forbidden Forest”. For the historian of religions, the room has no common connotation, being one of the places that had a major influence upon his childhood. The Sambô room, a space where the time is abolished, is a symbolic chronotope that releases the human being from time, history, sensations; it is also something that triggers a kind of ineffable happiness, impossible to express in words. The mirror, the symbol of symbols according to the *Dictionary of symbols* (Jean Chevalier; Alain Gheerbrant), displays its role of border for the existential levels and connector of different levels of time and space.

Key-words: *room, mirror, initiation, time, space.*

37/2017 Antonia Gîrmacea, University of Bucharest

THE PAWN-SHOP AS A MEDIATOR BETWEEN THE PUBLIC AND THE PRIVATE SPACE

The aim of this paper is to argue, from a cultural-historical and imagological perspective, that the pawn shop present in Fergus Hume`s novel *Hagar of the Pawn-Shop* represents a mediator between the public and the private spheres and that it reflects the anxieties which existed during the Victorian period regarding the possibility that the domestic space would be corrupted by the dangerous public sphere. As a result, the degradation of the private sphere and the public institutions of the public space was viewed as a sign that the British Empire would eventually collapse.

Key-words: *Fergus Hume, pawn shop, imagology, cultural studies, Joep Leersen*

37/2017 Andy Pușcă, Cristinel Munteanu, Universitatea „Danubius” din Galați

„O ACHITARE PĂTIMAȘ COMENTATĂ”. PEDEPSIREA ADULTERULUI CA ACT DE JUSTIȚIE PERSONALĂ ÎNTR-UN ROMAN DE CAMIL PETRESCU

[“An Exoneration Ardently Commented on”. The Punishment of Adultery as an Act of Personal Justice in a Novel by Camil Petrescu]

Taking as a starting point an excerpt from a modern novel written by Camil Petrescu, we have tried to analyse the conditions, prejudices, as well as the legal reasons which might have led to the formulation of a certain verdict following a trial in the Romania of the beginning of the 20th century. The respective literary episode refers to the decision of the Jury Court in Bucharest to acquit, in 1916, a husband who killed his unfaithful wife. The decision is a surprising one for most of the public opinion, since at that time women had already obtained certain rights, no longer being treated inhumanely, as it often happened in the previous centuries. In order to understand why such a decision was taken, the reconstruction of a certain thinking framework was required, one influenced by customs, traditions and prejudices, which was meant to justify the respective verdict. We have tried to outline such a reconstruction in this paper, while also making a brief incursion in the history of feminine adultery penalty from the (more or less) civilized world.

Key-words: *literary realism, Camil Petrescu, adultery, Roman law, the status of women.*

37/2017 Dan Popa, Universitatea „Vasile Alecsandri” din Bacău

NIGHTCORE: VARIAȚIA ELEMENTELOR SUPRASEGMENTALE ȘI IMPLICAȚIILE EI COMUNICAȚIONALE

[Nightcore: modified suprasegmental elements and their communicational effects]

We aim to investigate a corpus of digitally processed songs, of those soundtracks have been altered by D-jays likemaikel631 and have been relabeled as nightcores. Various aspects of the nightcore phenomenon - technic, psychoacoustic, cultural, communicational, etc – are presented in this paper which finally compares the nightcores music with Hatsune Miku's music trying to answer the questions: What exactly are those nightcores?

Key-words: *Nightcores, Hatsune Miku, remix, animé, minor chords and scales, digital culture*

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Abstracts

38/2017 Petru Zugun, Universitatea „Alexandru Ioan Cuza” din Iași
CUPLURI ȘI GRUPURI ETIMOLOGICE ÎN CDDE
[Etymological Units and Structures Reflected to CCDE]

In this paper, the author tries to give an answer to Gr. Brâncuș' *Introduction to Dicționarul etimologic al limbii române. Elementele latine* (A – PUTEA), 2003 [The Romanian Etymologicon. Latin Elements].

Key-words: *lexis, Latin elements, etymology, etymologicon, introduction, entry*

38/2017 Geoffrey Sykes, University of New South Wales, Australia

GREIMAS AND LEVINAS – RESIDENTS OF KAUNAS. WAR AND SEMIOTIC THEORY IN THE TWENTIETH CENTURY

A commentary on the 13th World Congress of the International Association of Semiotic Studies, 23-26 June 2017, Kaunas, Lithuania

This paper is the first in a series that will inquire about the status of semiotic theory in the twentieth century. It will address the tacit or unacknowledged influences of war, economics and mass migration, that shape the theory as narrative, and limits claims to its scientific or objective status. This part will focus on the prominent French semiotician Algirdas Julien Greimas, with reference to the IASS 2017 Congress, held at Kaunas Lithuania. Also, it will mention the eminent thinker Emmanuel Levinas.

Key-words: *Greimas, Levinas, Kaunas, semiotics, ideology, (post)World War, Lithuania, Eastern Europe*

38/2017 Luminița Hoartă Cărăușu, Universitatea „Alexandru Ioan Cuza”, Iași

PARTICULARITĂȚI PRAGMATICE ALE DEZBATERII TELEVIZATE CAP DE AFIȘ, MODERATOR ȘI REALIZATOR ANDREEA ȘTILIU, INVITAT GIGI CĂCIULEANU [Pragmatic features of the „Cap de afiș” TV talk show, moderated and realized by Andreea Știliu, guest Gigi Căciuleanu]

This paper comprises the transcription and the analysis of the “Cap de afiș” TV talk show, moderated and realized by Andreea Știliu, guest – the choreographer Gigi Căciuleanu. In our work we will highlight a series of pragmatic features, such as the use of *politeness marks* and the *specific speakers sequence* within the conversation. Various aspects of the *conversation structure*, which are included in the analyzed TV talk show, as well as the occurrence of several pragmatic features within the type of the analyzed discourse are taken into consideration. For each *pragmatic mark*, a corresponding pragmatic function is determined.

Key-words: *pragmatic analysis, conversation, talk show, discourse, Gigi Căciuleanu*

38/2017 Adriana Maria Robu, Universitatea „Alexandru Ioan Cuza”, Iași

ELEMENTE DE CREATIVITATE ÎN DISCURSUL PARLAMENTAR ROMÂNESC [Elements of creativity in the Romanian parliamentary discourse]

The rhetorical figures in parliamentary discourse represent one of the ways to facilitate argumentation and persuasion. *Creativity* is the result of combining different types of competences connected with the levels of the language, especially the dimension of the historical language, to which the *idiomatic competence* belongs and the particular dimension of the discourse, related to the *expressive competence*. The parliamentary discourse is characterized by some verbal and nonverbal rhetorical techniques used by the speaker to convince the audience. The figurative language as a way to manifest the expressive competence is obviously intentional and built in such a way so as to answer the exigencies of the context in which it is uttered.

Key-words: *creativity, competence, parliamentary discourse, rhetorical figures*

38/2017 Simina Mastacan, Universitățile « Vasile Alecsandri » de Bacău

IDÉOLOGIES LINGUISTIQUES ACTUELLES. LE CAS DE L'ÉCRITURE INCLUSIVE

Reprenant et remplaçant sémantiquement le syntagme rendu célèbre par Paul Eluard dans le poème Liberté (1942), l'ouvrage intitulé « Femme, j'écris ton nom... » se présente comme un guide qui veut offrir aux lecteur-rice-s une « aide à la féminisation des noms de métiers, titres, grades et fonctions ». Sa parution, en 1999, est suivie, en 2017, par le Manuel d'écriture inclusive, dont le sous-titre renonce aux licences poétiques pour interpeller d'une façon encore plus explicite le récepteur: « faites progresser l'égalité femmes-hommes par votre manière d'écrire ».

Ce désir de rendre visibles les femmes à travers le texte écrit (et non seulement) est accompagné d'efforts institutionnels contribuant, surtout les dernières décennies, à concrétiser un objectif dont la pertinence est souvent mise en question dans les médias. Aussi peut-on réfléchir aux ressorts idéologiques et discursifs qui animent le débat et qui semblent mettre à l'épreuve, encore une fois, le pouvoir d'adaptation d'une langue et de ses locuteurs et locutrices aux nouvelles réalités sociales.

Mots-clés: *idéologie, discours, féminisation, écriture inclusive, représentations*

38/2017 Mihaela Hriban, Universitatea „Vasile Alecsandri” din Bacău INFLUENȚE DE ORIGINE ENGLEZĂ ÎN LIMBAJUL SPORTIV [English Influences Revealed into Sporting Language]

Sporting language is into a continuous enrichment. It means that words of different origins, especially of English one, are going to influence the Romanian lexis at various levels: phonetic, morphologic, semantical and stylistical. We try to explain the manner in which English words influence Romanian vocabulary, and to reveal the consequences of the English influence into Romanian lexis.

Key-words: *influence, English origin, Romanian lexis, English lexis, linguistic evolution.*

38/2017 Petronela Savin, Universitatea „Vasile Alecsandri” din Bacău, Cosmina Timocea-Mocanu, Institutul „Arhiva de Folclor a Academiei Române” din Cluj-Napoca, Adrian Jicu, Universitatea „Vasile Alecsandri” din Bacău PROIECTUL E-FESTMEMORIA. VALORIFICAREA PATRIMONIULUI IMATERIAL. SĂRBĂTORILE DE IARNĂ DIN JUDEȚUL BACĂU¹ [The project e-FestMemoria. Capitalizing on immaterial heritage. The winter holidays in Bacău County]

The idea of this project came in the context of complex field research carried out under the Project PN-III-P2-2.1-BG-2016-0390 eCULTFOOD that aims to document the food heritage of the region of Bacău. Invited to describe or prepare recipes specific to winter holidays, people have built up ample accounts about the practices and traditions of Christmas, New Year, Epiphany, and St. Andrew, some of these characterized by a surprising vitality at the community level, and others living only in the memories of the storytellers. From this narrative option of our interlocutors, there was born the project e-FestMemoria. *Capitalizing on immaterial heritage. The winter holidays in Bacău County.* The research was based on the interest of people in the villages

1

Lucrarea de față dezvoltă idei publicate, într-o primă formă, condensată, în vol. „Aceea era... Puterea colacilor!” Sărbători trăite, sărbători povestite în localități din județul Bacău, coord. Petronela Savin, Cosmina Timocea-Mocanu (coord.), Adrian Jicu, Maria Cuceu, Cluj-Napoca, Casa Cărții de Știință, 2017, pp. 7-8, 73-75.

from the county of Bacău in accounts about past holidays, which were documented through the ethnographic experiment, the semi-direct type of interview and participatory observation. Built on the basis of bibliographic documentation and specialized archives, by consulting the answers to the *Romanian Data Collection Program* (1884) and the questionnaires of the “Folk Archive” of the Romanian Academy (1931-1941) from the localities of Bacău County, the interview guide was organized according to topic-themes regarding winter holidays traditions and practices, either active today or present exclusively in the memory of the interlocutors.

Key-words: *traditions and practices, holidays, Bacău, ethnographic experiment*

38/2017 Cosmina Timocea-Mocanu, Institutul „Arhiva de Folclor a Academiei Române” din Cluj-Napoca

CERCETAREA SĂRBĂTORILOR DE IARNĂ PRIN ANCHETELE INDIRECTE DE LA SFÂRȘITUL SECOLULUI AL XIX-LEA ȘI ÎNCEPUTUL SECOLULUI XX. ANALIZĂ DE CAZ: LOCALITĂȚI DIN JUDEȚUL BACĂU

[Research on winter holidays through indirect surveys at the end of the XIXth and early XXth centuries. Case analysis: localities in Bacău County]

The present article aims to render visible *what has been written*, as well as *in what manner*, about winter holidays at the end of the 19th century and the interwar period in villages from Bacău county. In regard to Romanian folklore, the method of inquiry with the help of correspondents appears to be quasi-synchronous with the European projects. The questionnaires B.P. Hasdeu (1884) and Nicolae Densușianu (1895) are the first attempts to systematically investigate the Romanian traditional culture in its national dimension, although the interest in it was subordinated to philology or history. Even if viewed from the present, the rendered answers may appear to the reader as brief, they nevertheless reveal their complexity only when we relate them to the context of their elaboration. The institutional preoccupation for the completion/representation of a corpus of Romanian folklore – already depicted in its essential lines through the questionnaires elaborated by B.P. Hasdeu and N. Densușianu, through the great monographic projects coordinated by the Romanian Academy – led Ion Mușlea to develop and distribute, between the years 1930-1942, a series of fourteen questionnaires, and six additional unnumbered ones, as well as five leaflets, on specific issues. Through these working tools, it was aimed to attest and document, in the localities from all Romanian regions, the calendar celebrations and customs of family life, mythology, beliefs and magic practices, domestic rites, as well as some common law issues. If B.P. Hasdeu and Nicolae Densușianu used indirect inquiry as a method of providing a documentary basis for one of his own works (*Etymologicum Magnum Romaniae* and *Dacia preistorică*), Ion Mușlea transformed this method into an institution, capable of documenting the works of folklorists from all around Europe, who are interested in a given subject.

Key-words: *fieldwork, Romanian folklore, questionnaires, B.P. Hasdeu, Nicolae Densușianu, Ion Mușlea*

38/2017 Adrian Jicu, Universitatea „Vasile Alecsandri” din Bacău

e-FESTMEMORIA. SĂRBĂTORILE DE IARNĂ DIN JUDEȚUL BACĂU, ÎNTRE CEREMONIAL ȘI DISCURS

[Winter holidays in Bacău County, between practices and discourse]

Derived from a larger research project (PN-III-P2-2.1-BG-2016-0390 eCULTFOOD - that aims at documenting food heritage in Bacău County), e-FestMemoria records and analyzes traditions related to winter holidays, focusing on the discourse of the informers questioned about the functions of such practices. When talking to people living in villages around Bacău, it is interesting noticing their relationship with traditions, seen as a defining element for the identity of that community. Not only that some of the practices related to winter holidays are deeply rooted

in their mind, but they continue to be a significant part of their existence, since they hardly can wait for the end of the year when they seem to forget about the daily problems and rediscover an ancient way of living.

In such a context, the researcher needs to extend the traditional ethnographic approach by also taking into account the discourse of these practices, which means an inter- and trans-disciplinary approach. The hypothesis of the present paper is that traditions related to winter holidays are more than ritual practices, but have developed a story of their own, which defines the beliefs and the mentality of the whole community. Having as a starting point this vivid presence of practices in their lives and the discourse related to them, we also tried to describe their evolution from act to story, comparing the answers to the *Romanian Data Collection Program* (1884) and the questionnaires of the “Folk Archive” of the Romanian Academy (1931-1941) from Cluj-Napoca. The nowadays answers to the same questions prove that rituals associated to winter holidays have suffered changes, but still remain in the conscience of people.

Key-words: *traditions and practices, rituals, holidays, Bacău, discourse*

38/2017 Violeta Popa, Alin Popa, Universitatea Vasile Alecsandri din Bacău

GENEZA ORAȘULUI MOLDOVENESC. STUDIU DE CAZ – ORAȘUL BACĂU (SECOLELE XV-XVIII)

[Genesis of the moldavian city. Case study - Bacău city (XVth-XVIIIth centuries)]

With a documented history of over six centuries, Bacău county can not boast too rich historiographic dowry. In the case of monographic works, the situation is almost dramatic: although 609 years have passed since its first documentary attestation, only eight monographic works have been written about Bacău county.

If the volumes written in the first half of the 20th century have a pronounced memorial character, being dominated by the lack of scientific rigor - a fact that can be explained, first of all, by the authors' amateurism - the monographs published in the second half of the last century are characterized by a type of nationalism specific to communist ideology.

All these writings assume an undeniable urban status of Bacău since the fifteenth century, along with its first historical attestation. Bacău has been constituted as a town from its very starting point, seem to unanimously affirm the local medievalists, and until now nobody dared to challenge this direction of local historiography.

What strikes, however, is the discrepancy between this real “taboo” and the fragility of its arguments. None of the adherents of Bacău's real urbanism theory tries to define or even explain the concept of “city”. Equally silent are the approaches aimed at the demographic evolution of the medieval town, its insignificant economic pulsation and, in particular, the inhibitory relationship of the Bacău inhabitants with political power.

Key-words: *city, Bacău, urbanism, autonomy, privileges, medieval, modernity, community*

Studii și cercetări științifice (SCS), seria filologie, nr. 39/2018, Plurilingvism și interculturalitate. *Imaginar (anti)utopic*, Editura „Alma Mater”, Bacău

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Abstracts

39/2018 Alexandru Boboc, Academia Română

LITERATURĂ ȘI FILOSOFIE: „LUMILE” LITERATURII ÎN PERSPECTIVĂ SEMANTICĂ, LOGICĂ ȘI ONTOLOGICĂ (PARTEA A II-A

[Literature and philosophy: the “worlds” of literature in the semantical, logical and ontological perspective (part II)]

Abstract: Cette étude se développe autour de l'idée que la littérature et ses «mondes» se rallient inévitablement à la philosophie. Une telle compatibilité repose sur un *pattern* de compréhension phénoménologique de l'oeuvre en général. L'article renvoie aux «mondes» de la littérature découverts dans des textes de référence de la littérature roumaine et universelle: Nietzsche, Eminescu, Proust.

Mots-clés: *littérature, philosophie, sémantique, ontologie, herméneutique*

39/2018 Adina Vukovic, Université de Montréal

LA TEMPÊTE DE WILLIAM SHAKESPEARE. THEATRUM MUNDI, REFERENCE PHILOSOPHIQUE ET METAPHORE DE LA CONDITION HUMAINE

Abstract: Anticipating the great theatrical works of the Baroque (Corneille's *Illusion Comique* and *La Vida es sueño* by Calderón de la Barca), *The Tempest*, Shakespeare's last play, revolutionized the theatrical device by breaking the rules imposed by Aristotle's *Poetics*. Shakespeare conceives the theater as a picture of the world on a reduced scale. At the same time spectator, the actor attends the show that takes place on the stage encompassed in the stage of the great theater, an image of the Globe. Should we consider that this *mise-en-abyme* of the theatrical device confirms that, in Shakespeare, the model of *Theatrum Mundi* has become a philosophical reference as well as a metaphor for the human condition?

Key-words: *The Tempest*, Shakespeare, *Globe Theater*, theatrical device, human condition, *Theatrum Mundi*

39/2018 Maricela Strungariu, Universitatea „Vasile Alecsandri” din Bacău

UN MONDE SANS LIVRES: LE PIRE DES MONDES POSSIBLES. DÉSHUMANISATION ET PRÉSERVATION DU SAVOIR DANS *FAHRENHEIT 451* DE RAY BRADBURY

Abstract: Le livre a fait, assez souvent au cours de son histoire, l'objet de condamnations, de censure, d'interdits et d'autodafés censés limiter l'accès à la connaissance et assurer ainsi la continuité d'une autocratie religieuse, politique ou culturelle. Considérés comme des livres dangereux, ceux-ci ont été mis à l'index et saisis par les autorités, falsifiés, tronqués, censurés ou jetés au feu, condamnés à mort pour un seul péché, celui de ne pas se conformer au pouvoir, à l'autorité. Un cas extrême est celui des livres condamnés en bloc par la société décrite dans le roman *Fahrenheit 451* (1953) de Ray Bradbury, des livres traqués et brûlés par des pompiers pyromanes pour que le souvenir de la civilisation fondée sur le livre disparaisse à jamais, faisant place à une civilisation de l'image agressive et envahissante, à une civilisation où la pensée et les sentiments sont vus comme des signes d'une maladie antisociale. Devenus des figurants dans un vaste théâtre du bonheur illusoire livré chaque jour à domicile par la télévision, les individus n'ont plus le droit de rêver, de réfléchir, d'imaginer ou de transgresser les limites de la fausse réalité imposées par l'autorité. Dans cette société dystopique, une poignée d'hommes décide pourtant de sauver la mémoire culturelle de l'humanité, en apprenant par cœur l'œuvre d'un écrivain. Ils deviennent ainsi des hommes-livres, des supports vivants pour des textes menacés autrement de disparition. Ils deviennent les porteurs du souvenir du passé.

Mots-clés: *société dystopique, livre interdit, déshumanisation, oubli, préservation du savoir*

39/2018 Andreia-Irina Suciuc; Mihaela Culea, Universitatea „Vasile Alecsandri” din Bacău
DYSTOPIA THROUGH (FORMS OF) DISCOURSE IN GEORGE ORWELL'S
NINETEEN EIGHTY-FOUR

Abstract: According to the agents who consciously use language in *Nineteen Eighty-Four* – the author (who both creates and metafictionally explains the new language), the oligarchs (who use language as a means of manipulation), the rebels (who use it as a means of resistance against thought control) – language is the touchstone, the battleground, the private code of and on which the new world is to be built. Thus, the new language can and has to be analysed on more levels: on the one hand, the propagandistic language used by Orwell throughout the entire novel with the purpose of building the scaffolding of a system and, on the other hand, the invention of Newspeak as a linguistic tool in itself supported by the existence of the *Dictionary*. The first level has become a trademark for the novel, while the second is meant to bring to the foreground the issue of the vital relationship between language and thought, more specifically the determining of the latter by the former. Equally important are new forms of language developed in the political speeches, the so called “Duckspeak”, but also the confessional language used by the main character in his diary or the one used by the proles helped and shaped through the use of abbreviation, jargon, regularization and euphemisms. The paper to analyse all these closely in order to demonstrate the importance of language in shaping a nation/community and the risk of transforming a nation/community into a dystopic space when language is misused/misemployed/mishandled by a totalitarian regime

Key-words: *language, language use, forms of discourse, language and thought*

39/2018 Cătălina Bălinișteanu-Furdu, Universitatea „Vasile Alecsandri” din Bacău
PETER PAN VS ALICE IN UTOPIAN/DYSTOPIAN WONDERLANDS

Abstract: An important similarity in these two books is that both James Matthew Barrie's *Peter Pan* as well as Lewis Carroll's *Alice's Adventures in Wonderland* contain a series of dystopian elements. This paper aims at establishing the utopian elements and at analysing how these elements become dystopian and how they influence the morals of the books. We have chosen these two children's books because they present the children's permanent dream of travelling to mysterious faraway lands, of experiencing all kinds of adventures and of defeating their fears. The Unknown also contains some frightening figures (the grown-ups: the Queen of Hearts and

Captain Hook) and strange creatures with curious names. In the case of *Alice's Adventures*, the paper focuses on analysing Alice and the way she handles Wonderland and its inhabitants. With *Peter Pan*, the focus will primarily be on Peter, but also on the Darling children. The dystopian and (seemingly) utopian elements present in the two books can serve as examples that show how children learn from and relate to the protagonists' experiences, therefore the children's literature is generally regarded as teaching children useful moral lessons.

Key-words: *authority, dictatorship, violence, death, reality*

36/2016 Florinela Floria, Universitatea „Vasile Alecsandri” din Bacău

SFÂRȘITUL UTOPIEI. PRACTICI ALIMENTARE ÎN UNIVERSUL CARCERAL

[La fin de l'utopie. Pratiques alimentaires dans l'univers carcéral]

Abstract: Les témoignages de l'univers carcéral font référence à une série de pratiques alimentaires associées à la détention. Le régime carcéral dans les prisons politiques a étendu la rééducation au niveau des pratiques alimentaires, forçant les limites de la dignité, de la résistance humaine. Les mémoires des prisons communistes évoquent un système concentrationnaire dans lequel les méthodes utilisées défiaient les normes de l'humain. La nutrition, besoin fondamental de l'homme, devient dans ce monde un agent de la transformation antihéroïque de l'individu incarcéré. Nous proposons une approche socio sémiotique des pratiques alimentaires dans l'univers carcéral dans le contexte d'une socio- anthropologie alimentaire.

Mots-clés: *alimentation, univers carcéral, identité, altérité, socio sémiotique*

39/2018 Vasile Spiridon, Universitatea „Vasile Alecsandri” din Bacău

HERTA MÜLLER: DOMICILIU OBLIGATORIU ȘI DOMICILIU FLOTANT

[Herta Müller: domicile obligatoire et domicile flottant]

Abstract: Herta Müller occupe une place particulière parmi les exiles roumains, vu le fait qu'elle n'a pas ressentie les traumas spécifiques à une telle expérience et surtout celles liées au changement de la langue dans laquelle on écrit après l'exil. Bien qu'elle vive depuis 30 ans en Allemagne, Herta Müller continue néanmoins à écrire sur son expérience roumaine. Néé au sein de la communauté souabe de la région de Banat roumain, elle écrit son oeuvre en allemand, c'est donc une écrivaine allemande, mais c'est là un raisonnement un peu étroit. Le problème de l'appartenance d'un écrivain – donc aussi de l'Allemande d'origine roumaine Herta Müller – à une littérature ne peut se réduire au seul aspect de la langue. N'existe-t-il une littérature canadienne bien que ses représentants emploient l'anglais et le français à leur choix? Bien qu'elle écrive en allemand, l'oeuvre de Herta Müller appartient aussi à la littérature roumaine tout au moins par la matière de sa création (on doit ajouter son amour pour le roumain, découvert tardivement, à 15 ans). Notre communication vise à démontrer que les contes, les romans et les essais de Herta Müller illustrent les rudes conditions de vie dans la Roumanie communiste sous le régime répressif de Nicolae Ceaucescu. Face à une telle situation, le seul rêve de la communauté souabe sera de fuir leur pays, en proie au désespoir. Et cela, même si elle doit de soumettre aux règles très rigides de société fermée imposées au fil des siècles. On va voir que, une fois arrivés en Allemagne, les personnages de Herta Müller se sentent mal dans leur peau.

Mots-clés: *communisme, domicile, enfance, exil, identité, immigration, village, Souabe*

39/2018 Diana Zaharia, Universitatea „Ștefan cel Mare” din Suceava

GENERAȚIA PIERDUTĂ: LITERATURA ANTIUTOPIEI

[The lost generation: a dystopian literature]

Abstract: The paper, entitled *The Lost Generation: A Dystopian Literature*, follows the idea that the literary period 1944–1947 generates an art profoundly influenced by an apocalyptic feeling.

An ending, marked by the Second World War and by the Antonescian dictatorship, along with the beginning of the communist dictatorship, produces a limitative space where the first literary imperative is the release from any form of political utopia. This will cause, particularly in prose, the appearance of several negative utopias. Whether these fictions are creative works from the „shelf”, from exile or forbidden literature beginning with 1948, they all create a dystopian literature – an answer given by the young literary generation who experienced the effects of the utopian sentence „War is peace.” Thus, what we intend to discuss in this paper is an extended answer to the assumption that, before this lost generation, there was no other moment in Romanian literature when history was reflected with so much precision in fiction, therefore creating dystopian discourses in so many different forms. In the first part of our paper, a summary of the dystopian field can reveal the similarities it shares with the utopia itself– it is a reversed utopia, permanently reflecting its model – but also the fundamental differences between the two – the differences show once more that, while negative utopias can be found in our country ever since medieval times, the great utopias were always of a foreign origin. In addition, we will attempt to show in what measure the negative utopia represents a distinct literary species for the lost generation. The second part of our paper is dedicated to several case studies centered on the fictions which, alongside their authors, support the fictional necessity for a negative utopia as a means to escape from the limitative real universe. The meanings of escape/ evasion in fiction are not limited to the dystopia. It only provides the framework to acknowledge some of the most brilliant fictions of the lost generation: *The Blockade*, by Pavel Chihaia (the picturesque dystopia), *Euridice. 8 short stories*, by Petru Dumitriu (the mythological dystopia), *The Built Windows*, by Al. Vona (the ailing dystopia), *The Leaves Are Not the Same*, by Mihail Villara (the political dystopia).

Key-words: *lost generation, utopia/dystopia, escape/evasion, communist paradise.*

39/2018 Silvia-Maria Munteanu, Colegiul Tehnic „D. Ghika” Comănești

IDENTITATEA ORAȘULUI COMUNIST – DE LA UTOPIE LA DISTOPIE ÎN ROMANUL LUI MIRCEA CĂRTĂRESCU

[The identity of the communist city - from utopia to distopy in Mircea Cărtărescu's novel]

Abstract: The present study aims to analyze *the portrait* of Bucharest, a communist city, which reveals the identity of the new man created by a totalitarian system. Considered as an extension of the maternal archetype, Bucharest reflects, in particular, the mischievous sense of the archetype: the mother who awakens fear. A critical and objective eye records in detail the changes made by the mother town, describing the predominant slumber landscape, the ugly, the dirt and the ruins in which the inhabitants complain. The image of the city could be regarded as a devouring mother who wants to mutilate her infants by cramming them into insidious homes, as in a prison. The mother-city turned into the abyss that seduced, then swallowed the destinies of its inhabitants.

Key-words: *city, communism, dystopia, identity, prison*

39/2018 Nicoleta Ifrim, Universitatea „Dunărea de Jos” din Galați

IPOSTAZE ALE CRITICULUI ÎN TEXT ȘI „IDEOLOGIA” SCRITURII: EUGEN SIMION, ION CREANGĂ. CRUZIMILE UNUI MORALIST JOVIAL

[Hypostasis of the critic in the text and the "ideology" of writing: Eugen Simion, "Ion Creangă. The cruelties of a jovial moralist"]

Abstract: Eugen Simion's discourse on Creangă mirrors the multifaceted critical profile by means of which Eugen Simion portrays his own 'writing ideology'. Focusing on Creangă's work, the text actually voices out the critic's identity-centered figure as the 'narrative identity' coined by the critical voice displays individual traits of the one who, by talking about Creangă, speaks about himself in the most seducing manner.

Key-words: *critical discourse, identity, personal ideology, Creangă, Eugen Simion.*

39/2018 **Iuliana Oică**, Universitatea „Ștefan cel Mare” Suceava

UN PERSONAJ DIN EXIL – DUMITRU ȚEPENEAG

[un personnage de l'exil - Dumitru Țepeneag]

Abstract: Sans être un écrivain nostalgique, Dumitru Țepeneag découvre l'espace roumain grâce à sa mémoire affective. La condition de l'exilé devient la marque de sa fiction, comme une expérience créative et thérapeutique, afin d'échapper à un régime politique totalitaire. Les expériences réelles vécues par l'auteur sont transférées dans la fiction. L'exilé porte toujours le masque de l'étranger et ressent intensément l'exil intérieur et extérieur à la fois.

Mots-clés: *exil, identité, mémoire affective, liberté de pensée, mentalité*

39/2018 **Mircea Coloșenco**

BINOMUL BACOVIAN. POEZIE-MUZICĂ, ÎN VERSIUNEA AGATHEI GRIGORESCU-BACOVIA

[Le binôme Bacovia. Poésie-musique dans la version d'Agatha Grigorescu-Bacovia]

Abstract: Agatha Grigorescu-Bacovia, la partenaire de vie du poète George Bacovia, partage la sensibilité artistique du créateur, son goût pour la pratique d'autres arts tels la musique. Les mémoires d'Agatha Grigorescu-Bacovia restent pour le chercheur une démarche de récupération de la mémoire du grand poète.

Mots-clés: *poésie, musique, symbolisme, George Bacovia, Agatha Grigorescu- Bacovia*

39/2018 **Alin Popa; Violeta Popa**, Universitatea Vasile Alecsandri din Bacău **EVOLUȚIA ADMINISTRATIV-TERITORIALĂ A ORAȘULUI BACĂU. PROCESUL DE EXTINDERE A ORAȘULUI (1821-1989)**

[The administrative-territorial development of Bacău. The process of extending the city (1821-1989)]

Abstract: By its specificity, the history of urban organisms is a history of particular cases. In other words, the evolution of each city is marked by certain peculiarities in terms of the specific covered area, its architecture, its preferred development areas, the institutions that are enforced in the public space, the dominant economic sectors and, last but not least, the generating factors of the urban environment. The present article aims to approach a less well-known topic in the history of Bacău county: the territorial expansion of the city in the context of the transition from modernity to contemporaneity. This process is analyzed simultaneously with the evolution of the Romanian legislation in the administrative-territorial area from the 19th-20th centuries. From this perspective, we will observe that, at least from a demographic and territorial point of view, there are many links between the legislative strategy and the urban development.

Key-words: *small town, city, urbanism, administrative-territorial legislation, demography, district, suburb.*

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Abstracts

40/2018 Ion Pop, Academia Română

NOTE DESPRE TEATRALITATEA MANIFESTELOR DADAISTE ALE LUI TRISTAN TZARA

[NOTES SUR LA THÉÂTRALITÉ DES MANIFESTES DADAÏSTES DE TRISTAN TZARA]

Abstract: On a parlé à juste titre du manifeste d'avant-garde comme d'un véritable « genre littéraire » avec ses traits spécifiques. Il faut cependant souligner que celui-ci implique une certaine « théâtralité », une mise en scène proche de la comédie burlesque et de la farce. Ionesco n'oubliera la leçon exemplaire des *Manifestes Dada* ni en ce qui est la mise en scène de soi-même et du langage conventionnel, ni en ce qui concerne la relation agressive-souriante avec le public spectateur.

Mots-clés: *manifestes Dada, théâtralité, Tristan Tzara*

40/2018 Liviu Dospinescu, Universitatea Laval, Québec, Canada

TRISTAN TZARA: REPERE ȘI REVERBERAȚII ALE POEZIEI SONORE. SPIRITUL POPULAR DE LA ROMÂNITATE

LA UNIVERSALITATE, VIA DADA

[TRISTAN TZARA: REPÈRES ET RÉVERBÉRATIONS DE LA POÉSIE SONORE.

L'ESPRIT POPULAIRE, DE LA ROUMANITÉ À L'UNIVERSALITÉ, VIA DADA]

Abstract: Extrême, à l'image du chaos, qu'il soit originaire ou créatif, l'universalité du mouvement Dada est incontestable. Quant à la poésie populaire de Tristan Tzara, puisée dans l'univers folklorique roumain, elle serait *a priori* condamnée à une appréciation limitée à son espace culturel d'origine. Mais serait-il possible d'en faire une lecture dans une clé universelle, en y trouvant, par exemple, les sources de la vague dadaïste qui a déferlé sur l'art et la culture contemporaines ? Cet essai se penche ainsi sur l'esprit populaire des premières œuvres poétiques de Tzara pour en dégager les signes qui en font un précurseur de la poésie dada, mais encore du *pop art* et de la *pop culture* qu'il a inspirés. Encore peu explorés, les poèmes de la première période de création de Tzara se distinguent par des qualités sensorielles, vibratoires et sonores, hors du commun. Ils ouvrent la voie à la poésie simultanée et sonore dont la dimension performative se réverbère jusque vers les formes artistiques et littéraires actuelles. Cet essai suit donc le chemin de cette prolifique vague poétique à travers quelques œuvres de Tzara vers une de ces formes poétiques nouvelles: le *slam*. Sur le modèle de la poésie sonore et simultanée, le *slam* déloge la poésie de son champ médiatique originel (la page imprimée), pour la transposer en scène, lui donner corps et voix et en faire ainsi, enfin, un art vivant. Ce n'est que l'une des nombreuses preuves de l'universalité du génie poétique de Tristan Tzara et du mouvement qu'il a inscrit d'une manière si diverse dans l'espace, le temps et la culture du XX^e siècle et plus loin encore.

Mots-clés : *Tristan Tzara, Dada, pop art, pop culture, slam*

40/2018 Ștefana Pop-Curșeu, Universitatea Babeș-Bolyai din Cluj-Napoca

TRISTAN TZARA, MARCEL IANCU ȘI FASCINAȚIA DADAISTĂ PENTRU RECYCLAREA MĂȘTILOR

[TRISTAN TZARA, MARCEL IANCU AND THE DADA FASCINATION FOR THE RECYCLING OF MASKS]

Abstract: When going through the story of Dada movement, one can notice the constant presence of masks, on different theatrical and artistic occasions. From the very beginning, at the Cabaret Voltaire in Zurich, they brought a new dimension to the poetical discourse of the young artists. The strong emotional and aesthetic impact on the audience as well as on the "actors" who danced and embodied the characters who were given birth to through these masks, encouraged a continuous, creative recycling of archaic formulas in new forms and images. The present paper retraces the origins of these Avant-guard masks back to the so called "primitive" African ritual masks, for which Tristan Tzara developed a passion, but also back to the Romanian archaic masks, still present in the folkloric para-dramatic rituals in the Romanian villages, which seem to have represented an important source of inspiration for Marcel Iancu and his creations.

Key-words: *Tristan Tzara, Marcel Iancu, Dada movement, masks*

40/2018 Vasile Spiridon, Universitatea „Vasile Alecsandri” din Bacău

„ARTA NEAGRĂ”: ȚARA ÎNDEPĂRTATĂ A LUI TZARA

[“THE BLACK ART”: TZARA’S DISTANT COUNTRY]

Abstract: According to an evolutionist hierarchy established in Europe at the end of the XIXth century, the non-Western cultures were considered to be in a "primitive" stage of evolution. In view of this devaluating judgement, they lacked historical and existential complexity. Therefore, Tristan Tzara set out to rediscuss all the traditional values, completely erasing the existing artistic norms and ideals, directing his interests at the African continent's art and culture. The discovery and study of the artefacts belonging to the cultures considered by the West to be barbaric and archaic represented for the creator of the Dada movement the alternative to the artistic crisis, suffocated by academic conventions. This paper will highlight the fact that the African culture

was not a mere adaption of the exotic elements, but a meaningful intention of breaking the barriers of the European artistic genres and conceiving –stimulated by there far-away cultural realms- new materials, shapes and techniques for the personal creation (such as ingenuity, expansiveness and spontaneity).

Key-words: *African culture, Dada movement, exotism, “black poems”, artistic primitivism.*

40/2018 Ioan Pop-Curșeu, Universitatea Babeș-Bolyai din Cluj-Napoca

CINE-POEMUL, O GĂSELNIȚĂ AVANGARDISTĂ. FONDANE, ARTAUD, TZARA ȘI... CEILALȚI

[THE CINE-POEM, AN INNOVATION OF THE AVANT-GARDE. FONDANE, ARTAUD, TZARA AND... THE OTHERS]

Abstract: This paper tries to investigate the connections between cinema and poetry during the years of the so-called historical avant-gardes. Its starting point is the interest shown by the French (Romanian born) Jewish author Benjamin Fondane in cinema, as a critic, script writer, director and poet. In 1928, Fondane published in Brussels a volume of cine-poems, which tried to reinvigorate poetry through the use of cinematographic techniques. This volume, *Three Scripts. Cine-poems*, allows us to compare Fondane’s practice and theory to the achievements of his contemporaries in the same direction (Tristan Tzara, Antonin Artaud and many others), that of the search of the intimate communication between poetry in cinema.

Keywords: *cinema, poetry, cine-poem, avant-garde, Dadaism, Benjamin Fondane, Tristan Tzara, Antonin Artaud.*

40/2018 Emil Nicolae

ILUSTRUL PICTOR JACQUES HÉROLD, APROAPE NECUNOSCUT

[L’ILLUSTRE PEINTRE JACQUES HÉROLD, PRESQUE INCONNU]

Abstract: Même s’il était ami de son concitoyen Victor Brauner et très proche d’André Breton, le peintre Jacques Hérold est presque inconnu en Roumanie. En contact avec les milieux d’avant-garde, il rencontre T. Arghezi, Ilarie Voronca, Claude Sernet. En 1930, il commence à collaborer avec le magazine *UNU* avec des dessins, ensuite il part à Paris, où il peint, en 1931, les tableaux *Le grand silence*, *Gulf Stream* et *Les oiseaux ont remplacé les fleurs*. Comme la plupart des artistes venus de Roumanie, il a également passé par l’atelier de C. Brâncuși. Le poète Claude Sernet a facilité sa rencontre avec Arthur Adamov, Benjamin Fondane (B. Fundoianu) et Victor Brauner.

Mots-clés: *Jacques Hérold, avant-garde, peinture*

40/2018 Nicoleta Popa Blanariu, Universitatea „Vasile Alecsandri” din Bacău

DE LA DADA LA IONESCO. DECONSTRUCȚIA SEMIOZEI: SUPRALICITAREA SEMNIFICANTULUI

[DU DADA À IONESCO. LA DÉCONSTRUCTION DE LA SÉMIOSIS: LE RENFORCEMENT DU SIGNIFIANT]

Abstract: La relation de Ionesco et des Dadaïstes – de certains d’eux, en tout cas – avec le langage est extrêmement volatile: d’un côté, la déconstruction nihiliste du signe linguistique par l’amputation de son *signifié*, de sa composante conceptuelle et, en revanche, le renforcement du *signifiant*, de son aspect sensoriel (du mot réduit à sa simple sonorité); de l’autre côté, la récupération surprenante du mot „inspiré”, avec son autorité spirituelle qui s’échappe à la tentation de la déconstruction, de plus en plus forte dès le début du XX-ième siècle.

Mots-cles: *Ionesco, Dada, signe linguistique, signifiant, signifié, langage, déconstruction*

40/2018 Alain Vuillemin, Université « Paris-Est » LIS (EA 4395), UPEC, F-94410 Créteil, France.

L'ARMÉE D'ORIENT EN MOLDAVIE EN 1918-1919 À TRAVERS LES ROMANS DE GUERRE DE ROGER VERCEL

[THE FRENCH ARMY OF THE EAST IN MOLDAVIA IN 1918-1919 THROUGH ROGER VERCEL'S WAR NOVELS]

Abstract: The Army of the East is a French Army unit that fought on the Eastern Front, during the First World War, and stationed in Moldova between December 1918 and May 1919. A French writer, Roger VerCEL, who had been assigned to this army in 1918 - 1919, devoted three novels to this war waged in the East, in the Balkans: *Our father Trajan* in 1930, *Captain Conan* in 1934 and *Léna* in 1936. What does he say in these stories about this French army? What does he relate about the countries this army has crossed, the cities where it has garrisoned and the battles it has fought?

Key-words: *Vercel, French Army of the East, Moldavia, First World War*

40/2018 Constantin Călin

TRECUT – PREZENT. CINCI SECVENŢE ŞI UN EPILOG

[PASSÉ - PRÉSENT. CINQ SÉQUENCES ET UN ÉPILOGUE]

Abstract: Je doute que l'«Année du centenaire» puisse nous apporter une connaissance approfondie, une contribution essentielle ou une conduite améliorée. Les clichés, la «langue de bois» de certains orateurs d'occasion - routinés ou improvisés - montrent que le thème n'a pas été suffisamment approfondi. Ce qui frappe, le plus, c'est l'attitude incohérente et presque pas du tout réflexive. Une rhétorique festivalière abusive vide la notion d'Union de son noyau douloureux. On évoque, en réplique, quelques vérités fondamentales, dignes d'être prises en considération non seulement comme histoire(s), mais comme un guide du présent.

Mots-clés : Centenaire, Grande Union, Première Guerre Mondiale

40/2018 Simina Mastacan, Universitatea „Vasile Alecsandri” din Bacău

CENTENAR. SENSURI, REPREZENTĂRI, SCHEMATIZĂRI

[EN PARLANT DU CENTENAIRE. REPRÉSENTATIONS DISCURSIVES ET AMBIGUÏTÉS SÉMANTIQUES]

Abstract: Les représentations médiatiques de certains événements historiques importants supposent des stratégies discursives complexes, qui mobilisent, au-delà des aspects strictement linguistiques, les éléments d'un imaginaire collectif empreint de sentiments et d'émotions de toutes sortes. Nous allons observer que la célébration, en 2018, de cent ans depuis la formation de l'Etat National Roumain mène à l'apparition des contextes parfois insolites dans lesquels apparaît le terme *Centenaire*. C'est une rhétorique qui sous-tend des fins persuasives précises. Au-delà de la mise en marche des stratégies oratoires inédites, on peut saisir l'apparition de certains stéréotypes qui, tout en récupérant une signification historique et culturelle, sont conçus comme des arguments nécessaires pour la circulation des messages **propres à la société de consommation**.

Mots-clés: *discours, persuasion, émotions, stéréotypes, Centenaire*

40/2018 Alexandru Boboc, Academia Română

LIMBAJ ŞI TIMP ÎN COMPORTAMENTUL UMAN ŞI ÎN COMUNICARE

[LANGAGE ET TEMPS DANS LE COMPORTEMENT HUMAIN ET DANS LA COMMUNICATION]

Abstract: Cet article approfondit l'analyse du fonctionnement du langage dans la communication, du point de vue de la philosophie du langage. Le sujet parlant construit, à travers

le langage, un univers de représentations de son monde et du monde de l'autrui, des sujets ou des objets de la communication. La parole est un instrument qui facilite l'ouverture envers l'autrui, mais qui, dans certaines circonstances, entraîne une mauvaise compréhension et empêche la communication. Le langage maintient une étroite liaison avec le temps, ce qui impose la co-présence et, à la fois, l'interchangeabilité des rôles des (inter)locuteurs, prémisses et conditions de la communication. On propose donc une analyse phénoménologique du temps dans le roman de Marcel Proust, *À la recherche du temps perdu*.

Mots-clés: langage, communication, compréhension, vérité, temps

40/2018 Adina Vukovic, Université de Montréal, Canada

MÉMOIRE(S) ET IMAGE À L'ÂGE DE L'ÉCRAN GLOBAL: LE CAS DE FLASHBACK MEMORIES DE TETSUAKI MATSUE
[MEMORIES AND IMAGE IN THE GLOBAL SCREEN AGE. FLASHBACK MEMORIES BY TETSUAKI MATSUE]

Abstract: Sur les écrans de la planète, « les images de l'information » se mêlent chaque jour à « celles de la publicité et celles de la fiction » (Marc Augé). À ce bouleversement référentiel qui fait que la fiction s'appose comme filigrane sur la réalité, s'ajoute une fausse familiarité entre les grands acteurs de l'histoire et les anonymes qui les regardent. Ce sont des changements qui nous obligent à voir le monde différemment et à repenser les rapports interhumains. Sans nécessairement considérer cette présence agressive des écrans dans le monde actuel comme une mise en réalité des dystopies imaginées par George Orwell en 1949 (dans le roman *1984*) ou par Ray Bradbury en 1953 (dans le roman *Fahrenheit 451*), il ne faut pas minimiser la transformation radicale qu'ont subie la production, l'organisation et l'archivage du savoir suite à l'apparition des nouvelles technologies de l'information et de la communication. Dans le film de Matsue, deux types de réalité(s) et de mémoire(s) aussi s'avèrent complémentaires: une mémoire de l'événement directement vécu et une mémoire « filtrée » par l'écran.

Mots-clés: image, mémoire, écran global, Tetsuaki Matsue

40/2018 Ismail Avcu, Atatürk University, Turkey

OTHERIZED INAUTHENTIC SPARE PARTS IN SEARCH OF AN AUTHENTIC SELF TO IDENTIFY WITH: KAZUO ISHIGURO'S CLONE-SLAVES IN NEVER LET ME GO

Abstract: No matter how obvious it would be to analyze Kazuo Ishiguro's chilling novel, *Never Let Me Go*, with regards to the exploitation of clones for organ production within a donation program at a fictional school, it is always worth bearing in mind the tragic and touching efforts of Kathy H., Ruth and Tommy, major clone-characters of this work, within the context of trying so hard for an authentic self-identification. The fact that Ishiguro hints at the otherization process of his major characters through a teacher at Hailsham boarding school, who talks to the students about their goals and purposes in life and evokes pleasant characteristics and components of life outside, inaugurates the moment in the novel where the reader gets the sense that there is a self and other dichotomy related to the treatment of the students and the societal schism between the clones and normal humans is manifested. That the clones have been instilled with false hopes and delusions delays the process of finding out their master copies who might give them a clue for identifying with a quasi-authentic self and disregarding to be treated like a slave after a lingering period of otherization. This paper aims to elaborate on inauthentic and otherized major characters' efforts for having a self-identification with an authentic self in Kazuo Ishiguro's *Never Let Me Go*.

Key-words: Kazuo Ishiguro, Never Let Me Go, being and acting, identification, otherization

40/2018 Andreea Tănăsescu, Universitatea Națională de Artă Teatrală și Cinematografică, București

DANSUL CONTEMPORAN ȘI AVATARURILE SALE

[LA DANSE CONTEMPORAINE ET SES AVATARS]

Abstract: Dans le sillage des expérimentations artistiques de l'avant-garde chorégraphique de la fin du XIX^e siècle et des premières décennies du XX^e siècle – Isadora Duncan, Loie Fuller, Ruth St. Denis, Ted Shawn, Martha Graham, Doris Humphrey, Charles Weidman, José Limón, Pearl Primus, Merce Cunningham, Anna Halprin etc. – la danse contemporaine poursuit son processus de légitimation et d'auto-définition. Andreea Tănăsescu signale certains aspects de cet épineux parcours historique, théorique et créatif.

Mots-clés: *danse contemporaine, contexte, corps, identité*

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41/2019 Alexandru Gafton, Universitatea „Alexandru Ioan Cuza”, Iași

AVATARIILE EVOLUTIVE ALE CONCEPTULUI 'A EDUCA'

[EVOLUTIONARY AVATARS OF THE CONCEPT 'TO EDUCATE']

Abstract: In this article – based on the situation of the Romanian texts of the 16th and 17th century – we will try to analyse and clarify how the semantic field ‘to educate’ is reflected by means of certain terms (*a arăta* ‘to show’, *a vădi* ‘to reveal’, *a oblici* ‘to prove’, *a muștra* ‘to scold’, *a certa* ‘to reprimand’, *a pedepsi* ‘to punish’, *a căzni* ‘to torture’, *a învăța* ‘to learn/to teach’) as well as how such terms succeed in serving the complex necessities and the evolutionary avatars of the respective concept. In order to introduce readers to our topic, right from the beginning, we will outline the place of education (in its various aspects and forms), as reality subject to becoming, within the framework of bio-social processes and cultural activities.

Key-words: *semantic field, 'to educate', concept, terms, old Romanian texts.*

41/2019 Mariana Tîrnăuceanu, Universitatea „Vasile Alecsandri”, Bacău

ATYPICAL LANGUAGE STANDARDS IN ARGUMENTATION

Abstract: In argumentative types of spoken discourse or in persuasive pieces of dialogues, together with the specific strategies used, the protagonists may have personal linguistic choices mirrored in morphological patterns and sentence structures. The so much recommended lexical and grammatical coherence and cohesion might face unpredictability. Fluency, accuracy, well-elaborated linguistic patterns may encounter recurrent intricate or confusing structures. Highly specialised idioms may be employed along with significant vocabulary items, and standard phonological codes (i.e. register, articulation, stress) may be broken. Both vocabulary and grammar may play rhetorical and semantic functions. Message (expressed in an explicit or implicit way) is transmitted to the audience / interlocutor who is challenged to figure out the intended meanings and to resolve ambiguity. Such potential interpretations could match the real message or not, but the feedback shows whether the message was properly understood and proves the abilities of the interlocutor to process information and to react accordingly; in other words, the feedback shows how successful the argument was. As for the lack of reaction, could it really, and always, signify anything?

Key-words: *persuasive strategies, argumentative principles, non-standard phonological codes, intricate linguistic patterns, rhetorical use of grammar and vocabulary.*

41/2019 Vasile Spiridon, Universitatea „Vasile Alecsandri” din Bacău

L'HERITAGE DE MAI '68

Abstract: En France, pas uniquement l'enseignement, mais l'administration, l'armée, les ordres religieux (en premier lieu, les jésuites) ont connu beaucoup de modifications de législation après Mai '68, et tout cela veut dire que ce moment signifie, d'un côté, un «Adieu au prolétariat!», un adieu à une époque moderne, et, d'autre côté, l'avènement de l'ère nouvelle, de ce qu'on appelle aujourd'hui la postmodernité.

Mots-clés: *Mai 1968, France, protestes, étudiants*

41/2019 Maricela Strungariu, Universitatea „Vasile Alecsandri” din Bacău

SCRIERILE DIARISTICE ALE LUI EUGEN IONESCO SAU IMAGINEA EULUI ÎN FĂRÂME

[LES ÉCRITS INTIMES DE IONESCO OU L'IMAGE D'UN MOI EN MIETTES]

Abstract: Située au croisement du journal et de l'autobiographie, l'écriture intime d'Eugène Ionesco est une constante des préoccupations de l'écrivain français d'origine roumaine. Ses textes autoréférentiels, qu'il s'agisse du *Journal en miettes* (1967), de *Présent passé, passé présent* (1968) ou de *La Quête intermittente* (1987), représentent, pour l'auteur, une véritable quête existentielle et spirituelle, ainsi qu'un antidote au désespoir, à l'oubli et à la peur de la mort. Ionesco y cherche à se soustraire à la fuite du temps en se réfugiant dans l'instant ou en revivant le paradis perdu de son enfance. Son passé s'avère pourtant difficile à récupérer dans son intégralité, car les souvenirs se présentent plutôt comme les morceaux d'un puzzle inexorablement incomplet. La fragmentarité textuelle fait écho à un moi fuyant et en proie à l'angoisse ontologique.

Mots-clés: *Ionesco, écriture intime, quête de soi, fragmentarité, mémoire.*

41/2019 Simona Zaharia, Universitatea „Alexandru Ioan Cuza”, Iași

• MEMORIA COLECTIVĂ ÎN (RE)SCRIEREA SADOVENIANĂ

[COLLECTIVE MEMORY IN SADOVEANU'S (RE)WRITING]

Abstract: Building on the statement of the French historian Pierre Nora, according to which the collective memory of a group crystallizes around certain places, the present paper goes beyond the Sadovenian (re)writing through the (re)confirmation of a truth that could never be challenged: history repeats itself. Mihail Sadoveanu, who is tormented by the obsession of transformation, does not ignore the images of the war, transforming the Romanian atmosphere of the years 1914-1918 into the Phantom-Train, the (re) writing of Lăpușneanu Street, through the transition from individual memory to collective memory, places of memory.

Key-words: *collective memory, individual memory, cultural memory, places of memory, Mihail Sadoveanu's (re)writes.*

41/2019 Diana Diaconu, Universitatea „Lucian Blaga” din Sibiu

RECUPERAREA IDENTITĂȚII PRIN SCRITURĂ. CONSTANTIN VIRGIL GHEORGHIU, CHEMAT LA INSTANȚA ISTORIEI

[IDENTITY RECOVERY THROUGH WRITING. CONSTANTIN VIRGIL GHEORGHIU, CALLED TO THE COURT OF HISTORY]

Abstract: In *Facing the extreme*, Tzvetan Todorov considers that the totalitarian camps, the invention of the twentieth century, remain a mark of the memories of that time. By living himself the experience of political prison, the writer Constantin Virgil Gheorghiu is among the first authors who, thanks to the celebrity of his novel, *The 25th Hour*, can reveal to the whole world the atrocities of an increasingly digital society. In his capacity of “witness”, as Traian Koruga, the alter-ego of the writer in the novel, declares himself, Constantin Virgil Gheorghiu feels compelled to seek salvific solutions, when human identity is in danger. To write means to

compose a “petition”, with the intention of recovering one’s identity. It must be addressed to the mind, because “all human victories, since the beginning of their existence, have been victories of the soul” (Traian Koruga). The writer’s solutions to save and restore identity are: the consciousness of the origins, the return to infantile purity by means of memories at the centre of which there is an almost immaterial image of the father, in communion with God, by praying, but, moreover, by recording as proofs in the literary creation the atrocities of contemporary society, in which the human being is worth even less than a tool. To resist this gradual deterioration, the human being must arrive at “the eternal hour” and do that successfully, desire to be all the time in the presence of God, with the help of the Liturgy or prayers that break the material limits of suffering. So, the prisoner succeeds to restore the identity by the rebirth of the spirit.

Key-words: *identity, totalitarianism, literature of trauma, petition.*

41/2019 Georgeta Pompilia Costianu (Chifu), Universitatea „Dunărea de Jos” din Galați
ÎN LABIRINTUL VIEȚII ȘI AL CREAȚIEI ALĂTURI DE DOINA RUȘTI
[IN THE MAZE OF LIFE AND CREATION WITH DOINA RUȘTI]

Abstract: Doina Ruști is the contemporary author whose literary work presents a valid passport for Romanians all over the world. Hailed as one of the most appreciated female voices of contemporary literature, Doina Ruști has distinguished herself, especially through her diverse and strongly built novels which have become well-known worldwide, being translated into many languages. The novelist’s personal myth has a significant effect on her creation, therefore, it becomes a real adventure to enter her inner world. The wide range of themes, deeply-rooted in reality, as well as her rare gift of alternating the narrative layers with ease ranks her amongst the first class writers of Romanian contemporary literature.

Key-words: *Doina Ruști, personal myth, maze, interior, talent.*

41/2019 Alin Popa și Violeta Popa, Colegiul Tehnic „N.V. Karpen” din Bacău și Universitatea „Vasile Alecsandri” din Bacău
TRATATUL MINORITĂȚILOR (1919) – O GARANȚIE MINIMĂ PENTRU O ROMÂNIE CU ADEVĂRAT MARE
[THE MINORITIES TREATY (1919). A MINIMUM GUARANTEE FOR A GREAT(ER) ROMANIA]

Abstract: The article deals with the complex issue of the participation of the Romanian delegation in the negotiations/discussions of the Paris Peace Conference (1919-1920). As is well known, the main purpose of our country's delegation was to obtain the international recognition of the new territorial configuration of Greater Romania, resulting from the union decisions expressed during the year 1918 by the political assemblies in Chisinau, Chernivtsi and Alba Iulia. The steps of the Romanian diplomacy and especially the decision to leave the conference will be analyzed from the perspective of the conflict situation in Eastern Europe, the internal socio-economic instability, and the ambiguity with which our country addressed the issue of minorities. Being in the position to choose between the recognition of Greater Romania and, on the other hand, the democratic settlement of the „Jewish Issue”, Ionel Brătianu has decided, inexplicably, to abandon both. New Romania, which had a minority population share of about 30% of the total population, proved to be (again) unprepared to integrate all its inhabitants under the broad *dome* of the concept of „citizenship”.

Key-words: *The Romanian Minority Treaty, Paris Peace Conference, Greater Romania, the „Jewish Issue”, Ionel I. C. Brătianu*

41/2019 Diana Zaharia, Universitatea „Ștefan cel Mare” din Suceava

PAVEL CHIHAIA – THE PORTRAIT OF THE WRITER AT THE CROSSROADS OF HISTORY

Abstract: [Pavel Chihaiia (b. 23rd of April 1922, Corabia, Romania – d. 18th of June 2019, München, Germany) debuted in 1947 with the novel *Blockade*, surprising by the themes chosen – the life of Constanta harbour before the First World War – but also by the mature style of writing. This is the only book he gets to publish while staying in the country, before the official establishment of communism. Thus, he is part of the writers who debuted between 1944 and 1947, suggestively named by the critics „the lost generation”. The loss means for this writer the social marginalization and the prohibition to publish, but Pavel Chihaiia turns it, by his moral choice, into winning a bet with the history. He joins the anti-communist resistance movements, his books are retired, then he has some temporary jobs, under his qualification, a time in which he writes shelf literature. Leaving the country for the West didn't mean breaking up with the Romanian themes, which he develops in some dissident fictions and also in a great work of history and criticism of the Romanian medieval art. The letters and the diary are also ethically and aesthetically valuable. After 1989, the attempt to restore the exiled writers brings him back to the public's attention and makes the publication of all his writings possible. Still, he chooses to live in Germany for the rest of his days, thus sharing the destiny of the most Romanian dissidents. Pavel Chihaiia illustrates, by a literature of trauma, the writer's destiny at the crossroads of history.

Key-words: *Pavel Chihaiia, “the lost generation”, communism, censorship, exile, dissidence.*

41/2019 Diana Blaga, Universitatea „Alexandru Ioan Cuza”, Iași

ELEMENTE DE PATRIMONIUL GASTRONOMIC ROMÂNESC ÎN LITERATURA LUI AL. O. TEODOREANU

[ELEMENTS OF THE ROMANIAN GASTRONOMIC PATRIMONY IN THE LITERATURE OF AL. O. TEODOREANU]

Abstract: Gastronomy can be reclaimed both as a means of revisiting the past and of establishing a connection with it, as well as a means of maintaining a connection with the autochthon specific, especially when it comes to an age of transition like the one in the first part of the XXth century. The gastronomic art also reflects the process of civilisation and the evolution of the mores in a certain territory. As a patrimonial element it speaks about a system of values of a certain society. Under these acceptations it has been reclaimed in writing, as the literature of Al. O. Teodoreanu reflects it.

Key-words: *gastronomy, oenology, patrimony, civilisation, conviviality.*

41/2019 Selena Costea, Universitatea „Dunărea de Jos” din Galați

IPOSTAZE ALE SCRITORULUI AL. O. TEODOREANU ÎNAINTE ȘI DUPĂ PRIMUL RĂZBOI MONDIAL

[HYPOSTASES OF THE WRITER AL. O. TEODOREANU BEFORE AND AFTER THE FIRST WORLD WAR]

Abstract: At a time when the country's socio-political scene is invaded by the characters of Caragiale, Al. O. Teodoreanu is distinguished by elegance, pure talent and verticality. With a quill, often soaked in venom, Pastorel Teodoreanu pleads for authenticity, value, honesty and respect for the past. The love of one's homeland leads him to put his whole being in the service of the country, fighting against his enemies with both the firearm and the weapon he masters like no other: the word. With a bitter joke, he "attacks" the neuralgic points of Romanian society at the beginning of the twentieth century: demagoguery, false patriotism, lying and ignorance. Having the

vocation of an artist, but also the skill of a learned man, he succeeds in reproducing the performance of interwar and post-war Romania.

Key-words: *literature, war, politics, epigram, patriotism.*

41/2019 Cătălina Bălinișteanu-Furdu, Universitatea „Vasile Alecsandri” din Bacău
MATEIU I. CARAGIALE: UN DANDY, UN DILETTANTE ÎN „ȚARA HUZURULUI”
[MATEIU I. CARAGIALE: A DANDY, A DILETTANTE IN "THE LAND OF COCKAIGNE"]

Abstract: There are few writers in Romanian literature that fascinated and intrigued the critics as much as Mateiu I. Caragiale did with his work as well as with his appearance. Oscar Wilde, Barbey D'Aurevilly, Gabriele D'Annunzio, Max Beerbohm, Hugo von Hofmannsthal or Arthur Schnitzler were among the worldwide known writers, artists and dandies that seduced us through their characters and through their lifestyle. This “cohort of handsome young men” (as Adriana Babeti called them in her study, p. 95) echo vividly the decadence at the turn of the century which indicates the degradation of social structures and a general crisis of moral values. Romania contributed to this group of young dandies and dilettantes with Alexandru Macedonski and Mateiu Caragiale. The latter has become an interesting case due to the contradictory studies about his work and life: on the one hand, people admire his loneliness and melancholy caused by repetitive failures, on the other hand, there are a lot of critics that reject his tawdry snobbishness and sometimes he was perceived as a mere gold digger. Following his steps, we have discovered that Mateiu Caragiale's life heavily resembles Andreas Zumsee's life (the protagonist from Heinrich Mann's “*In the Land of the Cockaigne*”) who is described as a *dilettant*, a *dandy* aspiring to become a writer in Berlin. The German city is also the place where Mateiu Caragiale spent his youth, where he also aspired to become a writer. After having analysed Mateiu's diary, his letters, critics concluded that his biography defined him as a cold, lonely dandy, a dilettant searching for a heraldic chimera.

Key-words: *dandyism, frustration, narcissism, obsession with clothes and make-up, inferiority vs. superiority.*

41/2019 Diana Cătălina Stroescu, Universitatea „Alexandru Ioan Cuza”, Iași
DEPĂȘIREA AVANGARDEI ÎN OPERA LUI EMIL IVĂNESCU
[THE SURPASSING OF THE AVANT-GARDE IN EMIL IVĂNESCU'S WORK]

Abstract: The work of Emil Ivănescu, published in a critical edition six decades after the author's death, was sporadically and insufficiently received by the public. The volume, released in 2006, contains the most valuable section of his texts, from an aesthetic point of view: two dramatic plays, a literary journal and some prose fragments. Being written in a previous time to the emergence of the existentialist philosophy and of the Theatre of the Absurd, the Emil Ivănescu's texts anticipate the evolution of the literary tendencies associated with these cultural and aesthetic manifestations. Features of the later modernism – the antiliterature, the absurd seen as an aesthetic category and the cultural impasse – are convergent in his work with *avant la lettre* postmodernist devices – inter and metatextuality – cultivated with the avant- garde conscience of the necessity to absolve literature from conventionalism.

Key-words: *Emil Ivănescu, avant-garde attitude, existentialism, experimentalism, incipient postmodernism.*

41/2019 Iuliana Oică, Universitatea „Ștefan cel Mare” Suceava
ONIRISMUL ESTETIC – O SINTEZĂ LITERARĂ INTEGRATOARE
[L'ONIRISME ESTHÉTIQUE – UNE SYNTHÈSE LITTÉRAIRE INTÉGRATRICE]

Abstract: Les fondateurs de l'onirisme esthétique ont essayé de regarder au-delà des limites imposées par l'idéologie communiste. La littérature onirique souhaite inaugurer un territoire autonome par rapport au fantastique traditionnel, romantique et surréaliste. Si, au début, l'onirisme représentait pour Dumitru Țepeneag un mode de vie, progressivement il devient une théorie littéraire qui descend du surréalisme « par négation», mais s'oppose à l'onirisme romantique. En parlant de la proximité du surréalisme, on peut dire que l'esthétique surréaliste génère de nouveaux modes d'expression, car le rêve révèle des expériences intérieures. Dumitru Țepeneag discute sur le plan théorique de la nouvelle doctrine littéraire et met au premier plan une *notion de noyau* pour expliquer que la littérature onirique sera une synthèse de plusieurs noyaux littéraires : le romantisme fantastique, l'écriture traditionnelle et le surréalisme. Dans la création onirique, les faits échappent à la causalité, en s'enchaînant selon le principe de la consécutive, tandis que les mots deviennent des objets eux-mêmes. L'écriture onirique s'avère être une synthèse récupérable des phénomènes qui ont traversé la littérature moderne et qu'elle valorise dans une nouvelle perspective.

Mots-clés: *liberté culturelle, diversité, esprit de nouveauté, opposition, une vraie synchronization.*

41/2019 Paraschiva Buciumanu (Butnarașu), Universitatea „Ștefan cel Mare” din Suceava
DEZILUZIILE UNUI APĂRĂTOR AL IDEALULUI COMUNIST
[THE DISILLUSIONMENT OF A DEFENDER OF THE COMMUNIST IDEAL]

Abstract: The name of the writer Panait Istrati is often remembered when we talk about exile literature. Even though the writer was incredibly successful in France, in the Romanian cultural environment, he has often been regarded with distrust, especially because of his fluctuating attitude towards the political events which he witnessed during that time. A turning point in his unusual existence was his visit to Russia, ten years after the Bolshevik Revolution, in 1927, and this voyage was like a Damascus road for the writer, which makes him abandon the idea that good and communism could ever be compatible. Thus, Panait Istrati turns from a passionate defender of the communists into a defender of those humiliated, having the courage to divulge the truth about the atrocities of the oppressive regime through the publishing of his book *Confession pour vaincus. Après 16 mois dans l'URSS*. The courage to tell the truth would cost him dearly. He becomes the persona non grata even for those who had promoted him in France, but for the readers he would be a brave writer telling the world about the cruelties of a regime which strongly affected human dignity.

Key-words: *voyage, socialism, political literature, freedom, truth.*

41/2019 Valentina-Luminița Carp (Tanasaciuc), Universitatea „Dunărea de Jos” din Galați
IPOSTAZE ALE TOPOSULUI MIORITIC ÎN IMAGINARUL POETIC CERNIAN
[ASPECTS OF MIORITIC TOPOS IN CERNA'S POETIC IMAGERY]

Abstract: The village of Cerna, the birthplace of the Bulgarian poet Panait Cerna, situated on a hill-valley succession, was an inexhaustible source of inspiration for his poetic imagery. The poet creates a lyric space defined by inquiry, anxiety, distress, contemplation or exaltation. The poetry of Panait Cerna is qualified by the theorists of the time as a carrier of general-human aspirations inspired by national realities, either historical or moral-aesthetic. The national factor finds itself in a complex poetic image and sensitive senses, but with optimistic aspects of the defining mioritic space. From this perspective, texts such as *Flower and Gone*, *Jesus* or *In the Cave* illustrate existential situations specific to the Mioritic space, both by the theme and the message approached, as well as by the coordinates built from the primary image: the alternation of the hill-valley.

Key-words: *Panait Cerna, mythological topos, image, succession.*

41/2019 Eugenia Tatiana Buzea (Bulancea), Universitatea „Dunărea de Jos” din Galați
THE RISE AND FALL OF THE FEMALE MODEL IN GIB MIHĂESCU'S SHORT STORY. A RHETORIC OF THE DEMYSTIFIED IDEAL

Abstract: Built as a space of anxiety and claustrophobia, Gib Mihăescu's brief prose joins a female model subordinated to the simple logic of survival, in contrast to the male model dominated by the aspiration of love, obsessed with control and consumed by scenarios that distort the real plan. Emancipation of the woman at the beginning of the twentieth century, takes the form of decaying character, as the woman loses its role as a mother in traditional literature and often becomes the victim of fatal situations controlled by erotic, violent pulses. The existential crisis is based on the inability to control the imagination that takes control over consciousness and throws the self into uncertainty, fragmented by an inner dialectic hallucinatory. The identity of the female character is projected into the hypostasis of the couple based on trauma, with surrealistic elements. The events gather in concentric circles towards the critical point in the vicinity of an ambiguous end, under a constant centrifugal force of the oscillation between the argument and the counterargument, which pulls the characters from their purpose and duty and dehumanizes them.

Key-words: *aristocracy, ambiguity, proteism, conscience, emancipation.*

41/2019 Claudia Andreea Hărmanescu (Lefter), Universitatea „Alexandru Ioan Cuza” Iași
SEMOTICA GESTURILOR ÎN OPERA HORTENSIEI PAPADAT- BENGESCU
[SEMIOTICS OF GESTURES IN THE LITERARY WORK OF HORTENSIA PAPADAT- BENGESCU]

Abstract: In literature, sensuality and sexuality are some kind of big words, not used quite usually. In Hortensia Papadat-Bengescu's books there is an infusion of body language words. The body language, seen as topos, acquires multiple senses in the short stories. Sensuality appears obsessive. One of the meanings it presents is the configuration of Don Juan as the receiver of the letters. To him, Bianca Porporata reveals his soul, trying to deny reality by epistles sent to eternity. Love for Don Juan is ideal, the man appears as the double of Bianca, as her need to confess, as the projection of male pre-existing perfection in a woman. The Heroine is the spokesman for femininity: "Who knows better than you what you women are?" The woman chooses the exciting virtual, instead of lonely life, overcoming loneliness. Don Juan is, as his legend says, another aspect of loneliness. Masculinity appears in the *Bengali* novella as a quiet confessor who does not disturb the confession, is just a satisfactory sexual project. The spirit as a myth also appears in the song *Who Loved Alisia*, when the uncle of the girl evokes his appearance.

Key-words: *body, limits, creativity, spirit, instinct.*

41/2019 Florinela Floria, Universitatea „Vasile Alecsandri” din Bacău
PATRIMONIUL IMATERIAL: MATRICE CRONOTOPICĂ ȘI DIALOG
INTERCULTURAL
[PATRIMOINE IMMATÉRIEL: MATRICE CHRONOTOPIQUE ET DIALOGUE
INTERCULTUREL]

Abstract: Notre ouvrage propose une présentation de la problématique du patrimoine culturel suivant deux coordonnées communicationnelles: la structuration de profondeur, matrice, de l'élément de patrimoine, respectivement la diffusion, la pénétration horizontale, au niveau de l'échange interculturel de connaissances, de savoir. Nous proposons l'approche du patrimoine culturel immatériel en tant que processus de communication utilisant le modèle génératif de

l'altérité culturelle (Floria, 2014) qui considère l'altérité comme une construction discursive investie sémantiquement dans des contextes particuliers d'existence et d'expérience sociale.

Mots-clés: *patrimoine culturel immatériel, tango, dialogue interculturel, modèle chronotopique de l'altérité.*

41/2019 Luminița Drugă, Universitatea „Vasile Alecsandri” din Bacău

TEZAURE ÎN CONTEMPORANEITATE

TREASURES IN CONTEMPORANEITY

Abstract: The controversial word „heritage”, usurper of the syntagm „historical monument” (Choay: 2014) is a key word of the last decades. If until recent years, history was the science holding a direct connection with a country's heritage, today, the term has been viewed in a more complex perspective and it is claimed by more sciences (architecture, ethnography). We can thus speak about national, material, immaterial, gastronomic, social, etc. heritage. Additionally, the stress was transferred from the strictly material level with which heritage was associated towards the immaterial one and, starting with 1993, towards the human level. Our work intends to illustrate a new concept in the field of heritage/heritology namely that of „living human heritage.” The immaterial is transmitted to future generations through the human factor. The identification of these preservers of and innovators in material goods constitutes the new direction of activities for preserving and valorizing elements of heritage, contributing to promoting respect for cultural diversity and human creativity. Fortunately, there still exist among us individuals that have been granted the title of „human heritage” who want to transmit to future generations what they have earned and saved during a lifetime.

Cuvinte-cheie: *cultural heritage, patrimonialization, patrimoniology, treasure.*

41/2019 Eugenia Nicola (Notărescu), Universitatea „Dunărea de Jos” din Galați

CÂNTECUL POPULAR DE LA DUNĂREA DE JOS, PARTE A PATRIMONIULUI TRADIȚIONAL ROMÂNESC

[THE FOLK SONG FROM THE LOWER DANUBE, PART OF THE TRADITIONAL ROMANIAN HERITAGE]

Abstract: The southern area of Moldova enjoys rich folk creation, and the studies have noted the existence of several folkloric areas that have influenced the area along the Siret River, the rise of fabulous epic creation (fantastic ballad, anti-Ottoman, anti-feudal ballad) and secular carols, having a form close to the heroic old song. There are themes like love, sorrow, joy, alienation that define the lyrical song of the Covurlui region. The epic song or the old song has the function of "listening song" and in the history of the Romanian folklore dominated as a genre in the feudal age, the interpreter using interpretative art, emotion and aesthetic transposition of some important events for those times.

Key-words: *literature, folklore, song, popular, heritage.*

41/2019 Nicoleta Popa Blanariu, Universitatea „Vasile Alecsandri” din Bacău

LA FINAL DE PROIECT: CONTRIBUȚII ROMÂNEȘTI LA PATRIMONIUL CULTURAL EUROPEAN: TRISTAN TZARA 55, BENJAMIN FONDANE 120 (7-10 NOIEMBRIE 2018)

[À LA FIN DU PROJET « CONTRIBUTIONS ROUMAINES AU PATRIMOINE CULTUREL EUROPÉEN: TRISTAN TZARA 55, BENJAMIN FONDANE 120 » (7-10 NOVEMBRE 2018)]

Abstract: Le projet « Contributions roumaines au patrimoine culturel européen : Tristan Tzara 55, Benjamin Fondane 120 » a été organisé en partenariat par la Faculté des Lettres de l'Université « Vasile Alecsandri » de Bacău (le Groupe de recherche interdisciplinaire LOGOS,

afilié au Centre INTERSTUD), le Département de littérature, théâtre et cinéma de la Faculté des lettres et des sciences humaines – Université Laval, le Centre culturel « George Apostu » de Bacău, le Théâtre Municipal Bacovia. Le projet a été coordonné par l'Association Art, Traditions, Patrimoine – Sans Frontières, avec l'appui financier du Ministère roumain de la culture et de l'identité nationale.

Mots-clés: *Tristan Tzara, Benjamin Fondane, Dada, centenaire, patrimoine culturel*

Studii și cercetări științifice (SCS), Seria filologie, nr. 42/2019, Plurilingvism și interculturalitate, Memorie, istorie literatură, Editura „Alma Mater”, Bacău

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Abstracts

42/2019 Vasile Spiridon, Universitatea „Vasile Alecsandri” din Bacău

**• GHEORGHE ASACHI ÎN CONTRATIMPUL BIOLOGIC ȘI IDEOLOGIC
[GHEORGHE ASACHI, UNE VIE À CONTRETEMPS]**

Abstract: Formé à l'étranger, dans l'Europe du début du XIX-ième siècle, Gheorghe Asachi revient ensuite dans sa Moldavie natale, où il s'affirme résolument en tant qu'organisateur de l'enseignement public en roumain, mais aussi de la presse, du théâtre, de la vie artistique. Les années passées à l'étranger l'empêchent pourtant de développer une solidarité avec ses confrères de la même génération. L'exercice du dialogue intergénérationnel lui manque aussi, ce qui aura d'importantes répercussions sur son profil psychosocial. Notre article vise à mettre en vedette ce conflit avec soi-même et avec les autres, qui poussera finalement Gheorghe Asachi, l'ancien fondateur et réformateur d'institutions, à endosser l'habit du rétrograde pendant la Révolution de 1848 et l'Union de 1859.

Mots-clés: *génération, illuminisme, Révolution de 1848, romantisme, Union.*

42/2019 Mariana Boca, Universitatea „Ștefan cel Mare” din Suceava

**MEMORIE, FICȚIUNE ȘI LITERATURĂ PRIN SVETLANA ALEKSIEVICI
[MEMORY, FICTION AND LITERATURE THROUGH SVETLANA ALEKSIEVICI'S WRITINGS]**

Abstract: The study problematizes the relationship between memory, literature and fiction through several books written by Svetlana Aleksievici. Literature is a second degree witness, less legitimate or, on the contrary, more convincingly, of the memory of the person and of the memory of the community. The fictional or non-fictional imaginary – in which the reader is invited to participate during the act of reading and sometimes beyond it – finds its roots (or not) from the individual autobiographical memory and from the collective memory as well. The presence or absence of the “living” memory within the artistic imaginary indicates without fail the philosophical and spiritual orientation of the author and the sense that he gives to history. The position of the person or the individual, in order to understand the mentality under which the text is produced and its messages are organized, the dominant attitude in the speech and the degree of impact on reader's consciousness are extremely significant.

Key-words: *memory, literature, fiction, language.*

42/2019 Mircea Coloșenco

**MARIAN POPA VERSUS PROZATOR POSTMODERN
[MARIAN POPA VERSUS ÉCRIVAIN POSTMODERNE]**

Abstract: Cet article examine la condition de créateur postmoderne de Marian Popa, critique et historien de la littérature. Auteur de plusieurs volumes tels *Homo fictus* (1968), *Dicționar de literatură contemporană* (1971, 1977), *Camil Petrescu* (1972), *Forma ca deformare* (1975), *Comicologia* (1975), de beaucoup d'études et d'articles parus dans des revues littéraires prestigieuses, Marian Popa a publié plusieurs romans écrits en manière postmoderne, signés avec divers pseudonymes, entrant ainsi dans la galerie des critiques qui créent également des oeuvres littéraires.

Mots-clés: *Marian Popa, postmodernisme, littérature roumaine, critique littéraire.*

42/2019 Diana Zaharia, Universitatea „Ștefan cel Mare”, Suceava
FATA CERNITĂ A LIBERTĂȚII. INTERVIURILE, PORTRETELE ȘI EVOCĂRILE LUI
PAVEL CHIIAIA

[THE BLEAK FACE OF FREEDOM. THE INTERVIEWS, THE PORTRAITS AND THE
EVOICATIONS OF PAVEL CHIIAIA]

Abstract: The paper “*The bleak face of freedom*. The interviews, the portraits and the evocations of Pavel Chihaiia” starts from the assumption that Pavel Chihaiia, a writer of the lost generation – the generation of the writers who debuted in between 1944–1947 and were forbidden after that – fundamented his literature of trauma on an existence of trauma. So, we tried to see if trauma, as a major theme in fiction, is reconstituted by the nonliterary texts too, this time as the collective trauma of a generation. The personalities who concerned the writer give a diversity of perspectives, which we also intended to analyze. Not at least, we noticed the marks by which the objective writing becomes close to literature. The interviews, the portraits and the evocations reconstruct an existence of trauma in the same measure in which the literature of Pavel Chihaiia does that. By considering these texts an integrative part of the literary work, the literary-nonliterary distinction loses its basic meaning at this author.

Key-words: *the lost generation, the literature of trauma, nonliterary texts.*

42/2019 Daniel Dincă, Universitatea „Ștefan cel Mare” din Suceava
DORIN TUDORAN – PE LUNGUL DRUM AL ÎNTOARCERII „ACASĂ”
[DORIN TUDORAN – ON HIS “THE LONG WAY BACK HOME”]

Abstract: Dorin Tudoran made his literary debut in 1973 and unlike his fellow writers of the sixties, did not benefit of the so called cultural relaxation era that had begun back in 1965 and ended in 1971, when *the egocentric Nicolae Ceaușescu published his 6th of July Theses*. 1971 was a radical milestone in Romanian social and cultural history, the year when Nicolae Ceaușescu imposed the cult of personality and inaugurated his so- called *cultural revolution*. Incapable to adjust to the current political conditions, Dorin Tudoran challenged the system and struggled against the devotees of the regime, that were supported by the institutions of the dictatorship. This matter of fact rapidly led to a literary suicide as a poet.

Key-words: *the cult of personality, artistic literary revolution, dictatorship, dissident.*

42/2019 Paraschiva Butnarașu (Buciumanu), Universitatea „Ștefan cel Mare” din Suceava
RAPORTUL DINTRE PUTEREA POLITICĂ ȘI LUMEA IMAGINARĂ A
SCRIITORULUI ÎN COMUNISM

[THE RELATIONSHIP BETWEEN THE POLITICAL POWER AND THE IMAGINARY
WORLD OF THE WRITER IN THE COMMUNIST AGE]

Abstract: The soviet type regime of communism imposed in postwar Romania has brought about radical changes at all levels of society. Coming to have absolute power very quickly, the new regime decided to turn literature and writers into propaganda tools. Confronted to this situation, the writers reacted differently. Out of naivety or opportunism, some writers rushed to respond to the party directives, others, feeling the danger, chose forms of artistic expression by which they eluded or even defied the imposed political commands. Thus, a type of literature that promoted party doctrine started to develop, along with another kind of literature – that disregarded and resisted the ideological commandments. The literature written under the pressure of a totalitarian regime bears the marks of the context it crossed and, therefore, it is important to overcome the ethical criterion when analysing it.

Key-words: *dictatorship, socialist realism, writer, literature, freedom.*

42/2019 Mihaela-Alina Chiribău-Albu, Universitatea „Alexandru Ioan Cuza” din Iași
BIBLIOTECA – UN LABIRINT?

[THE LIBRARY – A LABYRINTH?]

Abstract: This paper aims at identifying the signification of the library in two literary works belonging to Mircea Eliade and J. L. Borges: *Secretul doctorului Honigberger* (*The Secret of Dr. Honigberger*) and *La Biblioteca de Babel* (*The Library of Babel*). In both volumes the library is connected to the image of the labyrinth. In Eliade's novelette the labyrinthine space of the library is suggested through different techniques or objects, while in Borges' text the library is the universe itself. Comparing the two literary works, the reader gets to discover that the library could be associated with a maze whose centre is everywhere and nowhere. It is Umberto Eco's identification of this kind of maze which reveals the importance of the library in type of space and in any period of time.

Key-words: *immortality, infinite, labyrinth, library, symbolism.*