

## LITERATURE AND HISTORY AFTER UPHEAVALS

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# Openings Deschideri

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## THE POST-1989 INTERPLAY OF EASTERN AND WESTERN / NORTHERN AND SOUTHERN LITERARY PARADIGMS IN THE MEDITERRANEAN BASIN

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Marcel CORNIS-POPE

[mcornis@vcu.edu](mailto:mcornis@vcu.edu)

Professor PhD, Virginia Commonwealth University  
1111 West Broad Street, Richmond, Virginia 23284, USA  
Article code 422-056

**Abstract:** *After 1989, as the Cold War system of superpower confrontation lost much of its hold over Europe and the world, multicultural regions like the Mediterranean basin have become again a fertile crossroads for the interplay of Eastern and Western, Northern and Southern (including northern African) literary traditions and for the pursuit of transnational agendas. My article confronts pre-1989 literary works, which described the Mediterranean as the focal point of nationalistic and political superpower conflicts, with post-1989 literary works that have attempted to mend the former ideological divides, emphasizing transnational messages and concerns. My examples are taken especially from the eastern and southern flanks of the Mediterranean basin, emphasizing their role in creating new formal hybrids and pluralizing national cultures.*

**Key words:** Cold War superpower confrontation, the Mediterranean region, transnational literature, literary hybridity, global vs. regional, interference and translation, eastern and western, northern and southern, dominant and peripheral

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## Literature and History after Upheavals

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## Literatura și momentele istorice cruciale

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### MIHAIL SEBASTIAN AT AN IDEOLOGICAL CROSSROADS

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Ion SIMUȚ

[ionsimut@rdslink.ro](mailto:ionsimut@rdslink.ro)

Professor PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
article code 423-057

**Abstract:** *This paper looks at the ideological vacillation that Mihail Sebastian (Iosef Hechter's pen-name) underwent in his volatile – and versatile – positioning at the right or left end of the political continuum. Not only is Sebastian's volatility political, is also one of indeterminate ethnic identity; indeed the writer oscillates between his Jewishness, as ethnic determinism and his Romanianness, as adopted*

*nationality. Critical references by Calinescu, Noica, Iovanel, Petreu, Stoenescu are tackled in order to shed light on the intricate configurations of the ethnic and political identity of this author at an ideological crossroads.*

**Key words:** identity; Jewishness; the autonomy of the esthetic; ethics; literary pseudonym

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## FIVE FACES OF THE LATE TWENTIETH-CENTURY TRANSCULTURAL WRITER: MATEI CALINESCU (1934-2009) AND THE DRAMA OF MODERNITY

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### Marcel CORNIS-POPE

[mcornis@vcu.edu](mailto:mcornis@vcu.edu)

Professor PhD, Virginia Commonwealth University  
1111 West Broad Street, Richmond, Virginia 23284, USA  
Article code 424-058

**Abstract:** *When Five Faces of Modernity: Modernism Avant-Garde Decadence Kitsch Postmodernism, was published in 1987, critics identified in it an effort of imaginative "revision," expanding an earlier version of the book, Faces of Modernity (1977). In turn this 1977 book drew on Calinescu's Romanian publications before his emigration to the United States, including a book-length essay on the modern concept of poetry as it developed from Romanticism to the Avant-Garde (1972). By including a new section on postmodernism, his 1987 book submitted the previous sections on modernism, decadence, avant-garde and kitsch, to a critical rereading that revised and amplified the arguments in the previous chapters. I argue in this article that the same recreative impulse underlies Calinescu's own intellectual career as a Romanian expatriate who had to reinvent himself successively as an analyst of modernity, a literary and cultural comparatist, a theorist of rereading, a poet and a novelist. In his "adventure" and "drama" of reinvention, that retraces for us the ethos of modernism, Calinescu's faithful ally was his own prodigious imagination.*

**Key Words:** Modernity, avant-garde, postmodernity, mythopoetic fantasy, innovation, norm breaking, the technique of the palinode, rereading, intercultural comparison, expatriation, agonistic perception of time, censorship, cultural drama.

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## HERTA MÜLLER – THE WEAKNESSES OF HISTORY AND THE WRITER'S ROUGH EDGE

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### Marius MIHET

[mariusmihet@gmail.com](mailto:mariusmihet@gmail.com)

Senior Lecturer PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
Article code 425-059

**Abstract:** *Herta Müller is a specialist in dealing with uncomfortable things. One of the most peculiar features of Herta Müller's writing and of her social being as well is the writer's powerlessness to over-credit conciliations. Her ultimate resort to doubt investigates everything. The writer has not changed her opinion on Romania: a country where imposture and falsehood are more easily perpetuated. Even the slightest piece of affection becomes impossible. What the writer accuses is the thievish world altogether. Having postponed the recognition of its historical weaknesses, this world hurried to get dressed in the ludicrous, merry clothing of democracy. There is no other way for Herta Müller to express*

*herself, she does not confide in literature, she cannot entrust herself to literature. She feels indebted only to the things she has lived.*

**Key words:** exile, totalitarianism, Communism, Herta Müller, metaphor, the uncomfortable, forgiveness/unforgiveness, power of words

## MEMORY AS THE FATHOM OF HISTORY. *CARTEA ȘOAPTELOR* (THE BOOK OF WHISPERS) BY VARUJAN VOSGANIAN

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**Dana SALA**

[dsf\\_dana@yahoo.com](mailto:dsf_dana@yahoo.com)

Reader PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
Article code 426-060

**Abstract:** As an autobiographical novel, *Cartea șoaptelor* (*The Book of Whispers*) written in Romanian language by the Armenian author Varujan Vosganian, creates its own patterns of fiction. The essential act is for the author to find his voice, a voice fully in resonance with the collective self. He achieves this new consciousness starting from his own childhood memories. Collective memory is more resistant than death. The author transgresses the dichotomy document versus fiction. The author's mission is to capture that meaning of suffering which resurfaces the identity of any people or of any community. Having the courage of the collective self, transposed into the mission of a lifetime, the poet can venture into the inferno of the 1915 genocide and can risk representation. Paradoxically, the space given to death and the dead ones in *Cartea șoaptelor* does affirm even more powerfully the principles of life. The substance of this novel is a poetic one as only poetry can transgress the wounds of history and restore the nearness between the living and the dead.

**Key words:** memory, history, Armenian Genocide, violence, Romanian contemporary literature, Armenian writers of Romania, mourning, 20<sup>th</sup> century, collective memory and poetry, Varujan Vosganian

## RADU TUDORAN AT THE TURNING POINT OF TWO ERAS (1940-1945)

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**Jeanina CACUCI**

[jeaninacacuci@gmail.com](mailto:jeaninacacuci@gmail.com)

Doctoral School, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
Article code 427-061

**Abstract:** *Radu Tudoran began his literary career in a time of political and social upheaval. After a promising debut with a short-story book, he published three novels that comprise the most important themes of his work: sensuality, love, innocence and the eternal feminine; Nadia, Manuela and Copila shape a typology marked by self-abandonment, a contrast between ingenuity and femininity and ebullient magnetism. Forced by the circumstances, Tudoran had to conciliate his literary concerns with his military obligations, but even so, the influence of the war could not be felt in his works, as he kept writing in the style that had been established as his own and focusing not on battlefields, but on the everlasting mystery of the sky, the sea or the human spirit.*

**Key words:** turning point, female characters, Radu Tudoran, recurrent themes, the evolution of Romanian novel between 1941-1945

## CHILDHOOD UNDER COMMUNIST REGIME AND ITS REAPPRAISAL BY POST-COMMUNIST ROMANIAN WRITERS

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Lidia GHIULAI

[lidia.ghiulai@yahoo.com](mailto:lidia.ghiulai@yahoo.com)

Doctoral School, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
Article code 428-062

**Abstract:** *The essay brings into discussion the relationship between childhood as seen in contemporary Romanian literary works and the 1989 moment as a temporal border enclosing a childhood spent in Ceausescu's totalitarian regime, but recorded by Post-Communist writers who lived that age as kids. The perspectives of the grownup authors are mingled with their inner narrators' voices (who happen to be children). The analyzed authors are: Costel Babos, „Aş crede în Dumnezeu. Amintiri reinventate”, Filip and Matei Florian, „Baiuteii”, and Catalin Dorian Florescu, „Vremea minunilor”. There seems to be a paradox, some writers who had spent their infant years under the Communism are able to recall a perfectly idyllic childhood.*

**Key words:** *alteration of perspective, recollections/memories, childhood, children and the Communism, shifting images of the past*

Classics and moderns

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Clasici și moderni

## DARIO FO, LECTEUR DU DECAMERON

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Cristina VIGNALI DE POLI

[crissi.vignali@tiscalinet.it](mailto:crissi.vignali@tiscalinet.it)

Senior Lecturer PhD

Université de Rouen

article code 429-063

**Abstract:** *In 2011, Dario Fo rewrites a dozen novels of Boccaccio's Decameron from his perspective as a playwright, thus rendering The Decameron a theatrical dimension in all senses, The rewriting releases the latent stage actor qualities of some of Boccaccio's characters. The article focuses on Fo's means of dramatization and adaptation of the original text.*

**Key words:** Boccaccio, Dario Fo, rewriting, dramatization, themes, performance

## THE AUTHOR AS TRAGIC HERO. THE PROBLEMATICS OF CHARACTER FORMATION IN PIER PAOLO PASOLINI'S CALDERÓN

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Zsigmond LAKÓ

[zsigmond.lako@hotmail.com](mailto:zsigmond.lako@hotmail.com)

Doctoral School, University of Debrecen

Egyetem tér 1, Debrecen, Hungary

article code 430-064

**Abstract:** *Pier Paolo Pasolini's "Calderón", written between 1967 and 73, is inspired by the tragedy of Pedro Calderón de la Barca entitled La vida es sueño (Life Is a Dream). Pasolini's tragedy deals with very*

*similar issues to Calderón's play, its leitmotif is the possibility of liberation from the determination of fate. The tragedy happens on a social and Oedipal level, which are intertwined, the power-structures reflect each other.*

**Key words:** play, character, tragic hero, self-reflection, motifs

## UNDER THE SIGN OF PEACOCK. THE BAROQUE VEIN IN RADU STANCA'S WORK

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Constanța NIȚĂ

[constanta\\_nita@yahoo.com](mailto:constanta_nita@yahoo.com)

Senior Lecturer PhD

Universitatea din Oradea

Str Universitatii nr 1. Romania

article code 431-065

**Abstract:** *The article detects the baroque vein that crosses Radu Stanca's work. It is possible to reconfigure it by analyzing the rhetoric of Stanca's text and discovering the elements of style with a functional unity, the baroque stylemmae. The four units we have analyzed are: the stylistic of baroque ostentation and dissimulation, and the stylistic of baroque ambiguity and persuasion. The four partitions of our research represent the functional canvas of our demonstration, parted into four adjacent research directions.*

**Key words:** baroque keys of reading, literary criticism meridian, baroque meridian, the stylistic of baroque ostentation and dissimulation, the stylistic of baroque ambiguity and persuasion, baroque stylemmae, "Marcel Raymond's list", baroque frame of reading, baroque intertextuality, baroque imaginary, *abundentia stili*.

## FALLING FROM MYTH INTO HISTORY IN VASILE VOICULESCU'S PROSE – A FEW OPENINGS

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Crenguța GÂNSCĂ

[crenguta\\_g@yahoo.com](mailto:crenguta_g@yahoo.com)

Reader, PhD University of Oradea

Str. Universității nr. 1, Oradea

Article code 432-066

**Abstract:** *The article presents a few suggestions for a different reading of some of Vasile Voiculescu's short stories, many of which have been written during the so-called „Obsessive Decade”, i.e. the '50s. In these circumstances, they contain a lot of elements that can be interpreted as subversive. Man, nature, history during communism and truth in mythical, irrespectively historical sense create a crossroads of four dimensions of Voiculescu's work, intersecting in this study. The world of ancient rural stories, myths, legends, superstitions comes into conflict with the cruel, absurd contemporary history. The writer used the subversive language to cover the fact that he was speaking about the real history and the way in which it crushed the spirit of the anti-Communist resistance, decimated, hidden in the mountains.*

**Key Words:** Voiculescu history, myths, allegory, subversion, « lizard » texts

## FROM Gh. CRĂCIUN'S GALLERY OF DESENZITIZED BEINGS: THE "ETHEREAL" WOMEN AND THE IRREDUCIBLE CORPOREALITY

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Sonia VASS

[sonnya\\_vass@yahoo.com](mailto:sonnya_vass@yahoo.com)

Doctoral School, "Petru Maior" University,  
Nicolae Iorga Street no 1, Târgu-Mureș, Romania  
Article code 433-067

**Abstract:** *This article discusses Gheorghe Crăciun's posthumous, unfinished novel - Femei albastre ("Blue Women"), a work that completes the series of his previous writings by topping off the gallery of the damaged, hopeless characters and displaying the supra-theme of Vision, as well as various openings towards sensuality, eroticism, somatic exploration, film and photographic art. Persistently handling the camera throughout the text, Gheorghe Crăciun embodies a fanatic collector of images who chaotically presses down the shutter button just to collect shallow, hasty snapshots from the life stories of several characters. Inside the shell of the novel, just like an archivist of female bodies, the protagonist inventories all his adventures, whose stories are every so often brought to light by wiping away the dust of time. Recalled by the memory, the female characters gain corporeality in the very process of storytelling, being injected with the author's "syringes of metaphysics".*

**Key words:** *Gheorghe Crăciun, blue, corporeality, Vision, femininity*

## ANTON HOLBAN- COMMUNICATION AND ITS (DIS)ILLUSION

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Tibor HERGYÁN

[hergyantibor@hotmail.com](mailto:hergyantibor@hotmail.com)

Reader, PhD  
ELTE University Budapest  
Egyetem tér, Budapest, Hungary  
Article code 434-068

**Abstract:** *Anton Holban expects writing to bring in salvation, namely the perfect communication, yet, at the same time, writing is the fatal gesture. The author is the prisoner of his own aesthetic writing. He thinks that existence itself compromises art, forcing it to fit into its most reduced expression, compressing it. His attempt is more radical and less refined than that of Camil Petrescu. Holban's authenticity means to sacrifice his oeuvre if it does not respect the absolute requirements of his aesthetics, such as nude sincerity. The presence of death, as a motif, gyrates around communication. The end means the impossible dialogue. It seems that Holban needs the touch of reality in order to fuel his vicious circle. His introspection is nourished by life, life in turn gets verified and authenticated afterwards through analysis. Holban as narrator of his own correspondence is more authentic than Sandu, his character of three novels. Anton Holban's life and oeuvre are a mere sequence of impossibilities. Sandu wants to live at the same time his concrete, unmediated life and the one resulting from his spiritual solitude, his abstract life.*

**Key words:** *analysis, Anton Holban, Proust's influence, authenticity, communication, solitude, casuistry, sophistry*



## CARAGIALE AND THE DECONSTRUCTION PROCESS OF THE CLASSICIST PATTERN IN FICTIONAL REPRESENTATION

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**Antonia PÂNCOTAN**

[a\\_pancotan@yahoo.com](mailto:a_pancotan@yahoo.com)

Senior Lecturer PhD.,  
Partium Christian University  
Oradea, Str Primariei 36, Romania  
article code 435-069

**Abstract:** *The deconstruction of the classicist fictional archetype is accomplished by Caragiale by attacking its insulated structure. This is done by introducing ambiguity at the level of action, language and character. Caragiale chooses to open the fictional work by refusing to reduce it to certain fictional rules, to an idea or to a moral message. By altering the idea of truth, the characters are wearing a mask which is never taken off, assuming another identity. By choosing this double structure in outlining his characters the author deconstructs the flat, univocal character, promoted by classicism. Just as Caragiale's fictional universe aspires to extend its textual boundaries up to their apparent dissolution in reality, the character is divided between two different perspectives imposed by the open ending.*

**Key words:** Caragiale, fiction, plays, divided characters, masks, openness, mimesis, open-ending

## EXPERIMENTAL TENDENCIES OF ROMANIAN POSTWAR LITERATURE

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**Liliana TRUȚĂ**

[truta.liliana@yahoo.com](mailto:truta.liliana@yahoo.com)

Senior Lecturer, PhD, Partium Christian University  
Oradea, str. Primăriei, nr. 36  
Article code 436-070

**Abstract:** *The postwar experiment cannot be defined however without referring to the political aspects of the period: the radicalization and the atomization imposed by experimentalism are opposed to the dominant narrative of the political system, dominated by unity. Illustrative in this regard remains the game between the experimentalist textualism of the 80's and the political power, considering that the utopia of power is connected to the idea of unity. The 80's generation of writers imposes an integration of the previous experiments but also their radicalization towards forming a new paradigm, and the textualist experiment is a continuation of self-reflexive experiments, which were initiated by the prose writers belonging to the Targoviste group.*

**Key words:** postmodernism, experimentalism, textualist experiment, contemporary Romanian literature

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**CREOLIZATION OF FOOD: SELLING AND BUYING CULINARY EXPERIENCES IN CONTEMPORARY POPULAR FICTION**

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Magda DANCIU

[magda\\_danciu@yahoo.com](mailto:magda_danciu@yahoo.com)

Professor PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
Article code 437-071

**Abstract.** *The present paper investigates ways of expressing one's identity within the process of fusing food patterns as a result of either changing native cultural backgrounds or adopting new cultural food models within the larger context of globalizing culinary areas. The selection of texts leads to the understanding of how the newly acquired eating experiences affect the individual's consumer identity.*

**Key words:** consumer identity, eating experiences, the global versus the local

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**MORE THAN MEETS THE EYE: NARRATIVIZATION OF DAILY LIFE AND SOCIETY**

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Delia RADU

[dradu@uoradea.ro](mailto:dradu@uoradea.ro)

Senior Lecturer PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
Article code 438-072

**Abstract:** *In order to reconstruct the atmosphere and details of past periods, history resorts more and more to other texts, besides the strictly historical ones. Cookbooks or memoirs written in this form are among these documents. Beyond their recipes, the readers catch a glimpse of the daily lives and challenges of those worlds.*

**Key words:** *history, relationships, traditions, shortage, personal stories, memory, society*

## CORNUCOPIA AND CONSUMERISM: REPRESENTATIONS OF EXCESS AND APPROPRIATION OF DOMESTIC SPACE IN CHICK LIT

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Anemona ALB

[anemona1002000@yahoo.com](mailto:anemona1002000@yahoo.com)

Senior Lecturer PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania

Article code 439-073

**Abstract.** *“The Undomestic Goddess”, a chick lit novel by Sophie Kinsella, is a novel that tackles the re-appropriation of domestic space in post-feminist times. Samantha, the protagonist thereof wears many sociological masks, indeed she appears under the guise of many a persona. Her versatility though is not what meets the eye, she cannot be said to inhabit the space of postmodern indeterminacy per se, her case is more simple than that, prosaic even: she has just been sacked by her employer due to hubris in her work (due to momentary incompetence, she lost the firm’s client whose case she was on several million pounds in her capacity as a legal adviser) and is hence on the lookout for a low-profile job for a while, just to keep out of the corporate limelight and lie low until the peril passes. This is in fact part and parcel of the author’s ploy to – temporarily – mislead the reader into thinking this novel is yet another piece of dross, when actually there’s massive epistemological tenets behind it all, behind the apparently facile chick lit plot. Epistemology is played out here in the ways postmodern identities, presence or absence of quantity (excess, consumerism versus austerity, minimalism) and appropriation of space are constantly re/configured and negotiated.*

**Key words:** *appropriation of space; social mask/persona; taxonomy; play of surfaces; excess; cornucopi*

## SOME ASPECTS OF FOOD IN LA PLAÇA DEL DIAMANT BY MERCÉ RODOREDA

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Ioana ALEXANDRESCU

[misiva11@gmail.com](mailto:misiva11@gmail.com)

Senior Lecturer PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania

Article code 440-074

**Abstract:** *Our paper tackles some aspects of food in La Plaça del Diamant (1962) by Catalan writer Mercè Rodoreda (1908-1983). We show that the presence of food-related elements is abundant from the very first page of the novel, and we analyze some of the functions acquired by food throughout the novel, as a marker of characters’ desires, personality, life stages, etc.*

**Key words:** Rodoreda, Catalan, food, gender, symbols

## "TERRA ROMENA"

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Lorenzo RENZI

[lorenzo.renzi@unipd.it](mailto:lorenzo.renzi@unipd.it)

Professor PhD, Università di Padova

Via B. Pelegrino, 1, 35137, Padova

Article code 441-075

**Abstract:** *The article discusses a theme that has always seemed of great interest and has been discussed by many other researchers in Romania and abroad, namely the first documents about the Romanian people, the name by which it was called and possibly the mention of its Roman origin. The article focuses on similarities between Romanian and Italian constructions, Latin influences and concludes by pointing out to a specific and rare trait of the Romanian language morphology.*

**Key words:** Romanian language, Roman origins, affinities between the Romanian and Italian languages, morphological richness, morphological genitive

## OMAGIU PROFESORULUI RENZI - UN MARE ROMÂNIST

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Florin CIOBAN

[florincioban@yahoo.com](mailto:florincioban@yahoo.com)

Senior Lecturer PhD, University of Oradea

Universitatii Street no 1, Oradea, Romania

Article code 442-076

**Abstract:** *The academic and scientific personality of Professor Lorenzo Renzi is at the forefront of European culture today. His Excellency is an innovative researcher in various studies of Italian language and grammar, of contemporary Italians, of Romanian Philology, a brilliant author in the poetics of literary text and, not least, a exceptional Romanianist, loving and refined connoisseur of Romanian language and literature.*

**Key words:** Lorenzo Renzi, Romanian Studies, Romanian language, literature and culture abroad

## PROFESSOR LORENZO RENZI'S CONTRIBUTION TO THE REAPPRAISAL OF ROMANIAN FOLKLORE

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Delia INDIG POP

[indigdelia@yahoo.com](mailto:indigdelia@yahoo.com)

Doctoral School, Institute "Archive of Folklore of Romanian Academy"  
and The Faculty of European Studies, Cluj-Napoca, Republicii 9, Romania

Article code 443-077

**Abstract:** *This study aims to review Professor Lorenzo Renzi's research on Romanian folklore. Its purpose is to highlight the interest shown by Italian professors, especially by Professor Renzi, for Romanian studies in general, and their applications to living forms of Romanian oral literature, i.e. folklore. A friend of the Romanian literary culture, the professor has drawn, throughout his career, several Italian publishers into programs of publishing the gems of Romanian thinking. Nowadays, more and more Italian publishers print fragments of true Romanian culture translated into Italian: Adelphi, Il Veltro, Orso, Jaca Booc, Il Mulino. Professor Lorenzo Renzi's contribution to the Italian research on Romanian folklore is, thus, of an unparalleled value.*

**Key words:** Renzi, research, Romanian folklore, Miorița, interpretations

# BOOK REVIEWS

## RECENZII

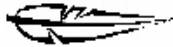
### ANEMONA ALB

[anemona1002000@yahoo.com](mailto:anemona1002000@yahoo.com)

Senior Lecturer PhD, University of Oradea

Universitatii Street no 1, Oradea, Romania

Article code 444-078R17



**10 studii de arhetipologie** by Corin Braga,  
Editura Dacia, Cluj-Napoca, 1999;  
(*10 Studies in Archetypology* by Corin Braga,  
Dacia Publishing House, Cluj-Napoca, 1999)

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### On Archetypes

**Abstract:** *Not only is Corin Braga's approach exquisitely embedded in sophisticated epistemology – what patterns of (mystical) knowledge matter? whose prevalent ideologies? in the creation of archetype – it is also profitably didactic having a specialized audience in mind (specialists in the field of literary criticism/cultural studies and B.A./M.A. students alike), a readership that is bound to locate multiple points of intellectual interest therein; also possible directions for further research, latent in the text.*

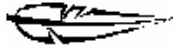
**Key words:** *archetypal protagonists, archetype formation, sublimation, libido, the archetype and the patterns of knowledge*

## CLEVER STRIFES OF CRITICISM

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### MARIUS MIHET

Senior Lecturer PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
[mariusmihet@gmail.com](mailto:mariusmihet@gmail.com) article code 445-079R18



#### Critica în tranșee.

*De la realismul socialist la autonomia esteticului* by Alex Goldiș  
Editura Cartea Românească, București, 2011;

*(Criticism in Trench Works. From Socialist Realism to the Autonomy of the Aesthetical Principle*  
by Alex Goldiș,

Cartea Românească Publishing House, Bucharest, 2011)

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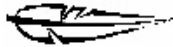
### The Battles of Romanian Literary Criticism

**Abstract:** *A radiography of Romanian literary criticism in the first decades of communism, Alex Goldiș's book brings out an entirely new outlook on the subject. Inventorizing the ways of critiquing and the ideas present in the literary journals and gazettes of the time, he grasps the film of the literary debates or battles between 1948-1971 in a rigorous and ironic manner. Although the impressionist method was blamed for its shortcomings, excessive reliance on creativity, resistance to method, it was auspicious for a whole generation of critics.*

**Key words:** *criticism, ideology, Romanian critics of the '60s, the evolution of Romanian criticism, criticism and resistance to ideology, criticism and freedom*

### DANA SALA

[dsf\\_dana@yahoo.com](mailto:dsf_dana@yahoo.com)  
Reader PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
Article code 446-080R19



#### Al doilea eu by Liana Cozea,

Editura Cartea Românească, București, 2013;

*(The Second Self* by Liana Cozea,

Cartea Românească Publishing House, Bucharest, 2013)

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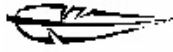
### The Private Self

**Abstract:** *Al doilea Eu (The Second Self) by Liana Cozea has managed to capture and to hold in critical formulas the ambivalence of femininity in the art of diary. Some clichés about femininity are dynamited by Liana Cozea's book on the female self and diary. The diaries of the five analyzed authors, Maria Cantacuzino-Enescu, Nina Cassian, Gabriela Melinescu, Ioana Em. Petrescu, Alice Voinescu have an existential stake. Liana Cozea's book rescues the right of femininity to assert itself in existential terms, rather than in segregational ones. The critic's argumentation has the fluency of lively prose-writing. The five examples selected show that the tribulations of diaries are gender-less in terms of dealing with crises and succumbing to anxieties.*

**Key words:** *diary and gender, feminism, existential stake in crisis, gender-less diaries, femininity, love and confession*

## JEANINA CACUCI

PhD Pursuer, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
[jeaninacacuci@gmail.com](mailto:jeaninacacuci@gmail.com) article code 447-081R20



### **Eroica și Erotica. Eseu despre imaginile feminității în eposul eroic**

by Florica Bodiștean, Editura Pro Universitaria, București, 2013;  
(*Eroica and Erotica. Essay on images of femininity in heroic epics*, Pro Universitaria Publishing House,  
Bucharest, 2013;)

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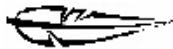
## **Feminine Figures**

**Abstract:** *Florica Bodiștean's essay is a history and a theory of the erotic couple within the heroic epics. The feminine figures cannot be (or are not meant to be) separated from the image of the hero, the two coordinates being defined within the parameters of an interrelation. The study suggests an incursion into the heroic poetry, starting with the Greek-Latin Antiquity, crossing the Middle Ages, the Renaissance, the Romanticism, up to the war novels of the 20th century.*

**Key words:** *hero, erotic couple, feminine presences, love and war*

## MARIUS MIHET

Senior Lecturer PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
[mariumihet@gmail.com](mailto:mariumihet@gmail.com) article code 448-082R21



### **Fotografie de grup cu scriitoare uitate. Proza feminină interbelică**

by Bianca Burța-Cernat, București, Editura Cartea Românească, 2011;  
(*Group Photo with Forgotten Lady-Writers. Feminine Inter-War Prose*,  
Cartea Românească Publishing House, Bucharest, 2011;)

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## **An Outstanding Retrieval of Forgotten Lady-Writers**

**Abstract:** *The author polemically pronounces herself against the mainstream difference feminism. "Fotografie de grup cu scriitoare uitate. Proza feminină interbelică" elegantly and precisely writes down what could be called the destiny of feminine literature in Romania. Bianca Burța -Cernat concludes an excellent critical essay in sepia on the world of out-of-sight Lady-Writers, whom we rediscover today as a kind a vintage prime literature mostly out of the canon.*

**Key words:** *women writers, inter-war Romanian literature, prose, canon, feminism, aesthetic value, difference feminism*

## MAPS IN FICTION

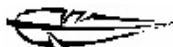
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### ANEMONA ALB

[anemona1002000@yahoo.com](mailto:anemona1002000@yahoo.com)

Senior Lecturer PhD, University of Oradea

Universitatii Street no 1, Oradea, Romania Article code 449-083R22



#### Cronică în piatră. Vremea nebuniei

*/ Stone Chronicles. A Time for Folly* by Ismail Kadare, translated from Albanian by Marius Dobrescu,

Editura Humanitas Fiction, București, 2012 /

Humanitas Fiction Publishing House, Bucharest, 2012

Original title: *Kronikë në gur. Çështje të marrëzisë*

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### The Somatic and the Epistemological in Ismail Kadare's "Stone Chronicles. A Time for Folly"

**Abstract:** *The frailty of any discourse on – retrievable – history is alluded to by the very title of the book: ‘stone chronicles’, a syntagm that by no means yields the stability of, say, the Rosetta Stone or of the runes, but – paradoxically – the evanescence of any possible rendering of ‘real’ history, the fleeting nature of the canon more generally speaking, i.e. of canonically-imposed text. The despotic presence of canonical representation is thus usurped on the epistemological battlefield. Indeed Lyotard at his best.*

**Key words:** *history, re-interpretation, “unpredictable” history, frailty of discourse*

### THE LANGUAGE WE LIVE IN. Books on language

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### OCTAVIO CANO SILVA

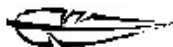
[octavilus@yahoo.com](mailto:octavilus@yahoo.com)

PhD, Universidad de Barcelona

Gran Via de les Corts Catalanes, 585

08007, Barcelona

Article code 450-084R23



Luis Fernando Lara (dir.). **Diccionario del español de México**. México, El Colegio de México, Centro de Estudios Lingüísticos y Literarios, 2010. 1709 páginas. ISBN: 978-607-462-142-6

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### El Diccionario del español de México

**Abstract:** *The Dictionary of Mexican Spanish, namely DEM: Diccionario del español de México, coordinated by Luis Fernando Lara is elaborated on the basis of a wholistic, rather than differential lexicographical theory. The nomenclature of DEM is the result of a rigorous and creative application of lexicographical statistical method. The user has access to the words in use having greater frequency and dispersion.*



**Key words:** *Diccionario del español de México* (DEM), *lexicographical theories*, *dictionary*, *statistical methods in linguistics*

## BOOKS IN CIRCUIT

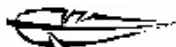
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With this rubric of our book review section, we present books returned to the Romanian public after being translated, either belonging to authors of Romanian diaspora or books rediscovered after many years of circulation in another language.

### DANA SALA

[dsf\\_dana@yahoo.com](mailto:dsf_dana@yahoo.com)

Reader PhD, University of Oradea  
Universitatii Street no 1, Oradea, Romania  
Article code 451-085R24



**Scrisori către Monica** by Ecaterina Bălăcioiu Lovinescu,  
traducerea scrisorilor din limba franceză de Gabriela Creția, selecția și îngrijirea textelor, prefață, tabel  
cronologic și note de Astrid Cambose,  
Editura Cartea Românească, București, 2012;  
(*Letters to Monica* by Ecaterina Bălăcioiu Lovinescu,  
letters translated from French by Gabriela Creția, book edited by Astrid Cambose  
Cartea Românească Publishing House, Bucharest, 2012)

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### Stronger than upheavals

**Abstract:** *Ecaterina Bălăcioiu-Lovinescu was the perfect embodiment of what Julia Kristeva calls "the female genius". In the absence of her daughter, Monica, mother Ecaterina goes through all stages of despair. There is only one thing she could do, however: to write to her daughter every day and thus keep her close to her heart. Mother has nothing to oppose to the intensifying terror of Stalinist abuses but the power of love. There is no force in the world that can prevent her from searching a psychical un-separation from her daughter. The letters are the result of this attempt. These letters have a powerful effect of catharsis, they are the carrier of a guiltless guilty charge. The editor of the book, Astrid Cambose, follows closely the relationship between premonitory deeds and their expression.*

**Key words:** *letters, Communism, political prison, torture, tragedy, premonition of death, sacrifice, testimony of life between 1947-1951 in Romania.*