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Openings

AUTHOR-READER INTERACTIONS
IN THE AGE OF HYPERTEXTUAL AND MULTIMEDIA COMMUNICATION

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Abstract: *Building on new hypermedia technologies that enhance discursive interaction, this article emphasizes the role that rereading and rewriting can play in the current computer-saturated environment. The article addresses cognitive and pedagogical issues in the transition from traditional, often linear modes of reading and writing, to multilevel and interactive modes of rereading/rewriting. The very definition and role of authors and readers changes within this collaborative and interactive paradigm. Writers engage in a dynamic, open-ended process of semiosis, producing multiple textual variants; readers move from linear, uncritical reading to multilevel and interactive modes of rereading that take into account a text's complexity as well as the relationship among author, culture, and reader. These shifts have been aided by the new hypertext and networked communication technologies that have emerged over the past two to three decades. Anticipated by late modernist experiments in collage and linking, computer networking technologies have served well the goal of introducing an interactive component in the writing and interpretation of literature. However, before we can derive the intended benefits from these new technologies, we need to interrogate their limitations. Rather than use these electronic technologies to reinforce old habits of reading and writing, we should take full advantage of the fact that they can enhance the dialogic aspect of our cultural transactions, providing us with the interactive cultural space that emphasizes collaboration and reformulation.*

Key words: hypertext, hypernarrative, kinetic text, multimedia, network textuality, rereading, rewriting, text-based vs. interactive paradigm

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MIHAI EMINESCU: TIMP, POEZIE, VIS

MIHAI EMINESCU: TIME, POETRY, DREAM

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Abstract: *In Mihai Eminescu's poetry, the desintegrating dimension of time is forced to accept new coordinates through poetry, dream and Eros. The physical time of ontological accidentalness is thus transfigured through poetry, love and dream, palliatives which render the time of succession and necessity into a time free of alienating constraints, unbound to the ephemeral and to the lapse. The being resorting to such ideal palliatives escapes the tyranny of seconds and has a different profile, getting ontological substance to replace the apparent loss of strict form.*

Key words: *time, poetry, identity, dream, ontology, transcendence.*

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SENTIMENTUL TIMPULUI IN PROZA NATURISTA A LUI MIHAIL SADOVEANU

TIME PERCEPTION IN MIHAIL SADOVEANU'S WRITINGS ABOUT NATURE

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Abstract: *The nowadays honest reader must admit that s/he has neither time nor peace to respond well to Mihail Sadoveanu's landscape-focused prose. Nature's protective environment alleviates the pain of perceived temporality. Sadoveanu was looking for those isolated natural places which appear to be a new way of residing in paradise again. That is why his writings about nature are an attempt to suppress temporality and they render the indulgence in a happy edenical inactuality. The way to abolish the forth dimension is rediscovering the poetical, the delightful, the delicate, the harmonious, the legendary, the paradisiac- all these are nouns or adjectoives recurrent in Sadoveanu's prose focused on natural landscapes. But this attempt fails. The man finds again the signs of time-passing. In Sadoveanu's writings about nature, temporality is linked with eternity rather than with the ephemeral.*

Key words: *time; nature as edenical project; Sadoveanu's writings about nature; nature and time perception; return to paradise, nature vs narcissism*

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BACOVIA - A POET'S LATE TIME

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Abstract: *Bacovia's cardinal position in the Romanian literary canon is undisputable. He is the inventor of modernism for Romanian poetry, yet he is mostly followed nowadays by postmodernist poets who recognize him as their ancestor. The poet's late time refers both to his life after 1945 and to his poetic universe, it is a bleak vision of his former inabilities which render him now disconnected from the social life and relationships. The poet so recoiled in his inner universe can find no way out or better said outwards. In the poetry of Bacovia we breathe the saddest beautiful story of a poet made extinct by the mirror of solitude. The late time was his favorite syntagma, transposed into an attempt to never be in line with his time.*

Key-words: *late-ness; bleak time; apocalyptic inner frictions; solitude; inner time; symbolist poetry*

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LE JEU DES TEMPS DANS «**NAISSANCE DE L'ODYSSEE**» *de Jean Giono*

THE GAME OF TIMES IN «**NAISSANCE DE L'ODYSSEE**» by Jean Giono

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Abstract: *In this work, we tried to demonstrate the relation between the present, time of the narration and the past, time of the history, in the Jean Giono's novel "Birth of the Odyssey". The present is the time of the all events, of Ulysses's adventure in the Mediterranean space, in his way of return to home. The past is used to create the portrait of a legendary hero and to reveal the real state of mind of all the characters. The narration advances slowly, because the past interferes frequently in the present. This slide from present to past is a slide from the reality to a word of fiction. Jean Giono creates an attempt to demonstrate how the fiction is brought to life.*

Key-words: *time; narration; history; reality; fiction; hero.*

EN LA PENUMBRA DE JUAN BENET: RETRATO TEMPORAL

"EN LA PENUMBRA" BY JUAN BENET- A POTRAYAL
OF TENSES

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Abstract: *This article analyzes some aspects of the novel "En la penumbra" (1989) by the Spanish writer Juan Benet (1927-1993). It begins with an analysis of the incipit of the novel, showing that it is based on two contradicting figures: repetition and discontinuity. They are the key to the temporal composition of the novel and they can be retrieved by the analysis of their presence on several levels: in the*

story, in the speech and in the psyche of the protagonist. It seems that the temporal experience of the protagonist has a functional error that prevents him from inhabiting the present, rendering her life to be the constant reference, evocation and gloss of the past.

Keywords: *time; narrative; Juan Benet; psyché; repetition; discontinuity*

TIME AND NARRATIVE IN VIRGINIA WOOLF'S *MRS. DALLOWAY*

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Abstract: *In “Mrs. Dalloway”, Virginia Woolf uses the stream of consciousness technique to create a one-day novel in which time becomes the central character that unites the past and present experiences, feelings and thoughts of the human characters. This article examines how the revival of the past and the events of the present are comprised in a single day. Big Ben is a central temporal symbol in the novel which keeps reminding the characters that their physical life on Earth is limited. All characters are afraid of the passing of external time and feel unable to prevent their lives from going by rapidly without having accomplished all their personal and/ or professional goals. This leads to frustrations, dark thoughts, depression and even suicide. The characters are overwhelmed by past memories with which they have to cope in order to find their inner peace and pace. Some manage to do so, others are weak and fail in their attempt to leave the past behind and to begin a new life.*

Key-words: *Mrs. Dalloway; external time; internal time; narrative; Big Ben; memory; past; present*

OCTAVIAN PALER – INNER JOURNEYS, TRAVELLING IN TIME

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Abstract: *The essay brings in discussion the concept of time as it is seen by Octavian Paler in all his literary works. Any other delimitation can be contained in these two: the chronological and mythological, according Paler's ideas. Naturally, these two notions will bring up some other correlations, as: the sacred and profane time, the exterior and the interior time and the notion of destiny as opposed at that of time itself. Time is a wizard that plays with us as long as we do not understand that we can also trick – and treat – the time through our inner journeys, since they are not restrained by the time. It is only within this inner land that we may claim some powers over time.*

Key-words: *mythological time; inner time; sacred time; historical/ chronological time; exterior time; profane time; inner journey; travelling in time; the fall in time; the return to myth*

THE EBBS OF WATER-TIME INTERACTIONS IN ALEXANDRU VLAD'S NOVEL "PLOILE AMARE" ("Bitter Rains")

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Abstract: *"Ploile amare" ("Bitter Rains") by Alexandru Vlad is a novel that has triggered an interesting phenomenon: all Romanian critics found the time*

to read it carefully. It has also triggered an unusual appetite of the critics to dwell into a fictional universe. They did not want to vivisect it, on the contrary they wanted to get indulged in its fictitious universe. This is a novel that intelligently lets time flow within itself. Apparently it is a return to tradition, to the canons of the realism full of vigor. So far, the novel has been read in a variety of keys. It is one of the best pieces of Romanian literature. The characters are the prisoners of a village under the communist regime risking to be cut off from humanity. New forms of power and power-generated techniques emerge in such a universe. Exposed to such a degree to the rains of outpouring heavens, man cannot be indifferent to religious issues.

Key-words: flood; inner time; Romanian contemporary fiction, fictitious universe, suspension of time; ethical questions; consciousness.

Times and Taste(s) in Fiction

WAYS OF READING FOOD TODAY: THE SCOTTISH WHODUNITS

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Abstract. *The paper focuses on issues of consumer identity from the perspective of everyday practices within the specific field of crime and crime investigation as rendered in the context of Scottish life- and culturescapes. The selection of texts foregrounds the way in which personal and occupational identity can be shaped by eating habits.*

Key words: *consumption; tastes; food culture; Scottishness; consumer identity*

GASTRONOMY AND POWER IN JEANETTE WINTERSON'S "THE PASSION"

Or, marginality revisited

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Abstract: *It is precisely within the paradigm proposed by Winterson as it emerges in the Motto above (i.e., inter alia, the decrepitude and unreliability of time as regards precision) that this paper operates in that it sets out to investigate the role of memory, or perceived history vs. 'real' history, indeed of what I term 'micro-history' – in this case, Henri the Cook's diary-like rendering of historical turmoil, namely Napoleon Bonaparte's campaigns. It is a marginal, peripheral position – or rather, as the text proves, a vantage point – that Henri takes in his narrative endeavour, the position of a servant, an apprentice Cook in the Emperor's Palace and then makeshift war quarters. The paraphernalia of power – the power of military conquest on the one hand (see Napoleon's weapons) and the power to create*

hedonism by cooking (see the chef's kitchen utensils and spices) are used masterfully in the novel in a quietly choreographed battle of paradigms.

There is a time for conquest, for imperial expansion, there is also a time for indulging in hedonism; Napoleon experiences both and our protagonist, Henri catches glimpses thereof during his employment at Court. And the choice of culinary ground is not an arbitrary one, as it is bound to yield the intimate rhythms of everyday life – the regularity of cooking and of the subsequent meals – rhythms that are a rather obscure / d part of history.

As for 'real' history, or grand history – the kind of history re-traceable in canonical history books, Winterson has in this novel an idiosyncratic stance: "Winterson says that "The Passion" focuses on a moment of invented history." (Noakes and Reynolds, eds 2003). Not only is it 'a moment' we are dealing with, which is for a start redolent of a metonymic relation to history (a part – i.e. a moment - standing for a whole – i.e. time), but also this is 'invented history', hence a double remoteness from 'real' history.

Equally saliently, the novel is set in an age when empires were possible, hardly possible anymore nowadays, in the postcolonial era; on a micro-historical level, it is organized around the personal growth of a young man in his formative years, hence a time for individual becoming is instantiated.

Keywords: 'real' history; micro-history; time; memory; gastronomy; initiation; marginality.

Classics and moderns

LE „TRIPLEX CONFINIUM.” LE RÔLE DE LUIGI FERDINANDO MARSILI DANS L'ÉTABLISSEMENT DE LA FRONTIÈRE ENTRE LA MOLDAVIE, LA VALACHIE ET LA TRANSYLVANIE APRÈS LA PAIX DE KARLOWITZ

THE "TRIPLEX CONFINIUM". MARSILI'S ROLE IN REMAPPING AFTER THE PEACE OF KARLOWITZ

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Abstract: *At the paradigm shift between the 17-18th century, the new emerging type of “uomo universale” was different. First of all, he tried to decompose the universe again and recreate the divine order through reason. A count like Luigi Ferdinando Marsili is the embodiment of a new age of science, free from all ideological constraints. It is amazing to discover the domains of knowledge he embraced. Luigi Ferdinando Marsili (1658-1730) is one of the most prominent representatives of the 17-18th centuries polygraphs encyclopedists. During his life, he studied practically all fields of cartography, history, nations’ characterology, botany, mineralogy, heraldry, history, literature, lexicography, hydrobiology, art military and many others. He is a typical figure of the paradigm shift of the 17-18th centuries. Clenched by his passion for collecting, he tries to systematize the elements of the universe. By exploring the geographical, historical, biological, ethnographic, religious, botany and mineralogy of the Carpathian basin and the Balkans, Marsili actually served expansionist ambitions of the Habsburg Monarchy, while seeking to outline the opportunities for cooperation between the two great powers of the time (Habsburg Monarchy, the Ottoman Empire).*

Key-words: *paradigm shift between 17-18th centuries; encyclopedist; knowledge; nation’s characterology; Habsburgs; time and history; peace of Karlowitz, Transylvania, Luigi Ferdinando Marsili, Triplex Confinium*

THE SCHOOLMASTER DELIVERED TO HIS PUPILS

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Abstract: *Poussin’s painting captures the challenges brought about by applying blind principles in education. His painting **Camille livre le maître d’école de Faléries à ses écoliers /Master delivered to his students**, in 1637, is based on a historical case presented by Titus Livius, in **Ab Urbe Condita**, regarding the heroic qualities of General Camilus on one hand and the Faliscan teacher and people, in the Faleries citadel in Etruria, on the other hand. A careful reading of this painting highlights analogies between principles in education and coercive methods. The master had forced his students to be hostages and he is now being punished by being delivered to them. This painting may be a lesson on what happens when didactic principles are power-charged. On a small scale, the chaos, the conflict and the cruelty in the painting are part of the turmoil of the big history, out of the hinge and ready for war. The power without feelings sacrifices altogether schoolmasters and disciples. There is no growth and no master-disciple relationship, only a self-consuming act of justice equaled with punishment.*

Keywords: *painting, Nicolas Poussin, history, **Ab Urbe Condita**, teacher, students, master-disciple relationship, principles in education*

MIHAI RALEA ET « LA MISSION D'UNE GÉNÉRATION ». DU PROGRAMME DE COMBAT AU CONTRAT POUR L'AVENIR

MIHAI RALEA AND "THE MISSION OF A GENERATION" PROGRAM

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Abstract: *The Twentieth Century has been characterized by a dynamic process of regrouping around the social currents and political theories, around literary magazines and journals. During the first decades, a collective action claiming its values and sustaining the anti-positivism and the social order prevailed on the individualistic paradigm. This article explores "the mission of a generation", one of controversial debate topics in the interwar period, on the Romanian ideological field. Contextualising what occurred as thought changes, after the united national state formation, it deals with the contributions made by Mihai Ralea and published in the periodical "Viața Românească" ["The Romanian Life"], between 1928 and 1930, as well as with those having authors Mircea Vulcanescu, Vasile Bancila, Vintila Horia, mostly appeared in Romanian periodical literature of the 1930s.*

Keywords: *Mihai Ralea, "the mission of a generation", ideology in the Interwar Years, regrouping process, internationalization, anti-positivism, development of civilization vs. organization of culture.*

NICOLAE BALOTĂ – LE PUBLICISTE

NICOLAE BALOTĂ'S ARTICLES IN PERIODICALS

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Abstract: *This research article traces the beginnings of Nicola Balotă's career in criticism, focusing on the journalistic activity in some important literary journals and cultural magazines. Nicola Balotă is the initiator of a pedagogy of criticism. His critical writings have a spiritual dimension. The junction between literature and philosophy, between hermeneutics and reception aesthetics turn the act of criticism into a forma mentis*

Keywords: *hermeneutics, cultural criticism, critical signs, normative criticism, the pedagogy of literary criticism, "critique totale"*

THE BAROQUE AVATARS OF A TRAGIC MYTH : *OEDIPUS SAVED* by RADU STANCA

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Abstract: *If within the Greek mythos, Oedipus is the embodiment of the perfect victim, by being the author of a reiterated hybris through parricide and incest, for Radu Stanca he becomes a baroque character of whose soul is a “mixtum compositum”, full of oxymoronic contradictions, oscillating between defiance and invocation of the gods. We believe that within this very inner dualism of oscillation between the contraries (coincidentia oppositorum), we found the key to his option for freedom.*

Key words: *Stylistic irreducibility; stylemmae; Oedipus complex; reiterated hybris; oxymoronic contradictions; inner dualism; option for freedom; mythical intertext, the baroque duplicity; symmetry technique*

LE HEROS CIVILISATEUR ET LE MYTHE FONDATEUR REPRÉSENTATIONS DU THÈME DE LA CRÉATION DANS L'ŒUVRE DE NICHITA STĂNESCU

THE CIVILIZING HERO AND THE ORIGIN MYTH.
REPRESENTATIONS OF THE THEME OF CREATION IN NICHITA
STĂNESCU'S ŒUVRE

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Abstract : *There is always a connection between the origin, as in Heidegger's employment of the term (Der Ursprung) in his famous „The Origin of the Work of Art“ and truth as battle, as struggle: „Urstreit“ in heideggerian terms, „the between“ where man is positioned. The article will follow this connection: origin-struggle in the mythography of the poet Nichita Stănescu dedicated to the theme of creation: the hero and the villain, Cain and Abel, the soldier as peacekeeper and the "matricide," the true poet and the "engaged" poet. Nichita Stănescu does not reduce any of these figures to the contrary. We have highlighted three hypostases of the poet: the poet against history, the poet against his own oeuvre and against himself.*

Keywords: Nichita Stănescu, the theme of creation; the poet as a soldier, the condition of the poet, origin and struggle

GLI SPAZI SIMBOLICI E FANTASTICI NELLE PROSE DI ANA BLANDIANA

SYMBOLIC AND FANTASTIC SPACES IN THE PROSE OF ANA
BLANDIANA

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Abstract: *Ana Blandiana belongs to the 1960 generation of the Romanian literature. The refined transfiguration of the reality of totalitarianism in delicate poetic representations and the note of subversiveness in her prose are distinct qualities of her writings. This article examines how epic spaces configured by Ana Blandiana convey, in her prose, a sense of strangeness, fantastic and absurd. The disintegration of true-to-life dimensions and the glissade of spaces into the unreal are designed to generate terror and uncertainty for the consciences in conflict with the order imposed by totalitarian power. This analysis wades into the ambiguous indwelling ("The Butterfly Chapel", "The Theater Lesson"), into the labyrinth city ("Dear Scarecrows"), into the artificial island ("Report"), into the desert plain ("Past Projects") and into the rehabilitation center of dissidents ("The Drawer with Applauses").*

Keywords: *dictatorship, communist reality, symbolic and fantastic space, free conscience, subversive prose.*

GHEORGHE CRĂCIUN: "EPURE FOR LONGOS". DECONTEXTUALIZING AND RE-ONTOLOGIZING THE ARCHETYPAL PATTERN

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Abstract: *"Compunere cu paralele inegale" ("Composition With Unequal Parallels") Gheorghe Crăciun's second novel, explores the concept of "body as subject", as conceptualized by the phenomenological tradition. Craving an erotic utopia, Gheorghe Crăciun rewrites the Greek pastoral "Daphnis and Chloe", surpassing the original novel through the idyllically-overwhelming natural setting and the subtleness of perception. "Epure for Longos" becomes a prose poem*

investigating love with all its effects and sensorial conditionings, as well as an opulent text, concentrated on the violently-vivid bodily sensations of the lovers.

Key-words: Gheorghe Crăciun; pastoral; corporeality; archetype; phenomenology and literature

PHONETIC ASPECTS OF ROMANIAN CONSONANTS

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Abstract

The consonant system of Romanian has long been debated. The bone of contention was the interpretation of the allophones of /k/, /g/, and the fact that each consonant can become palatalized on the surface, as it is derived from underlying sequences of a consonant and a high vowel /i/: $C+ /i/ \rightarrow C^j$. Based on this palatalization, some linguists proposed a rather complicated consonantal inventory treating palatalized consonants as underlying. The present paper proposes a simple consonantal inventory accepted by mainstream phoneticians and discusses various features of consonant phonemes specific to Romanian only, such as final non-syllabic /i/, the alveolar trill, glides and semiconsonants, accompanied by interpretations of their spectrograms and waveforms respectively. The study reaches the conclusion that a comprehensive acoustic study of Romanian consonants can shed more light on controversial phonetic aspects of the consonant system of Romanian.

Key words: consonant phonemes; non-syllabic /i/; velar plosives; approximants.

BOOK REVIEWS

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Călătorie spre centrul infernului. Gulagul în conștiința românească (Journey to the Center of Hell. The Gulag in Romanian Modern Conscience)
Editura Fundației Culturale Române, 1998
Romanian Cultural Association's Publishing House, Bucharest, 1998

The Communist Detention. Temporal & Literary Frames

Ruxandra Cesereanu, in her writings on the Gulag in Romanian conscience, argues that the so-called frontier literature with its well-known variables of, for instance, non-fictional literature or secondary literature would expand three types of writing: the "non-fictional" writing which accumulates detention memories in the shape of prison journals or diaries and document-novels; the realistic writing, including the novels that would ignite themselves from the very imprisonment experience; the parabolical and allegorical writing, including the anti-utopias, in which the communist prison universe is revealed as a caricature, in a grotesque and paranoic manner, thus resulting a new kind of fiction, the alienated and negatively connotated one.

Key-words: *Gulag in Romanian Conscience; communist detentions; prison literature; prison diaries*

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Map of Invisible World, by Tash Aw (first published 2009)
Harta lumii nevăzute, trans. by Florica Sincu
Humanitas Publishing House, Bucharest, 2012

A Cartography of Intricate Initiation: Tash Aw's Map of the Invisible World

Abstract: *Tash Aw's novel "Map of the Invisible World", first published in English in 2009 and translated into Romanian in 2012 can be arguably labeled as an epistemological interplay between micro and macro-history. Indeed, it yields an autobiography of sorts, a Bildungsroman with a difference. The protagonist's (Adam's) meanderings through historical*

turmoil in Indonesia in the 1960's may be said to be neatly coterminous with his trauma-laden biography, as the plot per se yields images of both the personal mapping out of coming-of-age on the one hand and of the political destiny of a new nation on the other hand. An implicit hierarchy of contesting epistemologies is equally salient here, as Adam's initiation into the world of adulthood is riddled with questions of whose worldview, whose Weltanschauung counts? Is it that of his – flawed – filiation (he was adopted in his infancy); or is it that of postcolonial dogma imposition his homeland undergoes?

Key words: micro-history; macro-history; *Bildungsroman*; (post)colonialism; epistemology; Lyotardian skepticism; Bhabhian ambivalence.

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About the Worlds in Words

Lumi din cuvinte. Reprezentări și identități în literatura română postbelică by Sanda Cordoș

Editura Cartea Românească, București, 2012;

(Worlds in Words. Representations and Identities in Postwar Romanian Fiction

Cartea Romaneasca Publishing House, Bucharest, 2012)

There are many blank spaces of Romanian Postwar literature. We are talking about a time prone to mystification, since in communist period to cover the truth was the everyday norm of living, forcefully imposed on everybody. An honest panorama of Romanian literature must first escape the frequent stereotypes that got caught in the web. Sanda Cordoș casts a new light on hidden hues and tints of the subject. She is for the clarification of the unclear zones in the history of Romanian literature. Concepts like dogma, ideology, totalitarianism, evasion, mystification render her discourse as a veritable synthesis of history of literature which is necessary for the challenge of a “wooden” argumentation which flourished in Communist Romania.

Key-words: wooden language, mystification, stereotypes in literature under communism, lucid-visionary critic

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An Excellent Panorama of the Romanian Prose

Panorama literaturii române în secolul XX. Vol. II-III by Marian Victor Buciu

Editura Scrisul Românesc, Craiova, 2009, 2010;

(Panorama of Romanian Literature in the 20th century, Vol II-III. Prose, Scrisul Românesc Publishing House, Craiova, 2009, 2010;)

Starting from the first traditionalists and going as far as to the sceptic post-modernists, Marian Buciu's Panorama proves to be a fine radiography of the most important Romanian novels of the last century. Moreover, the study is characterised by an analytical finesse and a

specific sobriety. Buciu's work also stems from a personal project, i.e. the ambition to configure a canon of the Romanian novel, which he proposes to a reader reluctant to any sudden change. In the interpretations that can be found in the two volumes, Marian Victor Buciu highlights the affective psychologies, the scriptural perspectives and the overmeasures of former interpretations.

Key-words: canon; Romanian novelists of the 20th century; radiography of contemporary Romanian literature