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ESTELA DE DANTE EN LA OBRA DE MIRCEA CĂRTĂRESCU

DANTE'S TRAIL IN MIRCEA CĂRTĂRESCU'S WORK



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Abstract: *On multiple occasions, in his work and interviews, Mircea Cărtărescu has revealed Dante to be one of his topmost literary influences. This article offers a comparative reading that intends to tackle several meeting points between Dante's oeuvre and that of Cărtărescu. Particular attention will be given to Cărtărescu's novel *Solenoid* (2015), a privileged space for recounting the places where Dante's ascendancy can be found: the nocturnal regime of the text, profuse with infernal images, the figure of Virgil accompanying the protagonist as a guide, the construction of the novel, conceived from the very beginning by the author as a space that should end with the word "stars", among other features to be examined.*

Key words: Cărtărescu; *Solenoid*, Dante; literary influences; intertextuality

En la larga serie de eventos dedicados al séptimo centenario de la muerte de Dante se inscribió también el organizado por el grupo Dante de la *Associazione degli Italianisti* bajo el título "Nel nome di Dante. Gli scrittori contemporanei rileggono la Divina commedia", que ofreció numerosos encuentros literarios entre mayo y julio de 2021. Uno de los escritores invitados a compartir sus

THE SEARCH FOR MODERN BEAUTY: FERNAND LÉGER AND *BALLET MÉCANIQUE*



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Abstract: *The artistic avant-garde of the first decades of the 20th century was a unique phenomenon in the history of art, decisive for its future evolution. If previous interpretations underlined its revolutionary nature, absolutizing the radicality of its break with the past, more recent approaches have proved to be much more nuanced, highlighting the complexity, sometimes contradictory, of the avant-garde and thus imposing the abandonment of any reductionist interpretation. Within this context, the present study focuses on an important creation of the period, Fernand Léger's Ballet mécanique, arguing that it can be best understood as an expression of the tendency, essential for most avant-gardists, to resume a dialogue with artistic tradition and not radically reject it.*

Key words: avant-garde, Fernand Léger, *Ballet mécanique*, beauty, classicism.

Despite its variety and dispersion in groups that had often been in open conflict with each other, the 1910-1920 artistic avant-garde was however a phenomenon which was deeply engaged in a radical criticism of tradition and, moreover, in a determined commitment to change. This engagement had already been identified by Apollinaire as "a New Spirit which ... would bring about profound changes in our

THE FIGHT OF HEINRICH HEINE AGAINST FORMS OF NATIONALISM AND PROVINCIALISM DURING HIS EXILE IN PARIS



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Abstract: *As a man of his century, Heinrich Heine had also lived the frustrations of his time. Many of his works were written in exile. His writing may have absorbed the fear of the migrant, fear about losing his identity. Heine lived the drama of people who migrate to new horizons, to new cultural spaces, surviving as a stranger who had not lost the hope to have a better life abroad. Heine lived in a Europe of troubled times, his works revealed the stranger's impossibility to toss away the otherness he represents. In poetry and prose, he shifted from late Romanticism to Realism, a literary current that would fully appear in German literature starting with the second half of the nineteenth century. The article follows the traces of his life and work also in the light of his portrait made for readers by the former generations of his critics in Romanian language.*

Keywords: crises, Heine, drama, fear, frustration, identity, migrant, creation.

Heinrich Heine was one of the great writers of the German literature. His reputation as a poet, which he acquired from his early years, was also paralleled by his original style, full of irony and satire.

Heine had a troubled life and experienced many failures. The sentimental disappointments, the problems with his family and his financial situation have deeply weakened his physical and mental health.

CONFLICTE ÎN INTERIORUL MIȘCĂRII SUPRAREALISTE. CAZUL REVISTEI „MARELE JOC“

CONFLICTS WITHIN THE SURREALIST MOVEMENT. THE CASE OF «LE GRAND JEU» MAGAZINE



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Abstract: *The study examines the main challenges faced by the Surrealist movement in the decades of the 1920s, 1930s, and 1940s. Amid many disputes and controversies, some of which resulted in exclusions, the case of the emergence of "Le Grand Jeu" magazine between 1928 and 1930 is analyzed. Founded by a group of young individuals who referred to themselves as "Les Phrères simplistes," the magazine quickly attracted former Dadaists and even artists from André Breton's group, provoking a response from the writer who was derogatorily called the "Pope of Surrealism." When facing divergences within their own group, the surrealists took steps towards further demolition of the 'old' society rather than towards solidarity.*

Key-words: Surrealism, Le Grand Jeu, Les Phrères simplistes, André Breton, René Daumal

Introducere. Eugen Ionesco mărturisea, în *Notes et contre-notes*, că preferă să definească avangarda în termenii opoziției și ai rupturii, subliniind diferența fundamentală dintre un autor aparținând unei mișcări avangardiste și toți ceilalți scriitori sau artiști. În timp ce gânditorii tradiționali credeau că aparțin timpului lor, cei revoluționari, dimpotrivă, simțeau că merg împotriva epocii

PALIMPSESTIC IDENTITY IN REBECCA F. KUANG'S "YELLOWFACE"



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Abstract: *It is the assumption of this study that Kuang's novel, "Yellowface", published in 2023 yields a myriad of identities, indeed palimpsestic ones, layers upon layers of selfhood, be it professional or ethnic or racial, that the protagonist of this novel appropriates only to then readily relinquish when conscience kicks in. It is not merely a story of reluctant plagiarism that Kuang looks at here, it is the very conundrum of identity in its contextual versatility that she investigates with gusto. It is indeed post -identity that comes to mind in an age when one does not necessarily have to appropriate someone else's work, but, say, an Artificial Intelligence algorithm can do it for you, A.I. as (implicit) protagonist in literature (prose, mostly) now being quite the bellwether in recent fiction.*

Keywords: (post)-identity; palimpsestic identity; the metamorphoses of the 'self'; versatility; ethnic appropriation; plagiarism.

The issue of selfhood, indeed the mystique of the 'self' (see Rimbaud's 'Je est un autre') has arguably been the fodder of literature since times immemorial. It is Kuang's endeavor to think laterally in this respect, to juxtapose new facets (ethnic appropriation, plagiarizing author) to this age-old concept.

The research questions that have informed this paper are as follows:

RQ 1: What are the layers of identity that crop up in the novel?

RQ 2: In what way is race appropriation played out here?

RQ 3: What are the discursal means whereby the anxiety of guilt is expressed in the text?

ÎN CĂUTAREA IDENTITĂȚII
PIERDUTE. STUDIU DE CAZ - ROMANUL
ȚARA BRÂNZEI
DE FELICIA MIHALI

FELICIA MIHALI's NOVEL *THE
CHEESELAND*. IN SEARCH OF LOST
IDENTITY



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Abstract: *Felicia Mihali's debut novel was published in 1998. The author is herself a Romanian expatriate living in Montreal. The contemporary book "Țara brânzei" (The Cheeseland/ Le Pays du fromage) is built around the story of the protagonist's return to her native land, a return to her origins that activates her memory, a foray into her own existential path. Confrontations with revived memories, with palpable traces of the family's past give consistency to the heroine's new destiny, offering the reader a disturbing mirror by reflecting the taboos, customs, prejudices of the rural world. The relocation is not only a change of the spatial paradigm (rural-urban), a turning point that will contribute to redefining the course of life, but also the protagonist's attempt to reconfigure her personal identity by accessing the collective identity. The status of women is also analyzed and illustrated in the pages of Felicia Mihali's book with particular realism, with journalistic accuracy, in an expressive, laconic, eloquent style.*

Keywords: identity, individual/collective memory, rural space/urban space, personal/collective identity, expatriate

LAYERS OF OTHERNESS IN KAZUO ISHIGURO'S *THE REMAINS OF THE DAY*



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Abstract: Kazuo Ishiguro's acclaimed novel *"The Remains of the Day"* has garnered extensive critical attention for its exploration of themes related to identity, memory, and the passage of time. This paper delves into a less-explored but equally significant aspect of the novel—the concept of otherness. Kazuo Ishiguro's novel *"The Remains of the Day"* deals with the theme of alterity, or the state of being other or different on different levels. Both characters and situations exemplify the overarching presence of otherness, but Ishiguro's main character, Stevens, ingeniously embodies a subtle but significant representation of "the other" to himself. This paper focuses on the multiple layers of alterity that intertwine throughout the novel, giving special attention to Stevens's manner of confronting the alterity within himself.

Key words: Kazuo Ishiguro, alterity, journey, Stevens, butler, character.

In 2008, scholar Pia Brînzeu's article " 'Postcolonialism' " or 'Postcolonialisms?': The Dilemmas of a Teacher" was published, emphasizing that some umbrella terms that are widely used – postcolonialism, in this case – can actually pose difficulty when taught to undergraduates. The Romanian scholar explains herself as follows:

"A first discovery I made [...] was that the term "postcolonialism" resists all attempts to define it. It has become so overlaid with accumulated meanings thjat it is almost impossible to avoid its pitfalls and ambiguities. Interpretations, too numerous to be of any help, lead to that kind of "shoulder-shrugging disenchantment" that Rushdie (2002: 186) speaks about when referring to the Taj Mahal. The architectural masterpiece is so often reproduced in images or objects that many travellers tend to avoid it when touring India. In literary and cultural theory, however, we cannot shrug our shoulders with disenchantment, avoiding the difficult terms that are used by theorists and critics. We have to fight with definitions and

IDENTITY METAMORPHOSIS IN TATIANA ȚÎBULEAC'S NOVEL VARA ÎN CARE MAMA A AVUT OCHII VERZI


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Abstract: *The issue of defining identity, along with dysfunctional intra-familial relationships, with a particular focus on the theme of motherhood, constitutes the inner circle within which Aleksy, the central character of Tatiana Țibuleac's first novel, *Vara în care mama a avut ochii verzi* (*The Summer When My Mother's Eyes Were Green*), gradually learns to accept his mother and to discover himself in the hypostasis, never suspected, as a beloved and loving son, attentive to his mother's needs and genuinely concerned with family history, one that takes him through a carousel of experiences, at the end of which the individual rediscovers himself from another point of view, totally different from what is presented in the beginning of the novel. The relationship to the self and to otherness is subject to different degrees of acceptance, and provokes strong identity crises, all doubled by a psychological condition with unpredictable manifestations in everyday life.*

Key-words: identity, otherness, family crisis, motherhood, death, self-discovery

Tatiana Țibuleac, Basarabian author residing in France, made her debut in 2014 with *Fabule moderne* (*Modern Fables*), but the novel that brought her acclaim remains *Vara în care mama a avut ochii verzi*, published in 2017, a deeply disturbing story about love and forgiveness, written in an unmistakable style that excludes, at least in the first part, the poetry of life and that generates serious problems of identity positioning for the two protagonists - mother and son - who reinvent their relationship from a new perspective, marked by the imminent approach of the mother's death. Tatiana Țibuleac's second novel, *Grădina de sticlă* (*The Glass Garden*), published in 2018, continues in a different register the theme addressed in the first novel, that of the dysfunctional relationship between mother and child, with the same

LITERATURE AS SPIRITUAL REVIVAL



THE ANCIENT BOOK AS A "BANDWIDTH" OF RESONANCE IN OVID'S *TRISTIA*



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Abstract: *Relegated from Rome to Tomis around 8 A.D., after a sea-voyage which lasted months, forced to give up the circle of high life where he used to be so admired and cherished, Ovid found himself in the land of dissonance. The sources of his dissonance were: the perceived reception of his own poetry, the nature of harsher climate, the life-threatening attacks of the Barbarians and his own fears of illness. Ovid needed a "bandwidth" of communication and resonance and he found it in books, both as objects and as a legacy. The book (liber/libri) was free ('liber') to travel to Rome in his place and to receive all the valences of a compensatory myth. Moreover, book (in its ancient form of "volumen") retrieves in "Tristia" the vocabulary of resonating with other people. Books, his own and of other writers, are the mysterious path to a much needed reconciliation with Tomitan people.*

Key words: exile, Ovid, Pontus Euxinus, book, papyrus, epistles, resonance, alterity

I. Book as the *Locus Amoenus* of Continuity and Communication

In a self-referential passage in *Tristia*, (Book IV. X:49-55) Ovid ranks himself as the fourth in the Pantheon of Latin poetry, in the order of time: "Virgil I only saw: and greedy fate granted/Tibullus no time for my friendship.

IDENTITATE ȘI INDIVIDUALITATE ÎN CONSTRUCȚIA TEXTUALĂ A POEZIEI LUI TRAIAN DORZ

IDENTITY AND INDIVIDUALITY IN THE TEXTUAL CONSTRUCTION OF TRAIAN DORZ'S POETRY



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Abstract: *Our article aims at taking into consideration some aspects regarding the two concepts: identity and individuality, in the lyrical work of Traian Dorz – a contemporary Romanian poet, regrettably less studied, author of thousands mystical poems and of several volumes of memoirs and religious meditations. We will have in view certain aspects of the textual construction in a series of poems which have as message the relation – seen from a Christian point of view – between the meaning of ascension on the path of faith and the collapse of the human condition, between the ecstatic state and the limits of the telluric, between the sacred silence of the intimacy with God and the manifestation proper to the community spirit. Beyond the simple presence of these significations, such poems concentrate, in their essence, theological truths and confessions of faith, highlighting the author's artistic belief, his conception about life and Divinity.*

Key words: Stylistics, mystical-religious poetry, textual construction, identity, individuality

Comparativ cu scriitorii pe care cercetările de specialitate îi subsumează aceleiași sfere tematice speciale a literaturii noastre, Traian Dorz a creat un univers canonic tradiționalist nu în sine, ci unul centrat pe comuniunea cu Dumnezeu și cu semenii, inclusiv în perspectiva (biblică a) eternității; de aceea mesajul și construcția textului liric necesită (și îndreptățesc), din mai multe motive, o analiză atentă și, mai cu seamă, adecvată. Însăși concepția scriitorului privind relația dintre parcursul său existențial și atmosfera din spațiul concentraționar, unde a petrecut aproape 17 ani, se situează pe coordonatele menționate. Totuși, în pofida inerentelor constrângeri (de diverse tipuri) ale epocii în care și-a scris opera, eliberarea interioară

SIMBOLURI RELIGIOASE ÎN OPERA LUI VALERIU ANANIA CERURILE OLTULUI

RELIGIOUS SYMBOLS IN THE WORK OF VALERIU ANANIA THE HEAVENS OF OLT


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Abstract: *The interference between theogony and mysticism is the very point of juncture between the literary and theological aspects of Valeriu (Bartolomeu) Anania's oeuvre. The theology surrounded by symbolism means experience, as symbols bring in a timeless space. The story of the monk Archbishop Bartolomeu (Valeriu Anania as a writer) is in line with the thoughts expressed by the philosopher and dogmatist Dumitru Stăniloae. Valeriu Anania, the writer, does not tend to minimize his artistic condition but accepts it bravely, regardless what the monk Bartolomeu, his religious being, might think. The writer is older than the monk. The writer is the the only provider and weaver of evocative themes and tools, where message and light seem to meet with the intertextual development and utterances. The two selves, the writer Valeriu Anania (Val), respectively the Archbishop Bartolomeu (Bart) are in a playful dialogue throughout the book. The opposing narratives between the two instances do not overwhelm the reader, but on the contrary, they reinforce different inner explanations, shedding light on the limits of theology, national history, philology, ethnology and folklore. The symbols outlined by the author in the extensive work entitled "Cerurile Oltului" fulfil the role of a national legacy.*

Key words: Valeriu Anania; monahism, poetry, ethnology, folklore, symbols, traditionalism, religious legacy

I. Introducere în opera simbolistă și religioasă a lui Valeriu Anania. Simbolistica reliefată de-a lungul capodoperei lui V. Anania nu este fasonată exclusiv din elemente telurice sau palpabile pentru că acestea nu de puține ori și indiferent în ce stare ar apărea, au obligativitatea legitimă de a depăși porțile transcendentalității literaturii postmoderne. Confluența literară în cazul lui Bartolomeu Anania se cere punctată la interferența dintre *teogonie* și *teleoghisire*.

LE SYMBOLE DE LA LUMIÈRE LORS DE LA CÉRÉMONIE FUNÉRAIRE DANS LES VILLAGES DE LA DÉPRESSION DE BEIUS

LIGHT AND CANDLE SYMBOLISM IN BURIAL CEREMONIES IN VILLAGES NEAR BEIUS



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Abstract: *In the villages of the Beiușului Depression, the preliminary rites in case of death are well defined. From the moment the death occurred, the family members are concerned with strictly observing each stage of the funeral ceremony. Respect is important both for the one preparing for the great journey and for those left alive. The candle is a ritual object present in many sequences and implicitly with multiple valences.*

Key words: death, ceremonial, light, practices, Beiuș

Les habitants des villages traditionnels savent que la mort est un phénomène naturel qu'ils ne peuvent arrêter une fois qu'elle a commencé, même si elle provoque de la douleur en se séparant de ceux qui restent dans ce monde, la mort assure l'intégralité de la race dont le défunt fait partie, la les ancêtres attendent chacun pour rejoindre la grande nation dans l'Autre Monde. Les derniers instants de la vie doivent se passer dans un silence complet, le mourant est entouré des membres de sa famille qui ne doivent ni parler ni pleurer. De plus, ceux qui souffrent le plus de la séparation ne sont pas autorisés à rester dans la chambre du mourant, car „cela rend difficile pour l'âme de quitter le corps ».

Dans la conception traditionnelle, il existe des moments propices pour le passage à l'Autre Monde: „on considère que si une personne meurt pendant la Semaine Sainte, la Semaine de la Passion ou la Semaine Lumineuse, elle est un bon chrétien et ira au paradis »,

POST-HUMANITY IN KAZUO ISHIGURO'S *KLARA AND THE SUN*



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Abstract: *This article sets out to investigate the parameters of identity that draw on the latest experiments in creating artificial intelligence, beyond the ontological, as reflected in Kazuo Ishiguro's "Klara and The Sun", a novel published in 2021. Ironically, the people in the household, the little girl's parents and extended family prove to be more 'robotic' than the robot, in a sense, definitely more prescriptive in their daily rituals about the house and about town, hopelessly trapped in the 'rat race'. In this dystopian parable of our post-human future, to use a coinage by Fukuyama, all-too-human robots get intertwined in a tragi-comical mode with our all-too-robotic fellow-men. The socio-psychological implications of such a social configuration (a live-in robot arrangement) are myriad. They are, inter alia, conducive to a plethora of interrogations about the nature of friendship per se, the nature of post-human relationships, the vagaries of solitude.*

Key words: post-humanity; otherness; ontology; intelligence; empathy; companionship; solitude.

The research questions that have informed this study are as follows:

RQ 1: To what extent can exacerbated intelligence substitute, if ever, empathy?

RQ 2: What are some of the socio-psychological implications thereof?

RQ 3: How is all this discursively achieved in the novel under scrutiny here?

As is always the case with Kazuo Ishiguro, his are novels that yield more facets than one, indeed more paradigms than one. In this dystopian parable of our post-human future, to use a coinage by Fukuyama, all-too-human robots get intertwined in a tragi-comical

mode with our all-too-robotic fellow-men. The main protagonist is a

IDENTITY, COMMON SENSE AND THE SENSE OF HUMOUR

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Abstract: *The present work puts forward an updated reading of an interwar play, one of the most popular theatrical performances on Romanian stages, even if this play is not necessarily one of the masterpieces of our interwar theater - Victor Ion Popa's Take, Ianke and Cadîr. The plot revolves around the issue of inter-ethnic and interreligious marriage. Using the newest conceptual tools of present-day philosophy (in the books of Kwame Anthony Appiah), focused on the psychology of identity, the study aims to follow the deconstruction of all the idiosyncrasies and stereotypes that may appear around the identity problem. This deconstruction is undertaken by the playwright Victor Ion Popa with artistic means and in a deeply humanistic spirit. Take and Ianke's vehemence diminishes comically as the play unfolds, melting at the temperature of parental love and demonstrating how the boundaries of the group - in Appiah's terms - become more and more flexible, wider, outlining an overarching identity that accommodates them all.*

Key words: identity, religion, stereotypes, theatre, comedy, labels

Problema identității e mult mai veche decât am putea crede doar că, dacă în trecut, în diverse epoci, discuția - atâta cât era - se limita la identitatea etnică, rasială, socială eventual, apoi, mai ales cu secolul XX începând, la cea de gen (cele două genuri, vezi mișcările feministe) apoi și la cea sexuală, acum tematica s-a complicat foarte mult.

Am ales un text din dramaturgia interbelică pentru a demonstra cu instrumentele teoretice actuale, nu numai că problema identității nu e una nouă, ci și ca lucrurile se rezolvau mai demult mult mai simplu, instinctiv, că pattern-urile și noțiunile pretențioase cu care operăm azi

MORAL IDENTITY OF THE NARRATOR. A NARRATOLOGICAL ANALYSIS ON MORALITY



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Abstract: *Is there an interconnectedness between the unreliability of the narrator in magical realism and the degree of trespassing morally acceptable behaviour? The narrator seems to reject the interpretation of reality in favour of being the chronicler of an ancestral community, resorting to community-shaping power of storytelling. Writers do use some techniques through which the narrator's persona is construed so as to make the reader disconnect his/her moral appraisal of the fictional acts of responsibility. Thus the reader suspends the reflective judgement while immersed in the very act of reading, forgetting at a first glance to appraise it as something 'negative'. Poetical language is sometimes dissolved into the style of magical realism prose.*

Key words: narratology, identity, ethics, the macabre, literature and war, magical realism, storytelling, postcoloniality, hybridity.

My reflections are based on a collection of short stories by the Hungarian writer and poet László Darvasi, entitled *Szerezni egy nőt* (*To Get a Woman*), published in 2000. Its theme is, simply put, literature's relationship to war and the interpersonal relations of wartime existence. Although the reflection is inspired and organised by Darvasi's novels, I believe that the observations I wish to make can be applied to a much more general and broader set of fiction texts. In my analysis, I will try to highlight examples of contemporary Romanian literature other than those mentioned above.

It is important to note that the texts under discussion do not exclusively include works that depict a war setting or a real war situation. There are many stories told in other contexts, sometimes mysterious or inexplicable, but nevertheless with many horrific, cruel, even horroristic plot elements. Most of these are descriptions or events that rely on physicality and are in some way related to torture, death or sexuality. Because of their horrific nature, the way in which they are told and the possibilities for telling them are a key narratological issue.

DISCURSIVE STRATEGIES OF IDENTITY VALIDATION: POLITENESS STRATEGIES

STRATEGII DISCURSIVE DE VALIDARE A IDENTITĂȚII: STRATEGIILE DE POLITEȚE



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Abstract: *In the process of constructing an identity, it is not enough to send a message about our identity because we cannot be sure about the interpretation of the signals we have sent. Therefore, before assuming an identity, it must be validated by others. Impoliteness is image-damaging behaviour in a given context. Direct linguistic behaviour can be a threat to the receiver. For example, solicitation is a threatening act that can damage one's own image as well as the image of the interlocutor. For this reason, speakers often resort to an indirect style of address. In this way, people in verbal interaction can accommodate each other or withdraw without damaging their image. Direct refusals, for example, can be interpreted as disrespect or disregard. It is therefore advisable to use indirect wording or ways in which the receiver will understand the message. By sending an indirect message, the speaker has the chance to check whether the receiver is ready to receive a particular message without offending him/her.*

Key words: **identity, face theory, positive politeness, negative politeness, face-threatening acts**

I. Câteva considerații privind conceptele de *identitate* și *față*

Identitatea reprezintă un fenomen complex, amplu dezbătut în științele socio-umane. Încă din vechime, filosofii, psihologii și sociologii au fost preocupați de delimitarea acestui concept. Aplicând metode de cercetare diverse, aceștia au înaintat definiții variate¹. Termenul *identitate* provine din latinescul *identitas* și înseamnă „asemănare absolută” (Rosa, 2007: 47). Sociologul Hartmut Rosa explică faptul că identitatea „reflectă o relație de perfectă egalitate pcare un obiect o are cu el însuși și numai cu el însuși” (Rosa, 2007: 47).

¹ Nu ne vom opri asupra definițiilor conceptului de *identitate* întrucât nu fac obiectul studiului de față. Pentru o trecere în revistă a principalelor concepții ale identității, vezi Scârnci, 2009: 17-26.

RELAȚII TERNARE ÎN SINTAXA LIMBII ROMÂNE CONTEMPORANE

TERNARY RELATIONS IN THE SYNTAX OF CONTEMPORARY ROMANIAN



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Abstract: *The triadic relation is a concept which has stirred controversies amongst the Romanian linguists. Some are refusing to acknowledge its existence, whilst others (most of them) analyze the different morpho-syntactic contexts, which are generating and rendering its different types. These contexts are showing these types through concrete facts of language. Our study synthesizes and systematizes the notions of theoretical order, regarding this type of relations, with implications related to the syntax of the verbal group. More often than not, the verb is the center of triadic construct and the adjuncts which it implies in this structure are the predicative names, the supplementary predicative, the complementary predicative of the object, the secondary complement, the possessive complement and the sociative circumstantial, along the exception and cumulative one. The organization of the presented information within this material is being constituted through an argument in favor of the support for the theory regarding the triadic relations.*

Key words: triadic relation, dependency relations, syntax groups-complements, center-verb, semantic-syntactic field.

I. O preocupare constantă a lingviștilor ultimelor decenii se dovedește relația ternară, demonstrată și teoretizată de unii, și respinsă, negată ca existență de alții. Noua Gramatică, prin referirea în repetate rânduri la acest concept, a iscat o serie de studii individuale menite să aducă o lămurire care să genereze, dacă este posibil, o viziune unitară a specialiștilor. Evident că acest lucru este imposibil de realizat. Studiul nostru își propune să ofere o perspectivă sincronică obiectivă cu privire la teoriile generate de conceptul relațiilor ternare susținut de gramaticile structuraliste.

L'IDENTITÉ BILINGUE DE SAMUEL BECKETT

SAMUEL BECKETT'S BILINGUAL IDENTITY



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Abstract *The purpose of the paper is to offer a panoramic view of the idea of bilingualism in Samuel Beckett's works by making reference to the main characteristics of the Theatre of the Absurd. I am interested in discussing the way in which bilingual identity can be reflected in the empirical world, as it is imagined in the fictional space of the plays. I am equally interested in speaking about the manner in which this writer manages to express the idea of being bilingual, while at the same time giving a full description of facts such as this identity in the postmodern era. In order to offer a consistent critical view of the aforementioned concept, I will consider using the technique of close reading the texts of the plays, focusing on the way in which language is used to convey the idea of the absurd. The creative use of language and the exploitation of absurd and contradictory situations, in general, will be regarded as a means to make visible the new and revolutionary way in which theatre came to be understood by this playwright.*

Key-words: bilingualism, Samuel Beckett, postmodern identity, close reading, fictional space, biography, close reading, absurd, contradictory situation, modern theatre

INTRODUCTION

Avant de parler de la manière dont la marque du bilinguisme se dévoile chez Samuel Beckett, il est nécessaire de pointer quelques aspects du théâtre du XX^e siècle. Nous allons commencer par affirmer qu'en ce qui concerne les œuvres beckettiennes, on découvre la vision incurablement pessimiste que cet écrivain possède sur le monde qui nous entoure, vision parsemée par la prééminence des sentiments d'inquiétude, d'angoisse existentielle et des tribulations écrasantes, par la présence des personnages qui perdent leur identité et par une action

ON RECONSTRUCTING IDENTITIES IN PARODIC DISCOURSES



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Abstract. *The paper aims at illustrating the ways in which identities may be shaped in parodic discourses that resort to metafictional devices. Mircea Horia Simionescu's „Nesfârșitele primejdii”(The Endless Perils)– a marker of the earliest Romanian postmodernism –on one hand and „Rubik”, a collective novel which relaunched the experiment in the Romanian literary space, on the other hand, are two metafictional examples in which the quest for identity is unfolding mainly on two continuously overlapping levels: that of characters' and of the texts' unravelling themselves. Simionescu's metanovel becomes a game with the reader, dismantling through parody the type of literature oversaturated with conventions, whilst Simona Popescu's book club novel unfolds self-parody as the the other unknown side of the eternal "ideal reader".*

Key words: parody, identity, metafiction, self-reflexivity, discourse

Parody is a mirror through which the original text is reflected in multiple ways, some of them unusual and unconventional. Disregarded throughout its existence and being limited to the role of engendering laughter and distorting the truth, parody has eventually proved that it is more than a superficial method of doubling any literary or non-literary work with the intention to emphasize some incongruous features of the mirrored texts. There are parodies that generated innovative texts in the process of novel development. For example, *Don Quixote* or *Tristram Shandy*, two famous novels that, through parody, conferred new identities to the mirrored texts from which they started their fictional journeys, establishing, thus, the basis for the later postmodernist novels. Parody resisted in time, always improving its techniques and strategies of revealing the indispensable. The texts upon which parody acts with irony, humour or satire, depending on the circumstances, are endowed with new identities and fictional valences that aspire to fulfil the literary audience's expectations.

BOOK
REVIEWS
/RECENZII



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Enciclopedia imaginariilor din România. Imaginar literar

Volumul I,

Corin Braga (coord.),

Iași, Polirom, 2020

The Enciclopedia of Romania-based Imaginaries. Literary Imaginary,

Volume I

Corin Braga (coord.),

Iași, Polirom Publishing House, 2020

THE LITERARY CRITIC'S NEW WAYS

Abstract: *This review focuses on the first volume of the „Encyclopaedia of Imaginaries in Romania”, subtitled „Literary Imaginary”, edited under the coordination of Professor Corin Braga. The two chapters of the volume are prefaced by a study displaying the premises from which this research project started and the methodology used, centred on the concepts of semantic pool and constellation of symbolic images. The distinctions between the semantic basin and literary history, between the semantic basin and the literary current, between the constellation of images and thematic literary criticism create a matrix of salient elements. These theoretical delimitations, which are visible in the twenty chapters, provide a new vision of the literary critic and his role in shaping collective identity.*

Keywords: collective imaginary, constellation, semantic pool, archetype, literary history.

The volume dedicated to the literary imaginary, coordinated by Corin Braga, is

the first of a larger publishing project, a five-volume encyclopaedia, the result of a research grant whose general

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*A király, a zsarnok és a propaganda. Mátyás király és a 15. századi
Drakula-történetek*

*The King, the Despot, and the Propaganda- King Matias and the
XVth century stories about Dracula, by Nagy Levente,*

Budapest, Foundation of Observation of Literature, 2021

THE MECHANISMS OF PROPAGANDA AND THE FORMS OF DESPOTISM

Abstract: *Professor Habil. Nagy Levente has been recently awarded membership in the Hungarian Academy. One of his latest researches is published in his book called 'The King, the Despot, and the Propaganda', at the Foundation of Observation of Literature in Budapest. It makes us think about the Romanian history of the 20th century, but it is, in fact, a book regarding the common Romanian and Hungarian history of the 15th century.*

Key words: Dracula myth, Vlad Țepeș (Tsepesh) or Vlad the Impaler, despotism, propaganda, history, Transylvania, Matthias Corvinus.

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**Sophisticated Ladies in
Life and Literature:
Selective Portraits,**
by **Anca Peiu**
C.H.Beck, București 2022

SOPHISTICATED LITERARY TREATS

Abstract: *The book "Sophisticated Ladies in life and Literature: Selective Portraits" by Anca Peiu masters the art of the feminine portrait. The volume analyses sophistication as a modus vivendi reflected in the exquisite work and legacy of women writers. Anca Peiu's 'guests' of the book are famous writers of the 19th century, of the 20th but also of the 21st centuries. Some of the authors are: Kate Chopin, Emily Dickinson, Edith Wharton, Charlotte Perkins Gilman, Gertrude Stein, Zelda Fitzgerald, Eudora Welty, Flannery O'Connor, Margaret Mitchell, Alice Munro, Therese Anne Fowler, Yaa Gyasi. Romanian personalities complete the list, bringing in new challenges.*

Key words: literature, music, literary refinement, female authors, criticism.

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Commonplace Books and Reading in Georgian England

By David Allan

Cambridge University Press, 2014

KALEIDOSCOPIIC THEMES OF ANOTHER CENTURY

Abstract: *In the digital age we take for granted all the good things that have contributed to this advancement. We forget the gradual steps taken by mankind. During The Enlightenment, the phenomenon of commonplace books and the act of reading has a life of its own, especially in Georgian England. David Allan's volume, "Commonplace Books and Reading in Georgian England", is a compulsory study for anyone who wishes to understand the contribution of unknown readers to the bigger picture of the epoch. At the same time, the book dares to retheorize the foundation of the first manifestations of individual reading as a mass(ive) phenomenon. Nowadays, we put little excerpts on social media as a way to represent us; this parallels what our predecessors used to do with commonplace books. Our contemporary ease to delve into megabytes of information and to let the knowledge flourish started with the moment of another century when more peers of a generation enjoyed reading and let the transformative power of books simply act upon them.*

Key words: Georgian England, libraries, The Enlightenment, reading, commonplace books, commonplace literature, progress, readers.

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Exces de melancolie

By Suzana Fântânariu

Cluj-Napoca, Editura Avalon, 2021

(Excess of Melancholia)

By Suzana Fântânariu

Cluj -Napoca, Avalon Publishing
House, 2021

SUZANA FÂNTÂNARIU'S LYRICAL VOICE HOLDING TOGETHER THE LAYERS OF THE SELF

Abstract: *Suzana Fântânariu's self-portrait of words is always done in fluid elements, a bridge over the abyss, reaching to the other unknown side. A renowned painter and a dainty poetess, she surprises her fans with a new art exhibition entitled "Catharsis at an Edge of the World", a complex exhibition dedicated to all her stages of the key Oeuvre. The poetry lovers are also thrilled to discover Fântânariu's book of poetry published in 2021, "Exces de melancolie" (Excess of Melancholia). Her poetry is a Dionysian burst of metaphors able to open new horizons. The novelty of her poetic language is not only cascading, exposing with vulnerability all the layers of the self., but it is also conceptual.*

Key words: book in visual arts, poetic universe, painting, poetry and painting, body in visual arts, installation artist, painters as poets, metaphor in art.

For Suzana Fântânariu,
poetry is a bridge over the
abyss. This bridge of words

reaches to another side where
the torments of creation do
not exist. The title of the

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*Spectacolul filozofiei. Cum citim
Scrisorile lui Seneca?*

by Dana Jalobeanu

București, Humanitas Publishing
House, 2022)

*The Spectacle of Philosophy. How
Ought We Read Seneca's Letters
to Lucilius ?*

by Dana Jalobeanu

Bucharest, Humanitas Publishing House, 2022

SENECA'S LETTERS AS A SPECTACLE OF PHILOSOPHY

Abstract: *Seneca's resonance with his friend, Lucilius, the addressee of his letters, brings along the resonance with deeper subjects on life. The author of a new book on Seneca, Dana Jalobeanu, is aware of the differences between our age (when philosophy is not for many an everyday practice, as it used to be in the past) and Antiquity. Her contribution is that of understanding the real resources of Seneca's style. As a writer of tragedies, Seneca must have longed for an optimal way to express his doubts in epistolary literary style reaching perfection. But this style should not have become a rigid or ostentatious string of words merely creating a beautiful surface. The successful persuasion towards stoic resilience, educating a fellow being to become a triumphant example of man who can stick to virtues through his own free will, these are aspects more important than the appearance of beautiful speech. Seneca employs for these directions an arsenal of creating/staging philosophy as a vivid spectacle of ideas. .*

Key words: Seneca, moral letters, philosophy, Stoicism, 21st century, rhetorics, style, resilience.