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OPENINGS



DESCHIDERI

COLLECTIVE FAMILY & APOCALYPTIC ISOLATIONISM IN ALEXANDRU ECOVOIU'S PROSE


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Abstract: All families inhabit a form of micro-utopia, just like societies imagine utopias in which happiness is never-ending. Problematizations arise from the adaequatio to the utopian setting. In his novel "Ambitus", the Romanian writer Alexandru Ecovoiu presents a submersible utopia scenario: suddenly, all 'Vergons' become immortal. No one dies. The explanations for this paradoxical chaos come from all directions: religious, political, mystical, fictional. Nothing pleases Ecovoiu more than drawing the reader into the obscurity of short-circuited destinies of 'chosen ones' (messengers or higher minds). But what if there are no 'chosen ones' when the miracle devastates the order of reality? Dependent on reality and time, Ecovoiu's heroes are awaiting the breakthrough event with the last breath, and when it happens, everyone rushes in on the brink of madness. So they do in Vertigo, a small town in a fictional Empire. Somehow, eternity self-installs as a break and takes a break right in the middle of Vergons. Can someone imagine a meteor-like eternity? Is eternity installed here a simple transient phenomenon? Is it a disease or a curse? Maybe a blessing? But at the first thought of death, awakened with the eternity that challenges any dogma, reality surpasses the Vergons' ideal dream. "Ambitus" tells the story of this metaphysical overcharge in a world abandoned to comfortable lucidity. Of course, since the novel is premised with such intrigues, any unfolding is possible.

Key words: utopia, post-communism, family, memory, feminism, marginality, Alexandru Ecovoiu, apocalypse literature

¹ Marius Mihet, senior lecturer at the University of Oradea, has won (through national competition) the tenure of Romanian lecturer at Comenius University, Bratislava <https://www.ilr.ro/category/corpul-lectorilor/page/3/>. PhD awarded by Babeş-Bolyai University of Cluj-Napoca.

FAMILIES AND MEMORIES



FAMILII &
MEMORII

In the Quest for a Symbolic Father

FAITH WITHOUT REASON IN CHUCK PALAHNIUK AND KURT VONNEGUT

The Divine 'Father'



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Abstract: *Bokononism* (Cat's Cradle by Vonnegut) admits to being built on fabricated lies in order to comfort and soothe the individuals. The Creedish Church (Palahniuk's Survivor) teaches about the irregularities of a world where self-awareness is dangerous, and where there is no self-sufficiency, encapsulating the idea that life is meaningless. Tender Branson's 'religion' sees the body as an object of consumption whose flaws can be rebooted through prayer. Victor Mancini (Choke by Palahniuk) used lying as an egoistic, callous way of earning money. Can these fictional religions deconstruct Christianity? In his book *The Visible and the Revealed* Jean-Luc Marion argues that faith and reason come from two different logics of understanding the reality – both objective and subjective, but with fluidity and coherence in their interweavement. Based on his argument, we analyze the lack of reason in the mentioned 'fabricated religions': it is impossible for them to stand the test of time due to their foundation on delusions and lies. It is exactly the lack of reason in fabricated divine fathers, in manmade father-figures, in manmade 'religions' that render them so ephemeral and superficial. 'Fabricated religions' are sold and are used as mechanisms of consumerism, their beliefs and ideologies are objects of consumption for the numerous delusional aliens of the Postmodern era. Destabilizing the core of Christian belief and restructuring and 'reorganizing' Christianity in the process of denying one's reality and identity can only lead to the destruction of the self. Moreover, recreating God speaks for the frightening limits of human imagination and its savagery and violence.

Key words: faith, father, Postmodern, reason, fictional religion, death cult

Consumerism is not a gift to the Postmodern man – it is an exchange between the Postmodern individual and himself.

LE PSYCHOCHROMISME MASCULIN ET FEMININ
« PHOTOGRAPHIÉ » DANS LA LITTÉRATURE.
MADemoiselle FIFI – ÉCHANTILLON
BLANC /NOIR

PSYCHOCHROMISM. GRAYSCALE CHARACTERS
IN MAUPASSANT'S *MADemoiselle FIFI*



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Résumé : *Cet article a été rédigé dans le but de mettre en évidence le psychochromisme/le chromisme psychologique 'figuré' dans la littérature. Nous nous proposons, tout d'abord, de montrer le caractère transférable du terme 'chimique' (la thermochromie) dans la littérature, sous le concept du 'psychochromisme', dans le but de dépeindre des psychologies masculines et/ou féminines 'color(i)é' (métaphoriquement) en blanc ou en noir. Ensuite, ayant placé le terme dans la littérature, et par une analyse comparatiste et thématique, dont le point de départ sera le recueil maupassantien nous allons envisager des personnages noirs et/ou blancs, trouvant leur double (l'être) et l'antagonisme (les gestes).*

Abstract: *This article has been written with the aim of highlighting the psychochromism / psychological chromism "featured" in literature. Our purpose is, first, to show the transferable function of the "chemical" term (thermochromism) in literature, under the newly coined concept of "psychochromism". The process of inducing a change of colours, like in chemistry, will be paralleled to the psychology of the characters in Maupassant's short story collection «Mademoiselle Fifi», in terms of emotional responses under certain events generating emotional "temperatures". Through a contrastive and thematic analysis, the grayscale characters will be analysed in reference to their shadow (the being) and their antagonism (the gestures).*

Keywords: chromatism, Maupassant, psychochromism, short story, symbolism of colours, the double, chromatic analogy, feminine, masculine, thematic analysis.

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THE KING VERSUS THE IDEAL OF FAMILY IN FILIP FLORIAN' S NOVELS



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Abstract: *The novel "Zilele regelui" (2008) by Filip Florian excels in representing a two-fold reality. On one hand, the king as a fictional character, inspired by a real monarch, must have something hidden, something invisible in the eyes of the subject. The king linked in a subterranean way with Joseph's mother and sister (although they have never met) is part of the dentist's secret. So the king must have a secret, just like anybody else. On the other hand, the king is the sovereign. His historical role will be to tame the chaos and political uncertainty and bring the order of stable institutions into it. A voyage into an unknown territory will push his life on a different trajectory, accompanied by his personal dentist, Joseph Strauss. The king is also the myth of the king. This aspect is a well deserved prize for Carol I of Romania after withstanding the tribulation of the opposing forces, namely of the political personalities (ready to overthrow him). In parallel, Tomcat Siegfried's last days allude to the end of a time in which the unsublimated male instinct prevails. This old self of youth years must die, symbolically, for the dual protagonist, to make room for a new stage of personality. It is the cost of shedding an old skin. In Florian's 2012 novel "Toate bufnițele" (All the Owls), fiction is the realm of making history look like a defeat-able dimension. Imagination must win. Memory becomes the strongest ally of imagination. A 60-year-old and a 12-year-old (re)discover together how imagination is a memory that is heedless of the hold of history.*

Key words: history, Romanian contemporary literature, monarchy in fiction, Romanian kingdom, coronation, sovereignty, Hohenzollern-Sigmaringen family, Carol I of Romania, Peleş castle

The first Romanian king, Karl I², born in 1839 as prince Karl Eitel Friedrich Zephyrinus Ludwig of Hohenzollern-Sigmaringen, is the main character of the novel *Zilele regelui* (The King's Days) by Filip Florian, published in 2008, respectively in 2012 (2nd edition).

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² Also named Carol I (in Romanian) / Charles I of Romania.

Family as Strained Relationship

MATRICIDE AND OTHERNESS IN TATIANA ȚÎBULEAC's NOVEL *VARA ÎN CARE MAMA A AVUT OCHII VERZI*



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Abstract: The present study focuses on motherhood as literary theme and also on the construction of the main character –Aleksy's mother. The article takes into account Kristeva's vision on motherhood as passion – the paradigm for any human experience of love. In Tatiana Țîbuleac's first novel, the characters, mother and son, try to activate the healing potentialities of such a relationship that initially failed (generating identity traumas) and to redefine themselves through the other. Motherhood as passion involves a primary narcissism that could harm the child. Only depassioning, detachment i.e. a symbolical matricide could make a good mother and make the son feel simultaneously loved and autonomous, as Other.

Key words: matricide, otherness, love, detachment

Romanian feminine fiction has been brought under the spotlight through several literary critic or essayistic approaches², but also through numerous recent editorial presences of the Romanian women writers. Several debates throughout recent Romanian literary history have referred to key terms such as *feminism*, *femininity*, *women's literature*. Apart from these conceptual delimitations, the Romanian researchers have taken into consideration in the last century and the last decades, there is a general agreement, as Bogdan Crețu puts it, „that evaluation

¹ Anca Tomoioagă has been a senior lecturer at the University of Oradea since the spring of 2020. PhD awarded by the University of Oradea.

² Mihaela Ursa *Divanul scriitoarei* 2010; Bianca Burța-Cernat *Fotografie de grup cu scriitoare uitate* 2011, Elena Zaharia-Filipaș *Studii de literatură feminină*, 2004, Alina Purcaru *Povești cu scriitoare și copii* 2014; Lia Faur, Șerban Axinte *Cum citesc bărbații cărțile femeilor*, 2017.

TROUBLED FAMILY RELATIONS IN ISABEL ALLENDE'S WORLD



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Abstract: Isabel Allende's "The House of the Spirits" presents the evolution of four generations of a family, Trueba Del Valle, and covers more than half of the century, mirroring the changes in Chilean society and mentalities as well. Started as a letter to her dying grandfather, the novel deals with several issues such as ambition, politics, family, religion, change, relationships. Our paper, a part of a larger project, focuses on the relationships of Esteban Trueba with his family and those surrounding him, showing that childhood traumas shape Esteban by influencing his development and the way he relates to others.

Key words: family, memories, anger, impulsiveness, violence, loneliness, Isabel Allende

The narrative thread is composed of different voices. In the epilogue, the reader finds out that the third-person narrator of the story is, in fact, the youngest member of the family, granddaughter Alba. Esteban Trueba's version, written in first person narrative, crosses Alba's voice and the two perspectives sometimes contradict each other. The image of the authoritarian grandfather, the eccentric grandmother, abandoned children and the importance of politics in family life, recurring themes in Isabel Allende's works, are echoes of her own, fictionalized, life.

Esteban Trueba starts his intervention describing his efforts and the tough conditions in which he lives in the north hoping, like many others, to find gold and get rich quickly in order to marry Rosa del Valle:

¹ Ph.D. awarded by "Lucian Blaga" University of Sibiu.

Family Rituals

THE QUEST FOR IDENTITY IN JOSEPH SKIBELL'S *A BLESSING ON THE MOON*



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Abstract: Identity represents one of the most relevant themes used in literature throughout time. The self and the quest for an individual's identity has represented the topic of different novels, particularly those written by authors coming from different ethnic backgrounds and whose identities and individuality have been often questioned. There are several authors who have used the theme of identity and other themes related to it in their writings and some of these authors make use of a genre entitled Magic Realism, a genre in which the magic is perceived as something part of the real, where the supernatural is a normal occurrence in the everyday reality. The purpose of this paper is to analyze the theme of identity in the novel written by the Jewish-American writer Joseph Skibell, novel entitled A Blessing on the Moon and to see the way in which Skibell tackles the problem of the Jewish identity, while using Magic Realism in order to create the image of a Jewish identity scattered and destroyed by the trauma of the Holocaust.

Key-words: Magic Realism, ethnicity, identity, Holocaust, the self

Identity is one of the themes most used and debated in literature. Identity is a topic that has been highly discussed and analysed in many different ways, a topic which can be found in a multitude of literary forms, like essays, novels, short stories or poetry. From its early beginning until present day, human kind has tried to answer questions related to identity and to the motivation and purpose of an individual's life. However, the perspective over life has changed throughout the passage of time due to various factors, historical, economic or political. These changes have led to changes in the way in which authors understand and express the concept of identity.

Two important factors have had a great impact on the perception of identity: devastating wars (particularly World War II)

FAMILY HAS, ITSELF, A FLAG



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Abstract: The customs related to weddings are remarkably varied. The traditions and customs of Romanians which are manifested in spectacular forms are proof of the deep spirituality of the Romanian people, being, in equal measure, the reflection of their life in time. The folkloric repertoire of the flag bearer contributes to the transmission of the codified messages imposed by the event, by projecting and reinterpreting the information of the mental universe of the collective into a mythical and allegorical plane, reflecting certain life experiences, a certain manner of considering and sensing the world.

Key words: wedding, flag, traditions, myths, folklore

Relatively recently at a folkloric event in Satu Mare County, one of the actors involved flourished a wedding flag bearing the very natural likeness between the flags that define each people and the flag of each family – the wedding flag. By delving deeper into this subject, we can easily argue this statement.

The customs related to weddings are remarkably varied. Each folkloric area, each sub-area, and, sometimes, each village brings forth, in the manifestation of the Romanian wedding, its own contribution, a dowry that is impressive through its picturesque and novel qualities. This variety is attested by the

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CREATIVITY AND IMAGINATION IN
*COCOȘUL DE APĂ ȘI ALTE POVEȘTI (THE
WATER ROOSTER AND OTHER STORIES)* by
MARTA COZMIN



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Abstract: Very little has been written about Marta Cozmin's work, and there has been even less talk about it, in literary circles, after her disappearance in 1990. Considered by the literary critic and historian Nicolae Manolescu as one of the few true creators of children's literature in Romania, the writer and her works deserve a special place both in the consciousness of her past and present readers, as well as in the attention of critics, literary historians and those teaching children's literature. Our study is intended to be, in a way, a reparative act and aims to shed some light on one of the best aesthetically produced volumes of children's writings signed by the author, *The Water Rooster and Other Stories* (1971).

Key words: reflection, representation, imagination, creativity, children stories, Marta Cozmin, children literature

Marta Pop, known as Marta Cozmin, her literary pseudonym, was considered by the literary critic Paul Cernat as "the most valuable modern local author of stories for children (and the refined ones), perhaps together with Lucia Olteanu-Utan".²

The daughter of the liberal lawyer Aurelian Benteoiu, Marta Cozmin was born on January 31, 1930, in Bucharest, and left the literary scene as well as life scene for good 76 years later, on

¹ Ph.D. awarded by University of Craiova.

² <https://mnlr.ro/marta-cozmin/> retrieved on 20.02.2020, at 01.17 p.m.

LIFE REPOSITORIES



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Abstract: The present study aims at presenting how individual memories can be narrativized so as to act as carriers of one's life experiences and identity markers when used in a specific time, space and cultural context. We focused on memories stored in photographs employed in contemporary fiction as connectors between past and present and as significant tools against oblivion by their very power to apprehend reality.

Key words: memories, photographic space, life experiences

It is a fact that, irrespective of its technique or support, photography is “a key part of everyday life” (Abercrombie et al., 2007: 269) as there are no important events to pass off without being photographed. Photo albums, be they book-bound or digital, are meant to record the important events of one's life and operate as “key devices through which the narrative of life is assembled.” (269); they enable memories and images to be stored in various sequences and in accordance to one's particular relationship with the story of the picture.

While working with the concept of memory in his study on history, Jorn Rusen observes that memory is the means that “keeps the past alive and makes it an essential part of the cultural

¹ Magda Danciu is Professor emeritus at the University of Oradea. PhD awarded by Babeș-Bolyai University of Cluj-Napoca. Lavinia Privanțu is M. A, teacher and translator.

Reminiscences and Family Ties

GEORGE CIPRIAN – THE MEMOIRIST



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Abstract: *The paper aims to reveal a very little known hypostasis of a famous Romanian dramatist of the interwar period, first known as an important actor of his epoch, then becoming famous all over the Europe as a dramatist. But very few people know that George Ciprian wrote a novel as well and that he is very talented as a prose writer, or rather as a story teller. This talent can be noticed too in his memoirs – the most important source for his biography, for the genesis of his writings, but also for the theatrical life of the time.*

Key-words: *Romanian literature, interwar period, actors-writers, memoirs*



“Viața mea colțuroasă, cu urcușurile și coborâșurile ei, e plină de tot soiul de întâmplări pe care vreau să le adun, să le frământ, să le topesc și să storc din ele parfumul aducerilor-aminte.”

(George Ciprian - *Măscărici și mângălici*)

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PATRICK LEIGH FERMOR: MORE ROMANIAN TIES



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Abstract: The article aims at recuperating a certain image of Romania, as seen through the eyes of a writer who spent almost half a decade in our country, right before WWII, yet he left extremely few written pages on his life and experiences while here. Therefore we resorted to Fermor's correspondence with various friends he had then made, among them Michel Alexis 'Bishi' Catargi, a member of the Catargi aristocratic family. Family history is employed as a means to deepen the understanding of personal history, within the context of the communist regime, while relating the private and public epitext with the literary text in order to highlight the interplay between memory and nostalgia. Most of the documents we have used are a gift from the distinguished historian Dr. Georgeta Filitti, whom we would like to thank once again for the generosity and the opportunity provided.

Key words: family history, personal history, correspondence, memories, nostalgia, pre-WWII Romania, Communist Romania, Catargi family

1. Introduction: Tracking 'Bishi'

In 1993, Alec Russell, the current editor of the *Financial Times Weekend*, published *Prejudice and Plum Brandy*, a 300 page book on the time and events he had been through in the Balkans, starting with January 1990. As almost half of the book was dedicated to Romania, a subtitle like *Tales of a Balkan Stringer* might have made Romanian readers frown. Many of them are still

¹ PhD awarded by "Lucian Blaga" University of Sibiu

CARSON McCULLERS'S UNFINISHED AUTOBIOGRAPHY

—A DOCUMENT OF THE 20TH CENTURY EVOLUTION OR
INVOLUTION OF WOMEN'S POSITION IN AMERICAN INTELLECTUAL ÉLITE



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Abstract: McCullers's autobiography is somewhat like her life, i.e. fragmentary, unlike the Rousseau classic pattern of a chronological retrospective ordering. Her 'illuminations' have a complete life of their own: they take 'months or years' to form and some more months and years until a new writing is completed. These illuminations are sense-giving. They grant the author a new temporal dimension. They render unity and coherence to the otherwise disjointed storylines of her life events. Her unfinished autobiography, as her most subjective document, is the very source of sense-giving actions. As for us, with her memoir, it is exactly the open unfinishedness reminiscent of Scheherazade's stories, that keeps us reading. The stream and enactment of illuminations, precisely because they are time-delayed and not instantaneous (albeit in a writing creased with lightnings) retrieve the ability of storytelling to give healing presence to former realities, through self-discovery, while navigating through the memory of tragedies and gentle moments.

Keywords: autobiography, life, memory, feeling, past, illuminations, Carson McCullers

Autobiography as an assumed pattern

Emergence and deconstruction of autobiography as well as its crystallization as a genre are to be related to deep socio-historical changes: the history of autobiography is closely linked with the rise and development of the notion of the individual subject.

Autobiography as a genre illustrates with distinct clarity the way in which a new literary form can emerge. For centuries there were a number of scriptural practices to which the autobiographical *form* is indebted in one way or another: 'lives' of saints or of famous

¹ PhD awarded by "Lucian Blaga" University of Sibiu.

OVIDIU DRIMBA – DESCENDANT OF A FAMILY OF INTELLECTUALS



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Abstract: Ovidiu Drimba was born in Bihor, into a family of teachers and priests. His father and great-grandfather were teachers, and his grandfather and uncle Alexander were archpriests. Professor Ovidiu Drimba's character was formed in this atmosphere, in which the passion for reading prevails, as well as the love for the Romanian people and the ancestral faith. Ovidiu Drimba and his brothers Lucian and Vladimir were university professors and personalities of Romanian culture and education.

Key words: family tree, biography, origins, family, intellectuals, teachers, Drimba family, intellectual life

The family tree of Ovidiu Drimba has its roots in the lands of Bihor, as he was born on September 3, 1919, in the village of Margine, Abram commune, Bihor county, son of Maria (born Samuilă) and Eugen Drimba, a teacher.

"Biografia mea a început înainte de a mă fi născut... La Marea Adunare a Unirii de la Alba Iulia, de la 1 Decembrie 1918, a participat o delegație locală de trei persoane, condusă de tatăl meu, care era învățător. S-au întors plini de entuziasm, aducând și un steag tricolor... Nouă luni mai târziu, exact la 3 septembrie 1919, m-am născut eu..." ("My biography began before I was born... At the Great Assembly of the Union in Alba Iulia, on December 1, 1918, a local delegation of three people attended, led by my father, who was a teacher. They returned full of enthusiasm, bringing a tricolor flag... Nine months later, exactly on September 3, 1919, I was born."), confessed Ovidiu Drimba.

Ioan Drimba, Ovidiu Drimba's great-grandfather, was a teacher in Vecherd (now Vekerde, Hungary). He had four children: Gheorghe Drimba, archpriest in Toboliu, married to Raveica Porumb; Mihai Drimba, archpriest of Apateu and Ortitag, married to Raveica of Tulca; Dumitru Drimba, notary at Cheresig, married to Irina

¹ Ovidiu Drimba apud Constantin Mustață, *Ovidiu Drimba, savantul care a dăruit României cultura lumii*, București, Editura Saeculum Vizual, 2016, p. 8

LUCIAN DRIMBA ON IOSIF VULCAN. THE FAMILY ENVIRONMENT

LUCIAN DRIMBA DESPRE IOSIF VULCAN. MEDIUL
FAMILIAL. ANII DE STUDIU



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Abstract: One of our most interesting literary historians, Lucian Drimba (1929 -1997), was a university professor at the Faculty of Letters, Department of Romanian Language and Literature of the University of Oradea. In the investigations on the Transylvanian cultural phenomenon from the second half of the 19th century, he dedicates to Iosif Vulcan a monographic study, which represents the "admission ticket" of the professor in the field of outstanding literary history. The monograph "Iosif Vulcan" (1974) aims to restore the truth about some errors in the context of literary history about Vulcan's reception and to come up with new research-based data, insufficiently known, with new aspects regarding the life and activity of the Transylvanian scholar.

Key-words: literary historian, biographical background, Iosif Vulcan, family environment, 19th century Transylvanian scholar, native lands, Drimba family.

Lucian Drimba, cunoscut pentru studiile dedicate lui Iosif Vulcan, în cadrul amplului fenomen cultural din Transilvania, din a doua jumătate a secolului al XIX-lea, este autorul primului studiu monografic, *Iosif Vulcan* (1974), lucrare ce-și propune să restabilească adevărul, privind erorile comise, prin preluarea informațiilor de la un cercetător la altul, și să completeze cu date noi, insuficient cunoscute, informațiile cu privire la viața și activitatea cărturarului ardelean. Studiile și cercetările în domeniu leagă numele lui Mihai Eminescu de numele lui Iosif Vulcan, cu prilejul debutului, fără a evidenția, însă, contribuția cărturarului la dezvoltarea culturii românești și a conștiinței naționale, în Transilvania, aflată sub vicisitudinile dominației austro-ungare.

Acest ansamblu unitar asupra multiplelor ipostaze și preocupări ale cărturarului transilvănean este „prima încercare în

LEXICAL CREATIVITY IN NICOLAE MILESCU SPĂȚARUL'S TRANSLATION OF *THE SEPTUAGINT*. NOUN FORMATION THROUGH CONVERSION IN OLD ROMANIAN (MS 45)


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Abstract: In our approach, we will discern to what extent the premise that Nicolae Spățarul Milescu fashioned the language is validated. We will focus on the occurrences of conversion, in order to observe which of them prevail and which are less used or completely missing. The analyzed corpus is the first complete translation in Romanian of The Old Testament from Greek (of The Septuagint), translation undertaken by the scholar Milescu while in Constantinople (from 1661 to 1664). The revised edition of this manuscript is to be found in the Bucharest Bible of 1688. Milescu's translation, contained in the Romanian Manuscript 45, is kept at the Cluj branch of the Romanian Academy Library. Since 2016, the manuscript has been available as edited text with each page of the original in facsimile in Eugen Munteanu's edition. Nicolae Milescu put in circulation words in new contexts which allowed the phenomenon of conversion in Romanian to prefigure some of its future linguistic rules. The conversion occurrences in the corpus are analyzed in this article from a diachronic perspective. All possible classifications of conversion are taken into account. The act of passing the words from one grammar class to another within the new context of translation is a proof of enlarging the word potencies, a form of language enrichment, and of establishing new paths of circulation for words.

Key words: Old Romanian language, conversion, lexicology, Bible translations, Nicolae Milescu Spățarul, Nikolai Spathari, Romanian manuscripts of the 17th century, The Bucharest Bible.

In this paper, we aim to highlight an important aspect regarding word formation, namely **conversion** in Old Romanian (MS 45). Analyses of old linguistical structures in early Romanian texts can trigger the same zest as the anchoring in the contemporaneity of the language. The change of grammatical value becomes a way of enriching the vocabulary of Old Romanian language through intrinsic means, without resorting to loanwords.

Other definitions for conversion given by Romanian linguists are: 'change of grammatical value' (Coteanu et al., p. 83), 'lexico-

BOOK REVIEWS



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Miron Costin. Cronista e poeta di un'epoca buia

by **Adriana Senatore**

Cacucci Editore, Bari, 2019

(Chronicler and poet of a dark age

by **Adriana Senatore**

Cacucci Editore, Bari, 2019)

A LIGHT IN A DARK AGE

Abstract: The Italian philologist and former professor of Romanian language and literature Adriana Senatore is the author of an important monographic study on the Moldavian chronicler Miron Costin and his historical and poetic work.

Key words: Miron Costin, Adriana Senatore, Romanian literature, translation, Old Romanian poetry, Moldavian chronicler

Adriana Senatore is an authoritative and renowned philologist, an expert Romanist who stands out for her methodological rigour in tackling complex linguistic-philological issues relating to the Romanian language and literature. She is the author of important studies on the Transylvanian School (*Școala Ardeleană*), on Ion Budai-

Deleanu and Ion Heliade Rădulescu, and is above all known for having translated into Italian the *Țiganiada* (Zingareide), a masterpiece of the Romanian Enlightenment.

Her love for ancient Romanian literature, her translation skills and her uncommon ability to move with dexterity even within the

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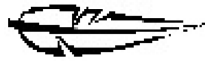
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Elvetélt bizánci reneszánszból Nagy-Románia. Egy állameszme etnogenezise

by **Béla Borsi-Kálmán**

Magyar Szemle, 2018.

(From a Failed Byzantine Renaissance to Greater Romania.

Ethnogenesis of a state idea

by **Béla Borsi-Kálmán**

Budapest, Magyar Szemle, 2018)

THE PHANARIOT PHENOMENON OR THE ANATOMY OF A MENTALITY

Abstract: Re-discussing and nuancing the meaning of some notions related to the studied object ("Fanar", "Phanariots", "Phanarism"), Professor Borsi-Kálmán introduces us to a revolute world, but not without curiosities, so that reading this volume entitled in translation 'From a Failed Byzantine Renaissance to Greater Romania. Ethnogenesis of a state idea' is both thought-provoking and pleasant. We do not need to be knowledgeable in history to realize the bizarre connection between the Ottomans and the Phanariots and to wonder: how was this strange collaboration possible? Two paradoxical naivetes emerge on a face to face critical confrontation: of the Ottomans who genuinely believed in the mimicked servility of the Phanariots, and of the Phanariots, who believed beyond measure in their own qualities.

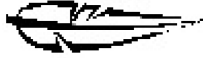
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Netherland

by Joseph O'Neill

Vintage Contemporaries, 2009

9/ 11 & THE RECALIBRATION OF COUPLE (on Joseph O'Neill's Netherland)

Abstract: *The first-person narration that articulates Joseph O'Neill's Netherland simply qualifies as an "aftermath", as a "purposeful postmortem" which most definitely discloses the very impossibilities of remembering and forgetting the past. In an attempt to hold the "grassy past" in check, the "second mowing" encourages its regrowth; "memory's repetitive mower" generates the past precisely and paradoxically enough by continuously trying to hold it back. "It is truly a terrible thing when questions of love and family and home are no longer answerable"— Hans says. This new world intrudes on even the most inward-looking relationships. Rachel sees and mostly acknowledges this; Hans does not.*

Key words: 9/11, trauma, past, memory, Netherland, couple life under trauma, contemporary fiction

It is common knowledge that in the last decades there have been produced some remarkable novels which explore the reality of life in the *post-9/11* world (Ian McEwan's *Saturday*, Don DeLillo's *Falling Man* and Jonathan Safran Foer's

Extremely Loud and Incredibly Close – these are just a few obvious examples).

The Irish writer, raised in Holland and now living in New York – Joseph O'Neill – released his novel *Netherland* in 2008. It opens with its narrator's disclosure of the unexpected

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Averno

by Louise Glück,

Farrar, Straus And Giroux, 2014

eBook

LOUISE GLÜCK- A MOSAIC OF ALTERITIES

Abstract: The memory of otherness in Louise Glück's poetry is a sum of fervors; these memories are fueled by family trauma – a kind of winter climate –, by religion and mythology. The unreality of the concreteness takes place in notes of playful introspection, vibrating within a new being, awakened in a strange survival. In her poetry, the stages of femininity always return, in one form or another, as a kind of traumatic disguise; they contain both the anecdotal (and the organic mixture), and the banal with parodic abstractions. Louise Glück's visionarism and livresque-sensorial experiments converge in a triple motherhood: traumatic, oneiric and archetypal. Favoring ancillary answers from "high" answers, Louise Glück breaks the commandments like Psyche: she gazes at what no one sees anymore.

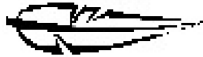
Key words: Louise Glück, poetry, revelation, self, visceral poetry, Psyche, family, traumatic memory

The memory of otherness in Louise Glück's poetry is a sum of fervors; these memories are fueled by family trauma – a kind of winter climate –, by religion and mythology. The unreality of the concreteness takes place in notes of playful introspection, vibrating within a new being, awakened in a strange survival (in *Averno* but

also in other volumes, particularly in *Ararat*): "That's why I am not to be trusted./ Because a wound to the heart / is also a wound of the mind."(*The Untrustworthy Speaker*). The poetry has a Saturnian stance. The compromised being in her own mind ("In my own mind, I'm invisible: that's why I'm dangerous.") finds in the other patients of the inner struggle

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Raluca Mateoc, François Ruegg (Eds.) – *Recalling Fieldwork. People, Places and Encounters*

University of Fribourg,
LIT Verlag GmbH & Co. KG Wien, Zweigniederlassung Zürich, 2020

The Fieldwork of Anthropologists – Between Past, Present and Future

Abstract: The researchers carrying out fieldwork become connected through intimate ties of friendship or self-discovery, and, thus, find something special in these ties. In an equal measure, intimacy can be a source of danger, unpredictability and violence, visualizing the risks that the researcher can create for their interlocutors. When we view intimacy from this double perspective, we are also capable of representing the things that matter in day-to-day fieldwork.

Key words: fieldwork, anthropology, intimacy, literature, academic research

There is a new book that was recently released, edited at the University of Fribourg, Switzerland: Raluca Mateoc, François Ruegg – *Recalling Fieldwork*, LIT Verlag, 2020. Written in English, the book is of special interest to Romanian readers due to the

fact that it captures, with the detached perspective of the foreigner, certain realities from this part of the world, including Romanian realities that are still familiar to us and alive in our memories and upon which we should, maybe, ponder from time to time, especially during

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Case, trenuri și andrele

de Ariana Rosser Macarie,

București, Editura Humanitas, 2016

(Houses, Trains and Knitting Needles

By Ariana Rosser Macarie

Bucharest, Humanitas Publishing House, 2016)

IN THE LABYRINTH OF MEMORIES

Abstract: "*Case, trenuri și andrele*" (*Homes, Trains and Knitting-Needles*) invites its readers into the author's fascinating world of past and present memories and confessions. The book offers instances of reliable social history and daily life during Romania's communist epoch. Ariana Rosser Macarie writes with sincerity, in an enthralling manner, about her family, her university years, her marriages and divorces, her jobs at the Romanian National Television and Radio, her houses, her passion for reading, knitting and writing, her living in England, her travellings, her joys or deceptions, her innermost feelings. Knitting has been initially her way of survival, both materially and spiritually, turned into an art form, allowing her to get at her roots whenever she wants to. In the maze of her life journey, Ariana has always searched for her true home inside seventeen houses. She has eventually found it in the act of writing.

Key words: home, family, memories, knitting, self

Ariana Rosser Macarie's first novel, *Case, trenuri și andrele*, is a captivating journey

through the labyrinth of memory, disclosing past and present moments, events and

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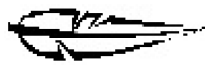
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Paul Celan, *Meridianul și alte proze.*

Traducere din limba germană de

Andrei Corbea.

Iași, Polirom Publishing House, 2020.

(Romanian edition, translation by Andrei Corbea)

PAUL CELAN'S MERIDIAN

Abstract: As in the case of chronic introverts, Paul Celan talks little and convulsively about poetry. Celan is a poet who fragments his self kaleidoscopically, as if the third dimension bindingly entails a third being. The epicenter of Celan's poetry is always the reconstructed being. The residual being. Celan is programmatically casting about for a second abyss. The writer behaves like an unfathomed Janus: he wants another, deeper one, from which to see himself (as another). From the depths below the conscious, he looks with unique sensoriality at the known surface. An explorer and adventurer of "The Being", Celan seeks the foundation of fountain; he seeks to have a communion with the "dark springs" towards a new limpidity. Honest and lucid, the only inhabitant of the edge of the abyss, Paul Celan is the last Knight of the sad figure.

Key words: Paul Celan, poetry, translation, trauma, depression, 20th century, abyss

It is rather a surprise to encounter the genre of prose in such limited spread in Paul Celan's *Meridianul și alte proze*, Iași, Polirom, 2020 (The

Romanian edition), despite the title. The absence of prose (in the established sense of the word) originates in Celan's vocation of multiplied