

ANALELE UNIVERSITĂȚII DIN ORADEA
FASCICULA LIMBA ȘI LITERATURA ROMÂNĂ



**FASCICULA
LIMBA ȘI LITERATURA ROMÂNĂ
2019**

**ANNALS OF THE UNIVERSITY OF ORADEA
ROMANIAN LANGUAGE
AND LITERATURE FASCICULE
Volume 26**

EDITURA UNIVERSITĂȚII DIN ORADEA

2019



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OPENINGS



DESCHIDERI

9/11. FACT, CONCEPT & FICTION



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Abstract: The present paper intends to focus on the impact 9/11 tragic events had on and respectively got displayed into the very recent contemporary narrative, the way these episodes generated a freshly new literary pattern: the so-called 9/11 novel, its inner features and most of all its own dealing with trauma. The paper will also focus on J. S. Foer's book Extremely Loud and Incredibly Close, in an attempt to reveal the frail balance between trauma, guilt and personal healing as far as the novel's characters are concerned, displaying a special interest in the protagonist's personal recipe of coping with trauma.

Key words: 9/11, trauma, trauma fiction, guilt, personal and collective trauma

In its most primary origin, the Greek word *trauma* referred to an injury inflicted on the body rather than on the mind. In its later usage, it is applied more and more to refer to conditions concerning the mind, as Caruth accurately noticed¹. Unlike the wounding of the body, which is a simple and in most cases healable injury, the wounding of the mind is much more complex because it is not experienced in real time, which makes it harder to register for our consciousness.

When scanning the earliest appearances of *trauma theory* in history, we are inevitably traced back to the early theories of Sigmund Freud, one of the very first to explore the realm of psychology and psychoanalysis. His research on trauma started at the end of the 19th century when he discovered that a psychological trauma was at the basis of women's so-called

¹ See Cathy Caruth, *Unclaimed Experience: Trauma, Narrative and History*, Johns Hopkins University Press, 1996.

MIRRORS AND HISTORIES



OGLINZI ȘI ISTORII

IPOTESI TEMERARIE SU BUREBISTA: 'VIA SECCA' O 'VIA UMIDA'?

THE ALCHEMY OF THE PATHS TO/AGAINST WINE IN
BUREBISTA'S TIME



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Abstract: Il presente saggio tenta via esegetiche nuove, avventurose e forse spericolate, per dare un senso riposto al taglio delle viti voluto da Burebista (così nella Geografia di Strabone, VII 3, II): 'via secca' o 'via umida'?

Abstract: In a binary game of metaphors, the alchemists symbolized the two ways of escape from spiritual torpor: the dry path, which "washes with fire", and the wet path, which "burns with water". These are complementary possibilities, albeit at the antipodes, to achieve the same goal. The dry way leverages the individual's own strength, the wet path does not go with mortifications. It aims to exploit, knowing their powers and limits, the vital fluids of body that propitiate the so-called qualitative leap. These two paths are studied in the context of Burebista's decision to cut the grapevine and opt for a wine-free life of his subjects, as stated by Strabo's Geōgraphiká.

Key words: Burebista – Strabo – wine – Thracians – Getae – dry path – wet path

Nel VII libro dei suoi *Geōgraphiká*, al paragrafo 3, II, Strabone elogia le virtù guerriere di Burebista, barbaro di stirpe getica contemporaneo di Cesare e Pompeo.¹ Nel giro di pochi anni, dopo una serie di serrate campagne militari, questi riuscì a

¹ Seguo per il testo di Strabone la recente edizione critica di Radt 2003 (commento separato nel volume Radt 2007).

L'AUTORÉFLEXIVITÉ DANS LE THÉÂTRE D'EUGÈNE IONESCO

SELF-REFLEXIVITY IN THE THEATRE OF EUGÈNE
IONESCO



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Abstract: In this study we aim to demonstrate that the self-reflexivity is an important feature of Ionesco's theatre. It is achieved through autobiographical, metaliterary, intertextual and epistemological devices. We tackled only the autobiographical and metaliterary elements present in some plays as: Victimes du Devoir, L'Impromptu de l'Alma, Le Roi se meurt and Voyages chez les morts. Eugène Ionesco's theatrical work is deeply marked by self-reflexivity, since the playwright questions the theater, its means of expression, its language and even literature. For Ionesco, theatre as a literary genre allows total freedom.

Key words: self-reflexivity, autobiography, language, creation, literature

Dumitru Tucan définit l'*autoréflexivité* comme : « la capacité, directe ou indirecte systématique ou locale, d'une œuvre d'art (surtout littéraire) de faire de son intérieur, des références à l'un ou plusieurs de ses éléments (fictionnels, génériques, poétiques, modales ou structuraux etc.) qu'elle contient. »¹ Selon Dumitru Tucan l'œuvre de Ionesco se trouve sous le signe de l'autoréflexivité, parce que l'art poétique de celui-ci est fondé sur une contradiction entre "l'être" et "paraître". Judit Lukovski reconnaît elle aussi, l'existence de l'*autoréflexivité* dans l'œuvre de Ionesco et considère que le fondement de celle-ci se trouve dans

¹ D. Tucan, *Eugène Ionesco, Teatru, Metateatru, Autenticitate*, Timișoara, Editura Universității de Vest, 2006, p. 137. (n. tr.)

THE MIRRORS OF COMMUNISM IN THE EYES OF A WOMAN



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Abstract: A novel perspective on communist and post-communist society is what Gabriela Adameșteanu accomplishes in her novels. Although she problematizes all of the symbolic areas present within the space of the former "Iron Curtain", the Romanian writer chooses to supplement the meanings: the entirety of totalitarian and post-communist history is seen from the perspective of a female character. Through this maneuver, Gabriela Adameșteanu manages to develop the social mirrors, on the one hand, and the mirrors of femininity, on the other, and, through these, the mirrors of a history that remain unclear, even beyond communism. It is likely that, if the whole history of communism in the former Communist Bloc were written in the feminine, we would be reading an entirely different history, more authentic and closer to the truth.

Key words: communism, post-communism, Gabriela Adameșteanu, feminism, history in the feminine, women in history, women in communism

Gabriela Adameșteanu possesses what one might call an analytical mind, capable of tracing social equations down to the most insignificant interactions and corollaries. I have always been convinced of the fact that, if she wanted to, she could write a Joycean novel effortlessly and with infinite pleasure. With every opportunity, she has confessed to steering away from identifying with the femininity in her novels, wishing for the reader to observe

BEAUTY AS A PORTAL TO HISTORY IN THE NOVELS OF CĂTĂLIN PAVEL



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Abstract: Why contemplate beauty in your interrelatedness with another human being, why, indeed, be open to it? This question seems to be a central theme of Cătălin Pavel's prose-writing. A significant encounter with a fellow being can shed new light on the past and on our relationship with our ancestors. Cătălin Pavel's novels so far: Aproape a șaptea parte din lume; Nicio clipă Portasar; Trecerea; Chihlimbar deal with the question of intersubjective beauty (beauty at the interface of a shared experience between people) as a time essence, as an exercise of completeness, and as a way to enrich life with new meanings in the context of a major spiritual crisis. For Pavel, underneath all its strata, history has the elusive fascination of a woman, the incarnation of a mysterious principle. The author makes us wonder if history reveals real strata or there are more underneath them, since the layers of a palimpsest reading are akin to reading femininity with its spinning alternation between presence and absence. You can be open to your forerunners in new ways through finding beauty in your interrelatedness with your fellow beings in your present. Beauty and history connect in a book in their most harmonious communion. As long as it is captured in a book, the individualized history is saved as memory, redeemed from being tossed into the unknown.

Key words: history, spiritual crisis, time perception, alterity, beauty, ambiguity, Romanian contemporary literature, paradox, Pavel, archaeology in literature, couple life, contemporary quest for love

Beauty, an essence that circumvents those focused on beauty ersatz, is connected to history in Cătălin Pavel's novels in most unexpected ways. A significant encounter with a fellow being can shed new light on the past and on our relationship with our

REFLECTION IS HAVING A BLAST: THE PARAMETERS OF REPRESENTATION IN ANGELA CARTER'S *LOVE*



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Abstract: To say that there is one way of looking at things in a mirror is moot. The ambivalent position of the viewer, who is paradoxically also the viewed, as s/he watches himself/herself in the mirror, as merely confrontational, standing in front of the mirror, no angles, no nuances involved is what begets ambiguity in terms of reflection and rendition in literature or in the visual arts. This paper looks at that very ambiguity.

Key words: reflection, representation, mirroring, glimpses, inklings, vistas.

They do it with mirrors

It is one of Angela Carter's m.o.'s to muster tropes of ambivalence and ambiguity in tackling her recurring, obsessive theme, that of the putative impossibility of genuine, all-encompassing reflection of the real in literature or, more often than not, what is perceived as the real. Or, in other words, debunking the age-old cliché of literature, or the arts at large mirroring reality. Indeed, hers is an authorial stance of ambivalence, her contrivance yielding myriad fathomable interpretations. It is within this feast of interpretative excess that her novel titled *Love* (1971) unravels. Whether it's truncated reality or distorted mirroring of acts and faces, Carter's rendering of reality adroitly circumvents precision and instead bestows the uncanny, the improbable onto its readers.

Literature, and all of the arts, (among which the theatre, the

TEATRUL ROMÂNESC INTERBELIC ÎN OGLINDA DRAMATURGILOR SĂI

ROMANIAN INTERWAR THEATRE IN THE MIRROR OF ITS PLAYWRIGHTS



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Abstract: The paper aims to provide a mirror of the Romanian theatrical phenomenon from the interwar period, as perceived by the playwrights of the time, most of them being involved in the theater industry from different positions as well: as directors, as critics or literary secretaries, or even actors. Seen from the inside, the Romanian theatrical phenomenon from the interwar period appears fascinating, very dynamic in its efforts to cope with the film competition but also to synchronize with the European trends, not only at the level of repertoire, but also in all its other components: directing, scenography, acting etc.

Key words: Romanian theater, dramatists, theatrical phenomenon, interwar period

Experiențele dramaturgice din interbelic alcătuiesc un *background* foarte dinamic, interesant, fascinant chiar, în eforturile de a face față concurenței cinematografice dar și în echilibristica permanentă între gustul publicului și conștiința estetică. Deoarece, dacă de soarta unui roman sau a unui volum de poezii depinde un singur om, de soarta unui spectacol de teatru depinde, așa cum bine observa cineva, viața cotidiană a mult mai multor oameni, de la autorul textului, la regizori, la scenografi, sufleuri, actori, mașiniști, costumieri, electricieni și la toată suflarea care trudește într-un teatru.

Este foarte interesant să urmărim o diagnosticare a fenomenului teatral românesc din această perioadă, făcută de unii dintre cei mai importanți dramaturgi ai epocii, importanți fie prin succesul lor imediat la public, fie din perspectiva istoriei literare.

Concurat nemilos de cinematograf, teatrul, nu numai la noi, decade. Se potolesc aproape complet și marile experimente

CONSUMERISM – A (POST)MODERN ILLUSION



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Abstract: Post-modern life is fragmented. It is distorted. Postmodern literature shadows the reality of the Postmodern man. As the characters try to put their lives together, to mix and match shattered pieces of their identities at the same time we, as readers, have to combine and untangle the chronology of the books. Self-destruction could be either a consequence of the devastating consumerist tendencies or it could be one's personal and subjective means of escaping the consumerist trend. There are, thus, two seemingly different paths one could take in his journey of initiation in self-destruction, but both of them meet at the cross-roads with consumerism. Rabelais' characters ate their way towards this divine sense of comfort, Miguel de Cervantes created a character that almost hallucinated his way towards self-destruction, Herman Melville presented us with an obsession that grew bigger than the character's desire for self-preservation and self-protection and Chuck Palahniuk introduces several types of Postmodern characters that try to own the path to self-destruction. For the Postmodern man, the obsession that leads to self-destruction is not the love for a Dulcinea, nor a life-long desire to be known, but a chaotic desire to consume.

Key words: violence, alienation, male identity, oedipal crisis, eroticism

With many qualifications—with more qualifications as the patriarchal tradition has gradually weakened— the general rule is felt to be right and binding that women should consume only for the benefit of their masters. The objection of course presents itself that expenditure on women's dress and household paraphernalia is an obvious exception to this rule; but it will appear in the sequel that this exception is much more obvious than substantial.
(Veblen 2007: 52)

The link between postmodernism and self-destruction - as a core tendency of human nature – is an interesting one. Postmodernism

CARMEN SYLVA AND VASILE ALECSANDRI – REFLECTIONS IN CORRESPONDENCE



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Abstract: Vasile Alecsandri and Queen Elisabeth of Romania represent, across time, the model for a unique literary friendship. The poet became close with the Court – as one can see from Vasile Alecsandri's correspondence with the queen, who entered the world of literature under the name Carmen Sylva. Where Vasile Alecsandri's place in the history of Romanian literature is well-defined, so too does Carmen Sylva have her well-deserved place in the Romanian literary landscape.

Key words: Alecsandri, Carmen Sylva, correspondence, folklore, reflections

Vasile Alecsandri and Queen Elisabeth of Romania represent, across time, the model for a unique literary friendship. The year 1875 is when the poet became close with the Court – as one can see from Vasile Alecsandri's correspondence with the queen¹. September 12 of this year is the date of his first letter (published in *Oeuvres* (*Opere*)) in a long series of correspondence with Queen Elisabeth of Romania, who entered the world of literature under the name Carmen Sylva. Princess Pauline Elisabeth Ottilie Luise of Wied was born on December 29, 1843 in her parents' castle in Monrepos, next to the Rhine, where she received an education suited for her princely rank. She would go on to master French, English, Italian, Swedish and Romanian. Following long trips throughout Europe, she married the ruler of Romania, Carol I, in Berlin and Petersburg in 1869, and, a few days after celebrating her wedding, headed toward her new country.

¹V. Alecsandri, *Opere X, Corespondență* (*Oeuvres X, Correspondence*), edition supervised, annotated and indexed by Marta Anineanu, Minerva Publishing House, Bucharest, 1985, p. 877

THE REFLECTION OF MOSES IN THE MIRROR OF A POEM BY ALFRED DE VIGNY


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Abstract: The present article focuses on the analysis of the poem Moses by A. de Vigny, more precisely the way in which the French author chooses to reflect the character whose life full of faithfulness and unforgettable acts in the service of the Lord crossed the ages. The first two major sequences of the poem are analyzed in detail, bringing to light the original vision of the French poet on the biblical character. For the romantic poet, Moses embodies the destiny of the genius, above the fate of ordinary mortals, but longing to be like them, instead of having the solitude of a leader. Although Vigny, as a romantic poet, strayed away from the Scripture, he endeavoured to bring to surface an unspoken depth of Moses, portraying him as a man with a lyrical awareness of his exceptional destiny.

Key words: Alfred de Vigny, *Moses*, mount Nebo, people of Israel, romanticism, biblical character, genius

An emblematic biblical figure, Moses is known as the legislator of the nation of Israel, the one by which God removed His people from the Egyptian bondage and gave him the Law on Mount Sinai, then preparing him to enter the promised Land. Because of his exceptional qualities, Moses succeeded in transforming some slaves oppressed by Pharaoh into a free nation, aware of his unique fate in world and history, a people whose foundation is in the living Word of God.

From the vast biography of the character, whose life was almost completely identified with the Lord's will, whom he served with all his ardor and passion, Alfred de Vigny chooses the final moment of his career. More precisely, the moment when, climbing Mount Nebo, God shows him the whole promised land, but reminding him that he will not enter it, because at the waters of

LUCIAN DRIMBA, ABOUT IOSIF VULCAN'S TRAVEL NOTES



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Abstract: Lucian Drimba, a well-known historian and literary critic, as a result of his research on the Transylvanian cultural phenomenon in the second half of the 19th century and on the beginnings of the Romanian theatre, remains a reliable voice for studying Iosif Vulcan's works. Besides poetry, prose, drama and letters, his travel notes, which fall into the category of memorialist writings, are rendered by L. Drimba in his two volumes: Travel notes (I), 1994 and Travel notes (II) Correspondence, 2002. Even though they have little artistic value, the travel notes are appreciated for their informative and educational value, as Lucian Drimba emphasizes I. Vulcan's intention to share, with his readers, information that is relevant for general knowledge and, mostly, for the revival of patriotic feelings. Lucian Drimba's research, as an account of I. Vulcan's activity in a scientific manner, puts the multitude of cultural aspects in order and provides a solid ground for understanding the importance of his actions, in the specific Transylvanian context of the second half of the 19th Century.

Key words: notes, travel, literary historian, research, culture

Known as a historian and literary critic, due to his research on the Transylvanian cultural phenomenon in the second half of the 19th Century and on the beginnings of the Romanian theatre, Lucian Drimba remains a reliable voice for studying Iosif Vulcan's works. His four volumes edition (*Poetry, Prose, Drama*, 1987, *Published works*, 1989, *Travel notes* (I), 1994, *Travel notes* (II) *Correspondence*, 2002), *Eminescu in the "Familia" Magazine* (1974), as well as the *Iosif Vulcan* (1974) monograph, make up a unifying, precise image, unique to this day, due to its complex

THE REFLEXION OF ENCYCLOPEDIC SPIRIT IN OVIDIU DRIMBA'S WRITINGS


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Abstract: Ovidiu Drimba was a distinguished scholar, a personality who updated something of the dimensions of the "uomo universale". He is a "spirit enciclopedic" ("encyclopedic spirit"), master of a vast and rich universal culture, in its variety in time and space, with a great willingness to decipher the intimate, original, specific resorts of the various literary works of mankind heritage. Ovidiu Drimba's explorations, based on extensive, high scholarship documentation, follow aspects of literature, culture and civilization, from Antiquity to the end of the nineteenth-century. Their presentation is objective, in an academic, elegant, essayistic style, addressing both specialist and regular reader.

Key words: encyclopedic spirit, history, literature, culture, civilization

Among the great Romanian scholars, who have ennobled the national spirituality and creativity, Ovidiu Drimba is placed at the forefront. Since the initial period of his literary researches, concurrently with the incursions in Romanian literature of the interwar period – for example "*Preliminarii la o critică a lui I. Agârbiceanu*" ("*Preliminaries to a Critique of I. Agârbiceanu*"), appeared in "*Revista Fundațiilor Regale*" ("*The Journal of Royal Foundations*"), no. 1, 1943, as well as the study about "*Filozofia lui Blaga*" ("*Blaga's Philosophy*") in 1944 – Ovidiu Drimba entered the world of universal literature and was also concerned about connections with Romanian literature.

¹ Teodor Vargolici, *Spiritul enciclopedic al lui Ovidiu Drimba*, <http://zenoviecarlugea1950.files.wordpress.com/2010/11/maiastra-nr-5-dec.pdf> (accessed October 10, 2019)

SOCIAL MEDIA MIRRORS.THE INFLUENCE OF EMOTICONS AND EMOJIS ON ONLINE COMMUNICATION IN SCHOOL ENVIRONMENT



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Abstract: Communication, in all its typology, is extremely manifest in all professional, family, public, school environments, the free access to the Internet being the great facilitator. CMC (computer-mediated communication) is a real competition for FtF (face to face) communication, developing almost a “mirage” for students/ pupils, especially for adolescents who are always open to exploring their creative, spontaneous and interesting need for communication. They are therefore also the most inclined to use emoticons and emojis, GIFs and other applications that stimulate interactivity. This increased interest of the students for the use of emoji in the CMC was the starting point of the present paper. The present paper focuses on the use of the emoji in the CMC and the influence it has on the quality of online communication or through SMS messages. The originality consists of the fact that our research pays attention to a marginal communication phenomenon. The emoji represents an extremely used tool in the CMC, it might be only a manifestation of the playful spirit of our century, but it can also mirror changes of consciousness in human relations.

Key words: computer-mediated communication, nonverbal cues, school environment, emitter-receiver

Today, communication is one of the largest knowledge registers that researchers in all fields are considering and whose influence they are aware of. The media revolution, the internet and access to it, in other words, to huge information resources, as well as the efficiency of the information flow has changed the face

AVATARS DE LA DUALITÉ DANS LA NOUVELLE « UN AMOUR À L'ÉLYSÉE » D'ERIC-EMMANUEL SCHMITT

AVATARS OF DUALITY IN « UN AMOUR À L'ÉLYSÉE »
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Abstract: The ancient theme of the double is highly fertile in Eric-Emmanuel Schmitt's short-stories, who thus inscribes his creations in the literary tradition invoked by the critic Thierry Ozwald, for whom duality touches all the components of any short-story, becoming « a law of the genre ». The present article aims to examine the means of the double in the short-story « Un amour à l'Élysée » grouped along three axes: duality and social life, duality and affective life, duality and ontological quest. Each thematic manifestation of the double corresponds to a narrative technique that reinforces it: free indirect speech, theatrical dialogues, mise en abyme. The article also aims to analyze the dialogue of this text with the literary tradition of the double, emphasizing the aspects of continuity on the one hand and of innovation on the other hand.

Key words: double, avatar, copy, theatre, ambivalence

L'association du double et du récit court n'est pas nouvelle. Le rapport de congruence entre le thème du double et le genre littéraire de la nouvelle est largement reconnu par la critique.

Thierry Ozwald s'est penché largement sur la thématique du double dans son ouvrage « La nouvelle », où il constate que le dualisme affecte toutes les composantes du texte, jusqu'à devenir « une loi du genre »¹. La manifestation la plus systématique est au niveau des formes et combinaisons actantielles, sous diverses formes - rivalité, similitudes, gémellité, relations entre des groupes entières. Thierry Ozwald étend l'application du principe

¹ Thierry Ozwald, *La nouvelle*, Paris, Hachette Supérieur, 1996, p. 87.

FORMS OF INTERTEXTUALITY IN THE DRAMA OF HORIA LOVINESCU


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Abstract: Horia Lovinescu's formative years were spent around books and in an environment that favored any form of literary and cultural expression. Literature becomes, in his case, a state of mind, a palpable internal reality, much more concrete than the external given. This part of Horia Lovinescu's personality extends as if without the will of the author to most of his dramatic texts, which results in the creation of plays that are heavily livresque in nature. Motifs, symbols, characters and situations present in Romanian, European and even folklore literature are repurposed by the playwright in a personal manner, in such a way that the resulting texts can be read as a possible extension of the destiny of the original texts.

Key words: intertextuality, drama, socialist realism, dictatorship, history, testament, *Negru și roșu*

When reading the dramatic texts that came out during the time of social realism, we must take into consideration the context in which they reached the printing press, because, otherwise, there is a chance that we may fall into a nihilism that is gratuitous and even comfortable, which is something that does not benefit dramatic literature or, ultimately, the history of contemporary Romanian drama. We should instead choose, in our opinion, to dust off the spines of the books of drama written by the authors of that time not in order to change a canon that has already been somewhat established, and whose zenith is represented by the drama of Marin Sorescu, but in order to attempt to understand and explain to the posterity the reasons behind the existing status quo and the specific manner in which theater was written. On their own, aesthetic criteria are not enough for such an endeavor

CREATIVE ANTITHESES IN GABRIELA MELINESCU'S PROSE


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Abstract: Gabriela Melinescu's prose is structured around a series of opposite thematic pairs: here/there, me/other, identity/alterity, love vs loneliness that highlights the duality of sampling a new space and giving vitality to the past, referring to the adaptability, language, social and cultural activities. First opposite thematic pair is: Romania vs. Sweden. These two countries are not just different geographic areas, they are defined in the rhythm of their real and oniric viewing and enrich their meanings by incorporating the experiences of the author. The creation becomes obsessive from the first page of volume I to the last page of the V volume. The writing, the writer, the act of creation, and the work of a writer are defined in various forms in an attempt to discover the most appropriate scriptural representation of these concepts. All against the background of an antithesis between the East and the West of Europe.

Key words: opposition, Romania, Sweden, creation, writer, antithesis

Gabriela Melinescu's prose is structured around a series of opposite thematic pairs: here/there, me/the other, identity/alterity that highlights the duality of experiences in a new space, referring to the adaptability, language, social and cultural activities. First opposite thematic pair is: Romania vs. Sweden. These two countries are not just different geographic areas, they are defined in the rhythm of their real and oniric viewing and enrich their meanings by incorporating the experiences experienced by the author or the narrator. The spatial framework can be seen in two contradictory hypostases: the first hypostasis refers to the space opposing

EIKONS OF ALEXANDRU ANDRIȚOIU'S OEUVRE



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Abstract: One of the benchmarks of Alexandru Andrițoiu's poems is the insertion of certain symbols which, through their frequent reprise, take on certain meanings. The most important eikons are: gold, silver, the well, the ring, the light, marble, monuments, statues and stone. The north and south reappear constantly as reference points for two poetic attitudes: a predilection for balance and meditation, on the one hand, and hedonism and vitality, on the other.

Key words: symbol, classicism, meditation, vitality, stability, Romanian postwar poetry.

Alexandru Andrițoiu's poems are singular not just because of the themes they tackle or the technique he uses, but also because of the predilection for certain motifs and symbols that take on special meanings¹, something that becomes a constant. We will focus on the most frequent eikons, but also the degree to which these symbols surprise, as well as the manner in which they fit into certain conventions, outlining allegories or metaphors.

Any reader of Andrițoiu's work will notice the presence of silver as a specific eikon. It is used both with an adjectival value in constructions such as „blănuri argintate” (“silvered furs” - *Ciudat, această toamnă.../ Strange, This Fall...*) or “mesteceni argintari” (“silversmith birches” - *Argint/ Silver*), as well as with a noun value in phrases such as “trezorerii de-argint” (“silver treasuries” - *Corabia așteaptă / The Ship Awaits*), “cupele de-argint” (“the silver

¹ For the analysis of these symbols, we have used the *Dictionary of Symbols*, as follows: for silver – vol. I, p. 139-140; gold – vol. I, p. 154-157, 139; the well – vol. II, p. 53-54; the ring – vol. II, p. 145-149, 163-167; the light – vol. III, p. 236-242 (according to Jean Chevalier, Alain Gheerbrant, *Dictionary of Symbols*)

PENTRU O ISTORIE A P.E.N. CLUB-ULUI ROMÂN

FOR A HISTORY OF THE ROMANIAN P.E.N. CLUB



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Abstract: The article aims at presenting new facts and information regarding the beginnings of the Romanian P.E.N. Club in the early 1920s. It is a sequel of a already published first chapter, which had focused on the personality of Marcu Beza, the Romanian diplomat of Aromanian origin who at the time was a consul in London and a Lecturer at King's College. He was also the initiator and founder of the Romanian branch of P.E.N. Club International. The present paper corroborates data from articles, books and letters by him and/or by major Romanian men of letters, such as Emanoil Bucuța, Nicolae Iorga and Vasile Pârvan. They might have not been great writers, however they played both intriguing and significant roles in the process of integrating writers from our country in the international literary circuit. The events referred to in the article and the way these outstanding figures related to them pertain to the socialization component of P.E.N. gatherings. The political dimension is hinted as well in our effort to read beyond the lines of the documents offered to Romanian readers for the very first time, thanks to support given by our collaborators from abroad.

Key words: Romanian P.E.N. Club, Marcu Beza, Romanian writers and international politics in the 1920s

Tatonări

Dacă e să luăm în considerare, în această tentativă de a detecta începuturile P.E.N. Clubul-ui în România, articolul aniversar al lui Emanoil Bucuța din revista interbelică *Boabe de*

SHADOWS AND BROKEN MIRRORS IN "THE PRUSSIAN OFFICER" BY D. H. LAWRENCE



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Abstract: Unable to integrate the terror of his own depth of the psyche, the captain in D. H. Lawrence's "The Prussian Officer" will gradually evolve to complete dehumanization. A man exercised to gain control of his emotions, who prefers the reification of the feminine, the officer will stretch beyond acceptable limit the disconnection from himself, his disunion from other people and his disjunction from life's values. The intersection of fire and aspiration for aliveness with the broken mirror of self-perception can be approached from the point of view of abjection, like in Kristeva's theories. Violence becomes a failed attempt to harness otherness into an object. But at the same time, violence will unleash an endless loop, a lose-lose situation in which it co-involves the hitherto innocent person who just wanted to keep himself out of trouble. The landscape is the other reflection of the psyche in this story, is the mirror onto which the shadow can be projected without encountering the same demonic force. This mirror-landscape purifies the encounter with the shadow. After being the lodge of powerful emotions and self-analyses, after being carried away by the instinct of life and of survival, the two bodies are discarded. Lifeless, reduced to their reified physicalness, the two bodies show how the captain and the orderly mirrored in each other their inability to have embraced the shadow selves.

Key words: violence, army, landscape, D. H. Lawrence, The Prussian Officer, trauma, shadow, mirror, otherness

BOOK REVIEWS



RECENZII

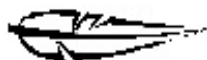
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Ghidul antic al vieții moderne

de Natalie Haynes

Traducere din limba engleză de Mihai Moroiu, București, Editura Baroque

Books & Arts, 2018.

(The Ancient Guide to Modern Life

by Natalie Haynes

Baroque Books & Arts Publishing House, 2018)

LA DÉFENSE DE LA CULTURE CLASSIQUE/ A SPEECH FOR DEFENCE OF THE CLASSICAL CULTURE

Abstract: Natalie Hayes' book, The Ancient Guide to Modern Life, is a speech for the defence of the classical culture, trying to convince the modern readers that it is worth to know it. The author makes a permanent comparison between Antiquity and the modern society, analysing their important fields: politics, legislation, philosophy, religion, entertainment, money. The author emphasizes the similarities and the differences and concludes that we need to learn many useful things from those who have influenced the western thought for two thousand and half years.

Key words: Antiquity, modern society, comparison, similarity, difference

Le livre de Natalie Hayes, *The Ancient Guide to Modern Life* est un plaidoyer moderne en faveur de la culture

classique, écrit par une classiciste, qui avoue que les études classiques lui ont changé la vie et lui ont révélé un monde

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***The History of Romanian
Literature***

by Jana Páleniková -Libuša Vajdová - Eva Kenderessy

Bratislava, Editura AnaPress, 2017

(*Dejiny rumunskej literatúry*, Bratislava, AnaPress Publishing House,
2017)

**THE HISTORY OF ROMANIAN LITERATURE AS WRITTEN BY
FOREIGN RESEARCHERS**

Abstract: In spite of their increasing intensity within the European Union, cultural exchanges have not reached a culmination that is satisfying for the understanding of cultures and their existing dialogue in Central and South-Eastern Europe. A wholly salutary book comes from a group of Slovak researchers, who have dedicated several years to writing a History of Romanian Literature. In the centennial year of Romania, this book represents the most beautiful homage that a country can pay to another. The Slovaks' History of Romanian Literature is a veritable toolbox that synthesizes Romanian literature and history with no complex concerning distance or life speaking a different language. The book is an example of cultural dialogue and knowing Romanian culture from the outside as if having always been a part of it.

Key words: the history of Romanian culture, intercultural dialogue, literary history, literary critique, comparative literature, Slovak critique

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Staze și metastaze carcerale

de Ioana Cistelean

Editura Charmides, Bistrița, 2019

(Carceral Stases and Metastases

by Ioana Cistelean

Charmides Publishing House, Bistrița, 2019)

HONESTY VS METACRITICISM

Abstract: The political prison of the first decades after the brutal installation of communism in Romania did not allow prisoners to write, to detain paper or to communicate their thoughts in any way. In her book published in 2019, entitled Staze și metastaze carcerale (Carceral Stases and Metastases), Ioana Cistelean has given a complex appraisal of the mysterious evasion through words of incarcerated people who had no other resort to dignity. There are five cases selected for analysis from the Romanian Gulag. The poets and authors of memoirs chosen by the author are: Nichifor Crainic, Radu Gyr, Andrei Ciurunga, Ioan Andrei (pen-name of Ioan Ploscaru), Ioan Victor Pica. Poetry was the most spread vehicle of resistance, circulated among prisoners in Morse code, either memorized or preserved as written support in most incredible ways in order to escape the vigilance of the torturers.

Key words: Romanian Gulag, freedom of speech, carceral poetry, political prison, ideology, democracy, torture, carceral memoirs, totalitarian regime

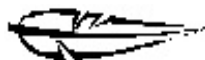
People who
experienced a Kafkian
universe of unjust punishment
in their own existence,

through fearless opposition to
the Romanian totalitarianism,
created a literature with a new
potential at the cusp of
journaling and document

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Linia de contur

de Daniel Cristea-Enache

București, Editura Spandugino, 2019

(The Outline

by Daniel Cristea-Enache,

Spandugino Publishing House, Bucharest, 2019)

THE HISTORY OF LITERATURE THROUGH LITERARY REVIEWS

Abstract: In 2021, there will have been 20 years since Daniel Cristea-Enache made his debut in literary critique with the book Concert de deschidere (Opening Concert). This year, he published his fourth book of literary reviews, which is just as massive as his previous books, selecting the best works of fiction and non-fiction of the past decade. With few exceptions, literary critics from Romania who are still active in the domain of literary reviews or cultural journalism have published books with selections from their reviews.

Key words: literary critique, Daniel Cristea-Enache, contemporary literature, Romanian literature, Romanian non-fiction.

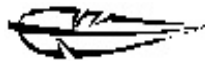
Daniel Cristea-Enache, however, has remained steadfastly loyal

to a sense of actuality that has transformed into a method. Being the most

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Studia Universitatis Babeş-Bolyai Philologia,
Vol. 64 (LXIV) December, 4, 2019

A RENOWNED ACADEMIC JOURNAL

Abstract: This paper aims to cover one of the most important academic periodicals in Romania – “Studia Universitatis Philologia” – and to underline, through the articles it analyzes, the vast nature of the subjects it approaches. From the multitude of articles contained in the most recent issue of the periodical, we have chosen a few that we have considered to be relevant in terms of the proposed subject, but also the manner in which the proposed subjects are discussed.

Key words: journal, science, linguistics, literature, academic

The first article of the journal *Studia Universitatis Philologia* raises the issue of a new didactic method for French, starting with the lexicon in elementary and middle school.

The issue is raised from two perspectives: the first consists in practicing the words in the context in which they appear, during reading, and the second refers to the individual work of

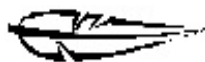
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Imagine și transtextualitate. Incursiune în iconologia lui Dante
de Teofil Ioan Știop

Editura Universității din Oradea, Oradea, 2016

(Image and transtextuality. Incursion into Dante Inspired Art.
by Teofil Ioan Știop

University of Oradea Publishing House, 2016)

THE PATH FROM TEXT TO IMAGE ON DANTE'S TRACES

Abstract: For Teofil Știop, visual artist and art critic, there is no art at random, haphazardly, but art with a concept beyond, a concept that may judge randomization and hazard as included in visions of the world. The palimpsest retrieves and redeems the link between text and image. It bridges art to meta-art, to/through meta-literature. Reading has become an intrinsic part of a contemporary work of art lately. Știop's reading of palimpsests in art and literature, irrespectively meta-criticism, combined with the awareness of his own questions as an original artist, attest a more organic search of intuitive forms in an alienated world, pointing the artist as the being who can give back to people a deeper imprint of art.

Key words: palimpsest, text, image, art's death, Dante inspired art, iconography, transcendence, hypotext, hypertext, erasure

After the proclaimed 'art's death', will text and image

collaborate to write art's obituary? Or will art meet its

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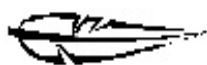
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„Romanistica Comeniana”

Issue No. 2/2019

(Bratislava, Komensky University Publishing House, 2019)

A SCIENTIFIC JOURNAL DEDICATED TO ROMANCE LANGUAGES

Abstract: Now in only its second year of publication, “Romanistica Comeniana” proves that it is possible to create a long-term university periodical in a short term. From the Editors to the International Board, everything is professionally combined into an elegant and already prestigious publication.

Key words: academic journal, romance literatures, Slovak and Czech romanistics, Slovak university, interculturality

In the editorial that opens issue no. 2/2019 of “Romanistica Comeniana”, as well as the article titled “Crossing the Boundaries of Time and Disciplines in the Literary and Historical Works of Anton Vantuch,” Jana Truhlářová writes about Anton Vantuch (1921-2001),

the founder of Slovak Romanistics. With scholarly precision and a wide range of disciplines, he explored significant elements of French culture and linked them to Slovak culture. Together with Jozef Felix, Anton Vantuch created the foundations of the modern