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ABSTRACTS

2014

THE POETRY OF VASILE VOICULESCU. SYMBOL, DISCOURSE, ICONOGRAPHY

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Abstract: Vasile Voiculescu resorts to a vocabulary that has no aesthetic tradition. His poetic word reflects, on one hand, a contingent reality and, on the other, it transfigures it, it restores a degree of ideality to it, a hidden facet that can only be retrieved through a poetic "reading" of the world. Voiculescu perceives with unexpected intensity the drama of language which is unable to represent reality without flaw, integrally, with its many-sided facets, as he lucidly records the subtle relationship between expressed and unexpressed, between nameable and unnamable. The exuberant diversity of allegories, together with the uttermost plasticity of parables in Voiculescu's poetry translate the ideal into the terms of the real. Harsh, unrefined, succulent words appear to

address the sense of taste more than aesthetic perception. However, there is a specific grace of detail and stylization, like in the art of reverse glass icon-painting, that renders lyrical images hieratic. Heavy materiality, elementary force and Botticellian hieratism are combined in a new poetic flow. The poetic word is also a revelation of the world's original dimensions, a mirroring, in a small sonorous space, of the boundlessness of the universe. But the word is also the one that incorporates in its fragile pattern human emotions of an overwhelming diversity: love, hate, distortion, rebellion, nostalgia, suaveness.

Key words: poetry, traditionalism, Orthodoxism in poetry, discourse, allegory, lyricism, ideal, hieratic

EXOTICISM AND LITERATURE / EXOTISM SI LITERATURA

PARABLE AND EXOTICISM IN ALEXANDRU ECOVOIU'S PROSE

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Abstract: The subject-matter of Ecovoiu's narrative is a-temporal and is extraneous to the Romanian cultural space, hence it does not rely on local specificity, nor does it rely on virtuosities of an untranslatable linguistic expressiveness. The writer places his narrative in the international waters of novel-writing and parable – which represents the advantage of significant openness and of broad human issues from the very outset. The main explanation for all this cannot but lie in the surprising combination between parable, that yields the accessibility of the message therein, and the exotic nature of the narrative, that ensures its appeal to readers worldwide, readers willing to be impressed by a cinematographic perusal of worlds. Not only is *Saludos* a novel about an imaginary journey, but it is one about spiritual adventure at large.

Key words: Alexandru Ecovoiu; exoticism; parable; novel; imaginary journey; spiritual adventure

EXOTICISM AND THE OPENINGS OF LITERATURE. TYPES OF EXOTICISMS

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Abstract: Exoticism cannot be reduced to its hues, indeed to its nuances. It taps into the endless dimension of passions and of literary imaginary. Exoticism is a natural state of the human being. But it is a state that goes beyond curiosity. Exoticism presupposes the act of knowing, not just knowing externally, but also knowing through creating an interior platform. Exoticism is a vehicle for knowing, maybe the most user-friendly, maybe the most seducing of all. It requires a simple participation, but, at the same time, a totalizing participation of the human being. Exoticism invites man to playing. Exoticism, through its invitation to playing, tends to re-signify or re-define man in contact with the object of exoticism. A condition of exoticism is to be able to surpass the real. We shall further attempt to draw the attention to different occurrences of exoticism in fiction. We have circumscribed these occurrences to ten types: exoticism as resistance (1), internal exoticism (2), imaginary

exoticism (3), erotic exoticism (4), cultural exoticism (5), narcotic exoticism (6), political exoticism (7), commercial exoticism (8), identity-informed exoticism (9), entropic exoticism (10).

Key words: exotic, exoticism, Romanian contemporary fiction, occurrences of exoticism, types of exoticisms, exoticism and play

EXOTICISM AND NOSTALGIA IN MIRCEA CĂRTĂRESCU'S *ORBITOR* (*BLINDING*)

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Abstract: In *Orbitor* (*Blinding*), Cărtărescu constructs and deconstructs the role of memory exploring memory's relationship to immortality - mostly in the third book or father's book, and memory in relation to creation - in the first two books, the mother's book irrespectively the book of the self (the middle one). There is always an unescapable nostalgia from one metamorphosis to another. If Cărtărescu, as a postmodernist writer, deconstructs some myths, he never does that to the all-encompassing myth of the book. Nostalgia regenerates this myth. Exoticism embodies the need for another dimension. It is also interwoven in the maternal and paternal genealogies of Mircea, the alter-ego of Cartarescu himself. Exoticism appears in Cărtărescu's dreamland as the provocation, as the challenge of the Double. Through exoticism and symmetry, Mircea wants to grasp his dream being, his inner dreamer. The underlying paradigm superior/inferior attributed to exoticism is totally out of question in *Blinding*, because here all exotic representations are based in oneiric landscapes. A realm where exoticism is preserved in its elements without having anything to do with commodities (see Huggan) is the dreamland of Mircea Cărtărescu's writings. Butterfly symmetry is the preservation of halves, simultaneity is androgyny. Victor, the mirror-twin of Mircea, bound to him in a Narcissus-like story of love and abhorrence, is the embodiment of symmetry at its highest potential. REM is simultaneity, not symmetry. REM is the Entrance to *Blinding's* manuscript labyrinth centre and the portal to a higher "blinding" reality. For Cărtărescu, eternity is simultaneity. Bizarre and familiar, exotized Bucharest and exotized faraway lands have the consistency of dreams. Cărtărescu's exoticism is a chrysalis of our chimeric alter-egos.

Key words: exoticism, exotized Bucharest, Romanian contemporary literature, postmodernism, Mircea Cărtărescu, alter-ego, oneiric landscapes, exotic couples, butterfly symbol, antipodes and symmetry, labyrinth, memory, mise en abyme, Monsu Desiderio in fiction.

L'ALTÉRATION DE L'EXOTIQUE DANS LA PROSE DE MIRCEA ELIADE / EXOTIZATION IN MIRCEA ELIADE'S PROSE

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Abstract: In this research we have tried to demonstrate that Mircea Eliade altered the exotic depiction in his books *India* and *The Maharajah's Library*. Eliade was not focused on reporting the real nature of the exotic. His presence in India aimed at gathering the knowledge of its religious beliefs and its yoga practices. Therefore, as a side-effect, he tackled exotization and realized its multiple aspects. Eliade used the exotic landscape as a source for an extraordinary adventure of sensations and feelings. Once in a while he exaggerated, because he wrote these books like reportages. Sometimes, the exotic background is left behind the immediate focus on realistic descriptions of Indian social, religious and economic realities, and other times the exotic turns into fantastic.

Key words: India, exotic, setting, alteration, exaggeration, realistic description, exotization

FASCINATION WITH THE EXOTIC IN MIHAIL SEBASTIAN'S DRAMA

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Abstract: As a creator of atmosphere dramas, Mihail Sebastian aims to rescue the spectator from everyday conventionalism, prosaic environment and mediocrity. An emblematic aspect of Sebastian's theatre is the author's fascination with evasion, hence the audience's empathy and the box-office success. Sebastian's heroes' dream is manifesting the freedom to escape the mediocre contingency and imagine themselves as different, in Jules de Gaultier's definition of Bovarism. In fact, Bovarism is a kind of inner exoticism. In Sebastian's case, the exotic should not imply only the spatially remote and unknown, but also the unreachable, be it in terms of faraway places or in terms of inaccessible worlds. As a creator of comedies in a more intellectual vein than the majority of Romanian interwar stage-plays, Sebastian managed to fully convert the theme of evasiveness to the spirit of the 20th century.

Key Words: sentimental comedy, exoticism, Romanian interwar literature, Mihail Sebastian, evasion, Bovarism, exotic tropes

DISTANCE AND SPACE IN RADU TUDORAN'S NOVELS

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Abstract: A dominant feature of Radu Tudoran's works is his permanent obsession for travelling, more exactly, for going away. The travel is not a mere entertainment. It is a perpetual initiation whose rules are established in the course of it. Radu Tudoran (1910-1992) was a novelist renowned for his gift of captivating the public. The fascination with faraway spaces is something shared not only by Radu Tudoran's readers but also by Radu Tudoran's fictional characters. They have the ambition of conquering space, many times paralleled with the strength one might have over one's own being and with the capability of conquering the human heart. More than a mere setting for the plot or a neutral geographical vastness, Tudoran's space is always encumbered with symbolic meanings. Radu Tudoran has a special talent in making space unfold before the eyes of the reader in a specific rhythm. His travel novels explore this effect. Space really enriches its senses when it gets to dwell inner experiences, either as solitude or as shared love. The three elements— space, travel, eros — make up a well-defined trio, present in many of Tudoran's prosa. For the novelist, love is subjugated by the temptation of remoteness. This renders travel to become almost every time an obstacle of erotic fulfilment. What makes this obsession of leaving even more intriguing is its fusion with the human aspiration for love, more often than not an obstacle in the way of reaching the unknown. Thus, the characters are quite often confronted with a choice that determines their destiny: to leave or to love.

Key words: exotic spaces, sea-journey, love, space, distance, sea-stories, departures

Exoticism and Identity in Contemporary Fiction and Film & Earlier Images of Otherness

Exotism și identitate în literatura și în filmul de azi & Imagini ale alterității din alte epoci

EXOTIC CONSUMPTION AND COMMUNAL IDENTITY. EXPERIENCES OF SCOTTISH POPULAR FICTION

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Abstract. The paper aims to analyze how communal identity can be foregrounded by experiential consumption of settings, as expressed in texts authored by Alexander McCall Smith and M. C. Beaton. Everyday experiences prove to be essential in building up and reinforcing one's identity especially when they are strongly connected to a specific landscape and lifescape.

Key words: consumption, experience immersion, exoticism, identity

EXOTICISM: ATTRACTION, APPREHENSION OR SHEER REJECTION

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Abstract: The aim of our article is to show how exoticism can be considered attractive, and even a source of inspiration, but how it can also be apprehended, or even rudely rejected. Enlightenment and Romanticism saw exotic places and peoples as attractive and seductive. Even Magic Realism started, and became an attraction, precisely due to its exotic characteristics which offered something new, different and fresh to the reading public all over the world. Meanwhile if we understand exoticism as defining something foreign or different, we can also equate it with otherness, migrants, marginalized people.

Key words: exoticism, Magic Realism, attitudes, otherness, Allende, Buck, Carter, Mehran

WOMANHOOD, PENUMBRAL EXOTIC INFLUENCE AND SPACE IN GABRIEL GARCIA MÁRQUEZ'S *LOVE IN THE TIME OF CHOLERA*

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Abstract. The paper looks at the myriad facets of exoticism as reflected in a novel by Gabriel Garcia Márquez (*Love in the Time of Cholera*). A perusal of the text yields instantiations of exoticism as inversion of paradigms Old World/New World, as well as exoticism as hunting for novelty, for difference, for erotic transgression; also disease as exoticism as it begets hiatus, disruption as regards the familiar, the common, all in all as regards the bland rhythms of everyday life.

Key words: exoticism; paradigms; Old World; New World; appropriation of territory

L'HISTOIRE D'UNE QUÊTE IDENTITAIRE DANS *MADE IN MAURITIUS* D'AMAL SEWTOHUL / THE STORY OF A QUEST FOR IDENTITY IN *MADE IN MAURITIUS* BY AMAL SEWTOHUL

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Sommaire: Le troisième roman d'Amal Sewtohul, "*Made in Mauritius*", raconte par la voix de son principal protagoniste, Laval, un Sino-Mauricien, des tranches de vie dans un monde exotique, aux échos politiques et sociaux. En fait, l'histoire de Laval n'en est pas une mais une somme d'histoires liées aux communautés qui cohabitent sur l'île, le roman posant une interrogation sur ce qui constitue une nation. Sa lignée illustre très bien le processus de créolisation qui va de paire avec la suppression des frontières et la globalisation.

Mots clés: immigration, exotisme, quête identitaire, amitié, amour, nationalisme, globalisation, Sewtohul, arc-en-ciel

Abstract: Amal Sewtohul's third novel, "*Made in Mauritius*", tackles exoticism in relation to emmigration and creolisation. Through the voice of its protagonist, Laval, of a Chinese-Mauritian extraction, applying for Australian citizenship, we are offered samples of an exotic world with anchors in the social and the political issues of globalisation. The novel exposes some interrogations, such as what constitutes a nation nowadays and it gives us clues to reflect on words like nationalism, transnationalism and globalisation. Mauritius, as Laval's birthplace, is not a monolithic nation, but a nation «arc-en-ciel», made of the sum of the histories of the inhabitants.

Key words: immigration, exoticism, identity quest, friendship, nationalism, globalization, Sewtohul, nation, "arc-en-ciel", citizenship, Mauritius

MULTIPLE FEMINIST IDENTITY IN *BLACK MILK* BY ELIF SHAFAK

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Abstract. Theorists say that postmodern identity is a construct that can be continuously shaped and reshaped, according to free personal choice, or to new social roles that occur in life. Postmodern identity is therefore mainly a cultural construct, strongly influenced by multiple images, stories, cultural texts. Postmodern culture provides permanently new models or ideas that might be absorbed by a personality and change it, according to its own temperament and its own beliefs and values. Therefore postmodern identity is a multiple one, continuously changing, fact that implies also a permanent self-surveillance and self-knowledge. The present paper attempts to trace these issues in Elif Shafak's autofictional novel *Black Milk*. On Writing, Motherhood and the Harem Within.

Key words: career, feminism, motherhood, multiple identity, self-knowledge

MIRRORS AND DOUBLES IN ATOM EGOYAN'S *EXOTICA*

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Abstract: Exoticism and eroticism often accompany one another in the creation and reading of the Other as a primitive, savage or archaic figure. Atom Egoyan's movie *Exotica* (1994) offers a frame of intriguing and disturbing type for the development of this link. Our paper analyze this movie by taking as a starting point some elements that are related to its spatial configuration. The space reveals the issue of the double as a main figure of construction at the base of the movie, and we consequently focus on several levels where duplicity can be retrieved.

Key words: Egoyan, *Exotica*, exoticism, space, double

READING LITERATURE IN CONTEXT – PROFEMINIST AND ANTIFEMINIST RHETORIC IN MACHIAVELLI'S *FAVOLA DI BELFAGOR ARCIDIABOLO*

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Abstract: Generally considered one of Machiavelli's lesser works, *Favola di Belfagor arcidiavolo* may well be viewed as one in a fairly long line of writings about women in the European Western tradition. Yet placed against the backdrop of any possible analysis centred around perceptions of womanhood in Italian Renaissance literature, the merit of *Belfagor* does not reside in the female image penned in the portrait of Roderigo's wife, nor in that of the women possessed by the devil. An important element of the text, universally ignored by literary criticism since this is mostly interested in an analysis of Roderigo's adventures on earth, is the rhetoric at the beginning of the novella, present in the description of the dilemma and later of the council of the devils. This rhetoric explains more than just a simple figuration of femininity specific to one single author; through Machiavelli's linguistic choices and his crafted organization of the inciting incident, it casts a light upon a literary phenomenon typical of Renaissance culture in Italy in the second half of the 15th century and throughout the 16th, that of literary defences of women. This essay shows the levels on which Machiavelli's novella mirrors, both rhetorically and structurally, writing practices of Italian Renaissance so-called 'defenders of women'; at the same time, it identifies antifeminist and profeminist rhetoric nestled in the language of the text.

Key words: Renaissance in the Italian Peninsula, defences of women, profeminist / antifeminist discourse, evils of marriage, rhetoric.

THE BAROQUE AND THE EXOTIC TROPES OF A PROTEAN CONCEPT

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Abstract: Our paper resorts to three of the obsessive symbols of the literary Baroque: the pearl, the peacock and the mask. All of them establish an explicit link between Baroque and exoticism. They are as well centres of semiotic and stylistic irradiation. Much before the Baroque was crystallised in the concepts of literary criticism, the Baroque French poets associated the Orient with these three exotic tropes of their imaginary. The features shared by the Baroque and by exoticism are: the dialectics of abundance and insufficiency; duplicity; exportability; permeability and utopianism. The pearl, discovered on exotic lands, evokes in its symbolism the very origin of the term "baroque" and the presence of the crisis. On one hand, the pearl act as the very embodiment of a Baroque persistence in suffering, an inner suffering surrounded by outside iridescence. On the other hand the pearl coagulates figures of speech, stylemes of brightness, such as: the oxymoron, the hyperbolas, the metaphors, the symbols, the concettis. The peacock, as a symbol of ostentatiousness and of the exaggerated effort to seduce, patronises the hedonism of expression and the stylistic luxuriace of the Baroque. The peacock is par excellency the exotic bird. It overbids in order to get to luxury and magnificence. Actually, "abundentia stili" is a typical Baroque tendency. Through the mask, the tensions present in the Baroque self may be maintained, their un-

resolvability is achieved. The mask is the patron of ambiguity, it nourishes the tensions between essences and appearances. It is consensual with the Baroque vocation for disguise, for dissimulation and illusion. All these three baroque tropes have in common the fact that they are both symbolic presences and they generate superincumbent figures of speech.

Key words: Baroque imaginary, perolas barocas, Baroque open forms, Baroque tropes, exoticism, pearl, peacock, mask, literature of the Baroque, Baroque stylemes

Classics and moderns

Clasici și moderni

ALEXANDRU GEORGE. UN PUBLICIST ÎNTRE CRITICI

ALEXANDRU GEORGE. A "PUBLICIST " AMONG CRITICS

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Abstract: Alexandru George writes about Tudor Arghezi or Mateiu I. Caragiale with a lively polemic spirit against previous criticism. Arghezi's creation puzzled literary criticism by its great diversity of expression in poetry, prose and journalism. Alexandru George refers to known interpretations, from E. Lovinescu, Nicolae Iorga, Pompiliu Constantinescu, Eugen Ionescu and G. Călinescu, in the interwar period, to Ov. S. Crohmălniceanu and Dumitru Micu, in the postwar period. Alexandru George keeps finding something wrong or inappropriate in the ways in which Tudor Arghezi's and Mateiu I. Caragiale's works were analyzed, in order to gain a favourable position for his own interpretations, argued in his two monographs.

Key words: Alexandru George, Tudor Arghezi, Mateiu I. Caragiale, polemical spirit, subjectivity, Modernism.

CONFESIUNILE LUI MIHAIL SEBASTIAN

MIHAIL SEBASTIAN'S CONFESSIONS

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Abstract: Although attracted even in his literary practice by the confessional discourse – illustrated by the prose *Fragmente dintr-un carnet găsit* (*Fragments from a Found Notebook*), *De două mii de ani* (*For Two Thousand Years*) or by his volume of short stories *Femei* (*Women*), his confessions with a documentary character *Cum am devenit huligan* (*How I Became a Hooligan*) and *Jurnal 1935-1944* (*Diary 1935-1944*) seem written not by an artistic vocation, but by existential needs and the will of preserving moral integrity in tense historical times. The hostilities bore by the Jewish ethnic writer made him develop in his confessions an existential strategy based on equidistance to any kind of

extremism or exaggeration. As a response to Nae Ionescu's preface to the novel *"For Two Thousand Years"*, Sebastian decides and announces solitude in public in *"How I Became a Hooligan"*, and secretly puts it into practice in his *Diary...*, developing a genuine technique of loneliness, a mechanism of resistance to the political, ideological, or even sentimental temptations. Sebastian's confessions set off an acute critical spirit and certify a personality of a rare lucidity, moral standing and human dignity.

Key words: Mihail Sebastian, confessions, loneliness, Jewish identity, crisis, war.

LA TRADUZIONE DELLA TRAGEDIA «LE FANATISME» DI VOLTAIRE A OPERA DI HELIADE RĂDULESCU: QUANDO LE TRADUZIONI SEGNA LA STORIA

VOLTAIRE'S "LE FANATISME" TRANSLATED BY ION HELIADE RĂDULESCU : WHEN TRANSLATIONS MARK HISTORY

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Abstract: The process of occidentalization of the Romanian language, which had gotten intense only at the beginning of XIXth century, discovered in theatre a powerful instrument. Within this transformation, an important moment emerged with Ion Heliade Rădulescu's translation of Voltaire's tragedy, *Le Fanatisme*. It was printed in 1831 with the title *Fanatismul sau Mahomet Proorocul* and played in 1834 by the scholars of Bucharest theatre school. This translation shows a radical change: until that, few translations had been undertaken and not for playing theatre. But, beginning with 1834, *Societatea filarmonică*, the theatre association created by Heliade in Bucharest, started a huge activity of plays for theatrical repertoires and increased the necessity of more translations. *Fanatismul* is the beginning of a new outlook on literature. The development of a language of tragedy in Romanian and the development of a national literary identity were the necessities of the epoch. Heliade Rădulescu made his translation a vehicle for pedagogy, for illustrating the good and the bad moral behaviour, but also for the confidence that literature could teach people how to prevent the absolute power of tyrants.

Key words: Heliade Rădulescu, Voltaire's tragedies, Romanian theatre, translations

THE FEAST AND ITS HYPOSTASES IN MIRCEA ELIADE'S PROSE

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Abstract: Feasting is one of the "openings" through which the sacred manifests itself in immanence. The essence of feast is not, in itself, accessible to human knowledge, only its manifestations are. Therefore, the question to ask is not that of *what* feasting is, but *how* it is. To be able to grasp feasting in Mircea Eliade's literary works, we have resorted to four of its forms of appearance: *playing*, *theatre*, *creation* and *sacred eros*. These are acts that have a special potential to open up a horizon of significations accessible to the initiated, should the latter undertake to decipher the signs and integrate the meaning in their own life. The article refers to Mircea Eliade's short-stories in which playing, the spectacle, artistic creation and metaphysical love are particularly noticeable, not as mere occurrences but, rather, as *festive instances* circumscribing a festive chronotope. Eliade's Romanian proses

tackled here are: *Podul (The Bridge)*, *Adio!...(Goodbye)*, *Uniforme de general (Two Generals' Uniforms)*, *Șarpele (The Serpent)* and *La țigănci (With the Gypsy Girls)*.

Key words: feast, feasting, ceremonial spectacle, playing, chronotope, festive instances, Mircea Eliade, the sacred as hierophanic, the sacred as kratofanic

CVASI-EXOTISMUL SINONIMELOR DE ORIGINE SLAVĂ DIN LIMBA ROMÂNĂ

THE QUASI-EXOTICISM OF ROMANIAN SYNONYMS OF SLAVIC ORIGIN

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Abstract: Starting from the hypothesis that the Romanian language and its synonymic system was strongly influenced by Slavic languages, and accepted many terms of Slavic origin to double the already existing ones, the present paper aims at highlighting both the special role played by this linguistic influence and the opposition between the exotic and non-exotic character of the Slavic words in synonymic series. This implies, before the proper approach, a brief presentation of synonymy-as a microsystem, together with some aspects of its terminology. The systemic character of the synonyms, in any language, was noticed and analyzed by many linguists, starting with E. Coseriu, N. Chomsky, J. Filipec, R.A. Budgov etc. In what terminology is concerned, there was a real explosion of new words naming the same linguistic fact or construction, such as: synonymic series/group/pairs/doublets/chain/string. On the other hand, some of the newly formed words, although exotic, were accepted, but others, maybe too exotic, such as: synonymic derivation, ornamental synonyms, intensifying synonyms etc. could not be imposed in linguistics. The paper will show that the Slavic influence upon the Romanian vocabulary, especially upon the synonymy, cannot be neglected, and allows its study to be performed from different perspectives, depending on the instances, series in which the Slavic terms occur.

Key words: synonymic system, series of synonyms, Slavic terms, exoticism, bilingualism

BOOK REVIEWS

RECENZII

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Figura spiritului creator. Eseuri by Eugen Negrici,
Editura Cartea Românească, București, 2014;
(*The Figure of the Creative Spirit. Essays* by Eugen Negrici,
Cartea Românească Publishing House, Bucharest, 2014)

On Creativity

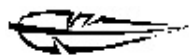
Abstract: *Eugen Negrici sets out to detect and analyse the constitutive mechanisms of the creative process, indeed of the creative mind per se. His approach is both diachronic and synchronic, as he equally looks at primordial instantiations of creativity and at contemporary modes of artistic production, namely contemporary literature.*

Key words: creative spirit; primordial vs. elaborate paradigms; rigour vs. the esoteric; multiplication vs. uniqueness

CLEVER STRIFES OF CRITICISM

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Scriitorul și umbra sa.
Geneza formei în literatura lui E. Lovinescu, vol. I-II, by Antonio Patraș.
Institutul European, Iași, 2013;
(*The Writer and His Shadow. The Genesis of Form in E. Lovinescu's Literature*, vol. I-II by Antonio Patraș)
Institutul European Publishing House, Iași, 2013)

The Genesis of Form and the Creation of "Shadow" in Lovinescu's Literature

Abstract: *Antonio Patras, an academic at the University of Iasi, with a special concern for the literature of Romanian critics, has seized the emblematic value of rescuing the genesis of form in the literary works of the great Romanian interwar critic Eugen Lovinescu (1881-1943).*

A Lovinescu mediated by his own fiction writings obliges to a new outlook on his overall work. Antonio Patraş employs the word shadow when he speaks about this other type of creation which has been holding so far a secondary place. The theory of progress through imitation, capitalized by Lovinescu, actually is a response to his inner impelling forces to succumb to nostalgia and compensate them with will.

Key words: criticism, ideology, genesis of ideas, the literature of the critics, Eugen Lovinescu

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Modernismul retro în romanul românesc interbelic by Paul Cernat,
Editura Art, Bucureşti, 2009;
(*Retro Modernism in Romanian Interwar Novel* by Paul Cernat,
Art Publishing House, Bucharest, 2009)

Abstract: *Paul Cernat's theories are crystalized around the idea of a Romanian interwar modernism reformed with an eye on its former Belle Époque aestheticism. Although this book on 'retro modernism' has no radical intentions to redefine certain concepts, it manages to reshape our imaginary intimacy with some characters from the most familiar Romanian novels of modernity. All the chosen interwar novels on Cernat's list have some of the main characters trapped between two worlds. However, it is not the critic's list that is important here, but the critic's light. The protagonists mentally indulge in the world of the past, for instance the end of the 19th century and thus they cannot be fully absorbed into their (interwar) present with its changes. In congruence with the topic of the book, the retro element, the light chosen by the critic is the penumbrae in which the subtle movements of a staged choreography are melted.*

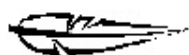
Key-words: retro, Modernism, Romanian interwar literature, la Belle Époque, reception of literary works

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Bucureştiul lui Mircea Eliade. Elemente de geografie literară,
by **Andreea Răsuceanu,**
Bucureşti, Editura Humanitas, 2013
(*Mircea Eliade's Bucharest. Elements of Literary Geography.*
By Andreea Răsuceanu;
Bucureşti, Humanitas Publishing House, 2013)

Rereading Literary Geographies

Abstract: *Andreea Răsuceanu has the ambition to embark on an imaginary voyage through Mircea Eliade's interwar Bucharest, thus revealed as an abstruse labyrinthine system which makes up a system of analogies. The hermeneutic outcome of this system of analogies and crossroads is one of the most interesting, overlapping symbolic geography to biographical routes. This is the city which seems to have left lingering scars on the writer and wounds inside from which he was never quite cured, as attested by Eliade's memoirs and by his diary. Andreea Răsuceanu grasps the very way in which architectonic, industrial, political and psychological aspects or other urbane features ply together to the invention of a complex narrativity.*

Key words: interwar Bucharest, Mircea Eliade, literary geography, esoteric literature, urban space

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***Gastroselves: Expressing Identity in a Hyper-Consumerist Society*, by Magda Danciu, Delia Maria Radu**

Editura Universității din Oradea, 2014.

University of Oradea Publishing House, 2014

Food and space

Abstract: *Studying how people, alias characters, eat and drink in books, allows us a better understanding of the intricacy of one's cultural identity through the decoding of the key leading to the significances carried by meals in terms of pattern of a culture. The comparison between texts, approaches and ideas should facilitate the demonstration of the fact culinary taste is culturally shaped and expresses how complex this primary human activity can be and what the dynamic this social component can appear at a closer inspection.*

Key words: *culinary and consumer identity, spices and senses, semiotics of food and cooking space, cultural practices, otherness, relationships*

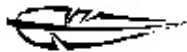
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Meseértés és értelmezés. A kárpát-medencei népmese-hagyomány hermeneutikai vizsgálata by Bálint Péter,
Editura Didakt, Budapest, 2013;

(The Understanding and The Interpretation of Fairy Tales.

A Hermeneutic Research on The Tradition of Popular Fairy Tales from the Carpathian Basin by Bálint Péter,
Didakt Publishing House, Budapest, 2013)

Understading Fairy Tales

Abstract: *Ever since the debut of the research, Bálint Péter defines the leitmotif-like feature of the age: "We live the age of tale about tale." This observation is completed by the author's confession with regard to the orientation of his study, namely the endeavour for returning to poetics respectively to the hermeneutics of the fairy tale. Also, Bálint Péter is aware of the contribution brought to the tale's "body" by each story teller and fairy tale compeller who contributes to its circulation.*

Key words: *fairy tales, folklore, narrative discourse in storytelling, anthropology of fairy tales, phenomenological approach of folklore*

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A Poetics of Utopia, by Mircea Crăciun

Limes, Cluj-Napoca, 2011

Limes Publishing House, 2011

Reloading Utopia...

Abstract: *The book "A Poetics of Utopia" by Mircea Crăciun constructs itself as a solid and intriguing study, the author revealing himself as a gifted and plenty-documented researcher. Mircea Crăciun would recharge some hyper-used and implicitly long digested stereotyped syntagms with new connotations, he would amend the already vain discourses related to the concept of utopia, offering as a result an endless line of variables; the book is diligently synthesizing all previous valences of the given term, accurately pointing out the ups and downs of utopia's definitions along time and history but the volume is ultimately rewarding the reader with some original and innovative correlations, acceptable perspectives on the matter.*

Keywords: utopia, utopia and myth, utopia and ideology, utopia and the social imagery, stage, satire

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Aproape de scenă, George Banu. Eseuri și mărturii

Coordonatori: Iulian Boldea, Ștefana Pop-Curșeu

Traducerea eseurilor Alexandru Luca, Vlad Russo, Delia Voicu,

Editura Curtea Veche, București, 2013;

(Near the stage, George Banu. Essays and confessions) coordinated by Iulian Boldea and Ștefana Pop-Curșeu,

Translations by Alexandru Luca, Vlad Russo, Delia Voicu

Curtea Veche Publishing House, Bucharest, 2013

The Kaleidoscope of Theatre Criticism

Abstract: *The book "Aproape de scenă, George Banu. Eseuri și mărturii" (Near the stage, George Banu. Essays and Confessions) is the successful teamwork of three Romanian universities: Babes-Bolyai University of Cluj-Napoca, "Petru Maior" University of Târgu Mures and UNATC (Theatre and Cinema National University) Bucharest, along with "Vatra" literary magazine. The coordinators of the volume, Iulian Boldea (University of Târgu Mures) and Ștefana Pop-Curșeu (University of Cluj Napoca), have opted for a kaleidoscope-type of nearness in writing about George Banu, present at his Romanian anniversary. The book has an impeccable critical apparatus and, at the same time, succeeds in conveying the same energy and vivacity that a good theatre performance must have. The volume explores the relationship between theatre and knowledge, having George Banu's texts and conferences as a starting point.*

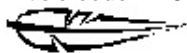
Key words: theatre criticism, metatheatre, writings on theatre, Georges Banu

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Les Voyages ou l'ailleurs du théâtre. Hommage à Georges Banu,

Essais et témoignages réunis par Catherine Naugrette,
Editions Alternatives Théâtrales.

Institut de Recherche en Etudes théâtrales (IRET)
de la Sorbonne Nouvelle-Paris 3

(Călătoriile sau orizontul teatrului. Omagiu lui George Banu,

Volume coordinated by Catherine Naugrette

Preface: Constantin Chiriac, Catherine Naugrette

Translations into Romanian by Ileana Cantuniari,
Nemira Publishing House, Bucharest, 2013)

Protean Forms of the Exotic in Theatre

Abstract: The book « Les voyages ou l'ailleurs du théâtre. Hommage à Georges Banu » is a bouquet of reverences made by theatre personalities as an anniversary gift to George Banu. Travels are about defining inner and outer worlds. What strikes the reader is the vulnerability exposed by famous theatre directors and pedagogues of theatrical arts who retell and thus rediscover voyages of their own experiences irrespectively time travels in other theatrical epochs without the fear of exposing too much of their inner being.

Key words: theatre criticism, exoticism, voyages, European versus Asian theatre, history of theatre, theatrical anthropology

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***Biblioteci în aer liber. Oameni, cărți, amintiri* by Marta Petreu**

Editura Polirom, Iași, 2014

(Open-air Libraries by Marta Petreu

Polirom Publishing House, Iași, 2014)

Living Ideas in Frenzy

Abstract: Marta Petreu's confessions share the qualities of her literature. She writes industriously and in a flow of elegance. Her expressivity leaves the readers with the impression that they may continue, on their own, what her texts started to tell them. She is also that kind of author who inspires confidence in an unfluctuating way. Unlike her poetry and prose well received, Marta Petreu's essays have started from thorough documentation and reached a stage of demystification which seems to have caused much distress allegedly to anyone.

Key words: literary critics, reviewers, literaturecentrism, criticism versus literary research, demystification

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