

CONFERINȚA

**DISCURS CRITIC ȘI VARIAȚIE
LINGVISTICĂ**

ediția a XII-a

**19 iunie 2023
UNIVERSITATEA „ȘTEFAN CEL MARE”
DIN SUCEAVA**

PROGRAMUL
CONFERINȚEI *DISCURS CRITIC ȘI VARIAȚIE*
***LINGVISTICĂ*, ediția a XII-a**

Luni, 19 iunie 2023

10.15-10.30 Deschiderea lucrărilor conferinței, SALA DE LECTURĂ, Biblioteca USV, corpul A

10.30 – 13.00 Prezentări pe secțiuni

13.00-14.00 Pauză

14.00 – 14.30 Lansare de carte, SALA DE LECTURĂ, Biblioteca USV, corpul A:

Anca PUHA, *Ipostaze ale liricii feminine optzeciste*, Editura Muzeul Literaturii Române, București, 2023. Prezintă prof. univ. dr. **Mircea A. DIACONU**.

14.30-17.30 Prezentări pe secțiuni

17.30 Închiderea lucrărilor

PROGRAM PE SECȚIUNI

PARTEA ÎNTÎI

luni, 19 iunie 2023, 10.30 – 13.00

BIBLIOTECĂ, SALA DE LECTURĂ, CORPUL A

EXEGEZE LITERARE: REALIZĂRI ȘI LIMITE
(responsabil de secțiune – prof. dr. Mircea A. Diaconu)

Moderator: dr. Maria Epatov

10.30 – 10.50 Dr. Maria Epatov, Universitatea „Ștefan cel Mare” din Suceava

Literatură și identitate. Scriitori români de origine armeană – un profil identitar/ Literature and Identity. Romanian Writers of Armenian Origin – An Identity Profile

Abstract: The issue of identity involves a series of aspects that aim the way in which writers are reporting themselves to otherness, through denial or opposition. It is impossible to define identity in the absence of reference to the other. The situation of writers who belong to a national minority reflects a double positioning: that within the mother culture and that within the culture of adoption. Our work aims to highlight

particularities of the writings of some Romanian authors of Armenian origin, with an emphasis on the relationship between direct and indirect signs of ethnic identity manifestation. We are also interested in analyzing to what extent ethnic identity is relevant in the construction of the identity profile of some writers who belong to a culture born inside another culture.

10.50 – 11.10 Dr. Otilia Ungureanu, Universitatea „Ștefan cel Mare” Suceava

Reprezentări ale vieții private în creația macedonskiană. Moartea domestică – încercări de dizolvare a fricii/ Representations of Private Life in Macedonian art. Domestic Death - Attempts to Dissolve Fear

Abstract: I proposed here to analyze the projections of *private life* in Macedonskian creation, starting from the studies of Georges Duby and Philippe Ariès. However, Macedonski's identity cannot be "fixed" without taking into account the socio-cultural context of the era, and *private life* often intersects with public life. Thus, representations of private life have sometimes been analyzed in relation to representations of *public life*. The poet projects many of his experiences in the work, sometimes sublimated, always looking for *differentiation*. The particularities of *domestic death* record in the most authentic way Macedonski's feelings and principles of life, putting into dialogue the moments of the past and the present. The perspectives of the death of the father and grandfather are filtered through Macedonski's child's eyes, while the funeral rituals and ceremonial characteristic of Bucharest bring this last existential moment closer to the present.

Death is an experience that each individual experiences differently, and on a creative level, Macedonski also treats it differently every time the context changes. *The death of the other* is viewed as objectively as possible, even if it is close relatives or simply strangers, while *one's own death* becomes a *fantastic choreography* in which the ceremonial of passage is denied. Macedonski refuses the common attitude, resizing *Death* and subordinating it to the creative will.

11.10 – 11.30 Drd. Mirela-Dana Ostafi, Universitatea „Ștefan cel Mare” Suceava

Poezia antedecembristă a Norei Iuga/ The Antedecembrist Poetry of Nora Iuga

Abstract: In the work entitled *The antedecembrist poetry of Nora Iuga*, we aim to capture some of the metamorphoses of the writer's poetic work, starting from the following volumes of poetry: *The guilt is not mine*, *The captivity of the circle*, *Unsent letters*, *Opinions about pain*, *The heart like a boxer's fist*, *Heaven's Square*. *The kitchen*, *Singing*.

Lucid, intelligent, full of image associations, Nora Iuga's lyric contains fine, subtle allusions. It uses as a process: simulation, mimicking infantile folklore, epic style, fairy tale, adventure novel. This parody, intentionally used, hides a pain.

Following this analysis, I came to the conclusion that Nora Iuga's antedecembrist poetry goes through a metamorphosis both stylistically and thematically. The poetry volumes are born from an experimental effervescence specific to the period in which it began, an obvious influence, especially through the use of intertextuality, humor, and a sense of humor. The game with syntax and words, as well as surreal influences inspired by Gellu Naum. For example, unlike the first published volume,

the second contains, besides the disposition to onyrize the joy of playing with words, a tragic component. Regarding the topic, Norei Iuga addresses universal topics such as love, time or death, but in a non-conformist manner.

**11.30 – 11.50 Drd. Paraschiva Livadaru (c. Miron),
Universitatea „Ștefan cel Mare” Suceava**

*O criză de conștiință: moartea artei ca sursă a artei noi/ A
Crisis of Conscience: The Death of Art as Source of New Art*

Abstract: This here work is an excerpt of a study looking into the interest of literary critic Nicolae Balotă towards the impact of ontological mutations on literary and critic conscience. The crisis is associated to a transition period in which the end binds to a new beginning. This belief of the exegete bases itself upon the formulation of *his own concept about Art* – mandatory condition for any serious critic program, as A. Marino states – realized in the idea of *the death of art as source of new art*. The scope of the death of art falls mainly upon descending into subhuman, but also the want for the superhuman, and new art brings the revival which Balotă associates to the possibility of transcending.

**11.50 – 12.10 Drd. Roxana Sînescu, Universitatea „Ștefan
cel Mare” Suceava**

*Reflectarea intermediarilor în eseurile și scrierile
memorialistice ale lui George Banu/ The Reflection of In-
Between in George Banu’s Essays and Memorialistic
Writings*

Abstract: The starting point of this study were some confessions that George Banu makes in *De la Shakespeare la Genet*, one of his essays. In the above-mentioned work, he defines himself as „an unfulfilled writer” and also as „an incomplete theorist”, stating that this permanent in-between left its mark on his writings. The present article deepens this topic, which has been discussed only in broad terms so far. By focusing on Banu’s essays and memorialistic writings, this survey shows how both form and content are influenced by the in-between.

**12. 10 – 12.30 Drd. Oana Corneanu (c. Zugravu),
Universitatea „Ștefan cel Mare” Suceava**

O prezentare sintetică a operei românești a lui Eugen Ionescu/ A Synthetic Presentation of the Romanian Work of Eugen Ionescu

Abstract: Does Eugen Ionescu's work, written in Romanian, have any data to announce the great later writer? At the same time, we cannot help but wonder if, beyond the possible character of the signal for the work that will follow, considered in itself, this work would have been enough to push Ionescu into the major area of Romanian literature. In fact, the question is also valid for several other young writers from the fourth decade, such as Cioran and Eliade, who would establish themselves in the world with their non-Romanian work. In the following pages, I propose - based on the synthetic presentation of the Romanian Ionescian work - to identify the data necessary to resolve this controversy as far as possible, on the one hand,

and to develop a new direction of investigation of the work of the Romanian writer associated with the French-speaking world, on the other on the other hand. This direction is located beyond the avant-garde one, often invoked otherwise, and presupposes, if we can call it that, the (neo)-humanism illustrated in its creation.

At the same time, considering the studies dedicated to Eugen Ionescu, which are more and more comprehensive, in which the original works of his written in Romanian are presented, we wonder what the route he would have followed, if he to have stayed in Romania. For a long time after his definitive departure from the country, we do not witness a democratic Romania, it being far from the Ionesian spirit, through the cultural and political climate it offered. Instead, she would have imposed on him a concrete experience of existential absurdity, and, in that suffocating climate, Eugen Ionescu would probably have given up writing or would have created *works of the drawer*.

So, the imaginative exercise does not even find a context favorable to the opinion on this topic. We only have to delimit our investigative horizon according to the concrete aspect - historical and cultural - illustrated by Eugen Ionescu. It is certain that the author makes his debut in the Romanian language and that he consecrates himself as an innovator of the theater in the French language. Consequently, we are interested in this Romanian stage from several perspectives: as an anthropological substrate for the later theater written in French, which is the creation that carries with it, assumed or not, a part of the Ionesian spirit of that time and of Romanian culture; either as an avant-garde phenomenon for the Romanian literary context associated with the '30 generation, or as a transitional stage for the French one, or as support for shaping the cultural and spiritual profile of the great playwright. Regardless of the intention considered in our analytical approach, I will highlight

the important place that Eugen Ionescu should occupy in the history of Romanian literature, because the role he played, that of a triggering factor in various directions or forms of manifestation, is more than obvious.

Basically, what is the place of Eugen Ionescu in Romanian literature, because, not infrequently, the feeling is that his position is completely peripheral?! And in this juncture, what place should it actually hold? In French culture, there is no doubt: the playwright was a member of the French Academy for 24 years, from 1970 until his death in 1994, and occupied chair number 6, which attests to his notoriety and its certification. On the national level, Eugen Ionescu is declared a post-mortem member of the Romanian Academy, on the occasion of the centenary organized to honor him (along with the philosopher Emil Cioran, who receives the same distinction). However, as I mentioned before, his position in the whole of Romanian literature and in tracing its aesthetic directions is a modest and unfair one.

A re-reading of the Romanian work of Ionescu should lead to new hermeneutic approaches and to a new situation of Eugen Ionescu in the national literature. Following the gradual but categorical imposition of the playwright on the scene of French literature, which I presented in a previous analysis, I noticed an increased attention given to Ionescu not only in dictionaries and encyclopedias related to the field, but also in books of literary analysis intended for pupils and students. The recognition of the value of a writer is, of course, initially achieved at the academic level, but later also through intra-school popularization. That is why, in the contemporary cultural context, a re-evaluation of the Romanian Ionescian work is necessary, because, first, a component of his spirit from the French work is already found in the Romanian work, as we will try to demonstrate in the present work, and, in addition, because the work written in Romanian presents an intrinsic value that

still deserves our attention. In the following pages, we propose a revelation of its importance both synchronically, as a national value placed in the interwar cultural-artistic context, and diachronically, within our literature, which, through its evolution, confirms and relativizes "the moment Ionescu; this fact is complementary to its universal value, because the Romanian work shows the first Eugen Ionescu. The mutation of aesthetic values reveals, in this context, that the Romanian Ionescian writings present not only a simple documentary value, but an innovative artistic value that must be investigated, at the same time, on the temporal axis and at the confluence of two cultures - the Romanian and the Western, essentially French.

luni, 19 iunie 2023, 10.30 – 13.00
BIBLIOTECĂ, SALA PUBLICAȚII PERIODICE,
CORPUL A

ETNOGRAFIE ȘI FOLCLOR - INTRE
TRADIȚIE ȘI MODERNITATE (responsabil de
secțiune – prof. dr. Claudia Costin)

Moderator: dr. Anca Puha

10.30 – 10.50 **Drd. Sergiu Crăciun, Universitatea „Ștefan**
cel Mare” din Suceava

*Personaje negative din basmele culese de I. G. Sbiera/
Negative Characters from the Tales Collected by I. G. Sbiera*

Abstract: The negative character represents an essential narrative compositional element in folk fairy tales, being in opposition to the positive one. The two narrative instances may or may not tend towards a certain goal, sometimes common, sometimes different. In most cases, the destiny of the future hero, who has gone through the initiation stage, is decided by the negative character, with whom he must confront in the end. What are the reference points that guide us to consider a character, at a certain moment, the antagonist of the action? Is the presence of the antagonist in folk fairy tales singular or doubled, sometimes tripled depending on the situations and obstacles encountered by the hero during his initiatory journey?

These are some of the premises from which we start to reveal the mythical- symbolic values of negative characters in fairy tales collected by I. G. Sbiera.

10.50 – 11.10 Drd. Părăscuța Minodora Dranca,
Universitatea „Ștefan cel Mare” Suceava

*Practici ritualice în ceremonialul funerar din Cajvana/
Ritual Practices in the Funeral Ceremony in Cajvana*

Abstract: The Ritual of burial implies the transition of the individual to a new state, leaving the earthly world and the penetration into the other world. The family, the relatives and a significant part of the community take part in this ceremony. In the community of Cajvana, the funeral rite means a social act of major importance and is regarded as a transition. That is why many of the ancient customs are still preserved. The present article aims both to describe the sequences of the funeral ritual in Cajvana, Suceava Country, and to analyse the rites, the beliefs and the superstitions within this family custom. The rituals that are specific to this passing custom are not over once the deceased is placed into the grave, but some of them are performed even after the burial. The purpose of all the practices is to facilitate the passing beyond of the deceased and at the same time to protect against the evil forces. Among the elements with strong symbolism that are characteristic to this integration stage, we can count the fir tree, the candle, the alms tree, the money, the funeral cake and the deck. This article also presents the changes that have occurred within this complex ceremony due to modernization and globalization, and also the co-existence of the archaic and modern elements.

11.10 – 11.30 Drd. Mihaela Sandu Hură, Universitatea „Ștefan cel Mare” Suceava

Metodologia impusă de Ovidiu Bîrlea în cercetarea folclorului/ The Methodology Imposed by Ovidiu Bîrlea in the Research of Folklore

Abstract: The present work aims to highlight an essential achievement of Ovidiu Bîrlea – a modern and complex methodology for the research of folklore. He demands from the folklorist a very good theoretical preparation, field research, studying the folkloric phenomenon in his context, noticing the connections between popular creation and its interpreter, observing the documentary and aesthetic value of folklore. The collection methodology involves: establishing a purpose; documenting the socio-economic context; the collection process; inventorying and classifying the collected material. Regarding the method of interpreting, he imposes: clear delimitation of the problem; correct detection of the content; aesthetic interpretation of folklore with specific methods. Ovidiu Bîrlea considers that the folk works should be studied by the folklorist, not by the literary critic.

11.30 – 11.50 Drd. Camelia Bof Hreban, Universitatea „Ștefan cel Mare” Suceava

Călătoria eroului din basmul românesc: textualizarea unei inițieri ancestrale/ The Hero's Journey from the Romanian Fairy Tale: The Ttextualization of an Ancestral Initiation

Abstract: In this study, we considered the transmutations suffered by the transition to the epic plan of the initiatory journey, carried out, ab origine, in a traditional, ritualistic plan, because its textualization involved changes of vision, of storytelling and of symbolizing its mythical and anthropological substratum. Once epicized, the journey diversifies, allowing profane, desacralized intrusions from the sphere of everyday life and uninitiated modernism, which has lost contact with the deep and sacred meanings of the mythic-religious substratum, so that its ethos contains highly contemporary aspects and actantial categories. In the Romanian fantasy fairy tale, the paradigm of the journey undertaken by the popular hero is gradually revealed, with an emphasis on transformation, evolution, even perfection. The story of a path to becoming the Being will remain embodied.

11.50 – 12.10 Drd. Anda Avram, Universitatea „Ștefan cel Mare” Suceava

Patru reprezentări ale lui Păcală/ Four Representations of Păcală

Abstract: Păcală, Păcală or Pepelea is the name of a popular Romanian character present in snoaves, anecdotes and parable stories and who, as his name suggests, is always blamed for cheating and fooling the people. The Romanian popular literature is rich in stories with this character, some with a strong moralizing message. Also, this character was also taken up in Romanian cultured literature. Vasile Alecsandri, Petre Ispirescu, Ion Creangă and Ioan Slavici are some Romanian writers who take on this character, transpose it into new situations and try to capture not necessarily the character's reaction, but the way of thinking of the people they come into

contact with. Păcala is the character who laughs at stupidity, illiteracy and the limits of human intelligence.

12.10 – 12.30 Drd. Andrei Constantin Pătrăcean,
Universitatea „Ștefan cel Mare” Suceava

Costumele populare tradiționale și arta muzicală a huțulilor din Bucovina/ Traditional Folk Costumes and Musical Art of the Hutsuls from Bukovina

Abstract: Over time, traditional folk costumes and musical art of the Hutsuls from Bukovina have gained a world-wide reputation, being recognized all over the globe, especially due to their ability to preserve ancient symbols that even the dynamism of today's society has not been able to completely suppress. Also, the musical art of the Hutsuls was formed over time as a manifestation of the desire for inner expression of some feelings that they acquired in the wilderness of the forests where they lived. Inter-ethnic contacts led to analogies between the popular culture of Romanians, Ukrainians, Hutsuls, but all of them developed in a set of particularities influenced over time by the geographical, historical, economic context.

12.30 – 12.50 Drd. Elena Cristuș (c. Pascaniuc),
Universitatea „Ștefan cel Mare” Suceava

Expresii literare ale nașterii și copilăriei în colecțiile de basme populare românești din Bucovina/ Literary Expressions of Birth and Childhood in the Collections of Romanian Folk Tales from Bukovina

Abstract: In traditional Romanian culture, the threshold of birth, the transition into the "white world", is

marked by specific cultural practices, representations and beliefs, symbols and behaviors. Literature is also related to the issue of birth and the importance of the moment of entry into existence, literary species such as the fairy tale, the legend, the snoava or the ballad resume and reinterpret information from the knowledge field of birth, transfiguring them. In the fairy tale, where the character is born to become a hero, the birth event is found in the opening sequences, the fairy tale translating the real-ceremonial aspects into the terms of the miraculous. The collections of Romanian folk tales from Bukovina that I consulted (Staufe, 1852/2010; Sbiera, 1886; Niculita-Voronca, 1903; Morariu, 1915) contain a rich repertoire of narrative themes, which include: births through intervention miraculous of a plant, an animal or, in extreme cases, through the magic of the curse; unusual ways to give birth (children are born through the bridge); the usurpation of the rights of mothers, the substitution of newborns or the emperor's wife; protecting newborns from household animals; babies destined to undergo a series of metamorphoses due to the wickedness of the false emperor, etc.

13.00-14.00 Pauză

14.00-14.30, Biblioteca USV, sala de lectură, corpul A

LANSARE DE CARTE: Anca Puha, *Ipostaze ale liricii feminine optzeciste*, Editura Muzeul Literaturii Române, București, 2023. Prezintă prof. univ. dr. Mircea A. DIACONU.

PROGRAM PE SECȚIUNI

PARTEA A DOUA

luni, 19 iunie 2023, 14.30 – 17.30

BIBLIOTECĂ, SALA DE LECTURĂ, CORPUL A
DISCURSUL (NON)LITERAR: ABORDĂRI
CONTEMPORANE (responsabile de secțiune – prof. dr.
Elena Brândușa Steiciuc, conf. dr. Raluca Dimian)

Moderator: dr. Monica Ropciuc

14.30 – 14.50 Drd. Tamar Khetasvili, Georgia

Imagini acvatice în opera lui Othar Tchiladzé: Le Théâtre de fer/ Les images aquatiques dans l'œuvre d'Othar Tchiladzé: Le Théâtre de fer

Résumé: L'objet de notre recherche est l'analyse de l'œuvre de l'écrivain géorgien du XX^e siècle Othar Tchiladzé, *Le Théâtre de fer*. Othar Tchiladzé a joué un rôle considérable lors de la renaissance de la littérature géorgienne après l'allègement de la censure soviétique depuis les années 1970. Il est considéré comme un écrivain grâce aux œuvres duquel la littérature géorgienne a regagné sa place parmi les littératures mondiales. Ses œuvres résultent du fusionnement chimérique des idées nationales, universelles et du modernisme occidental qui s'imposent comme une réaction contre l'emprisonnement culturel soviétique durant la période de déclin du régime dans les années 60-80.

Publié en 1981 *Le Théâtre de fer* a vite attiré l'attention des lecteurs géorgiens et étrangers. Le roman aborde des sujets toujours actuels - les événements sociopolitiques et leurs influences morbides sur l'être humain, son identité, son image éthique et sa manière d'exister au monde. L'œuvre s'inscrit à la fois dans une tradition de la littérature européenne ponctuée par la pensée existentielle des XIX-XX^e siècles aussi bien que dans une tradition géorgienne de la deuxième moitié du siècle dernier quand les mythes font leur retour dans la pensée littéraire. Sur le fond de la préoccupation pour le destin du pays on assiste à un spectacle tragique du destin humain et à une recherche de l'identité personnelle. Cet univers infernal au seuil de l'effondrement, du désespoir – fondé sur des mythes antiques et nationaux - se manifeste par une destruction de la linéarité de la narration, par l'anachronisme et par les discordances spatio-temporelles. À l'aide des procédés stylistiques l'auteur communique un thème principal de l'époque : une confusion, un chaos, une crise d'identité personnelle et collective caractéristiques de la période de transition et transformation politique et culturelle des années 70-80, voire du XX^e siècle en général.

Au niveau du récit, l'œuvre raconte une histoire de deux familles et de plusieurs générations qui se déploient sur deux plans - symbolique et réel - dans le contexte de l'époque historique de la fin du XIX^e et du début du XX^e siècles, une période de l'indépendance longuement désirée pour la Géorgie. Le Principal topos de l'action est la ville de Batoumi, un port au bord de la Mer Noire, une ville internationale qui a toujours été une pomme de la discorde entre différents envahisseurs – les Grecs, les Turcs, les Anglais et les Russes - où chacun a laissé son empreinte. Cette ville, décrite comme une scène du grand théâtre, abrite le *théâtre de fer*, symbole shakespearien de la vie. Il est l'unique construction immuable, ferme qui continuera son existence jusqu'à la fin des jours et qui est la

scène principale de l'Acteur de Tbilissi, lutteur pour la liberté personnelle (et nationale), parfois se battant en vain contre les moulins à vent et ainsi affirmant son existence jusqu'à son suicide. L'univers de l'œuvre est construit en binôme, entre des attitudes et des identités opposées et contradictoires : masculin / féminin ; solide / liquide ; montagne/ plaine. Même les figures des personnages se dessinent comme des pôles opposés tels que l'Acteur et sa femme, qui créent un contraste avec un autre couple qui depuis des générations habite à Batoumi – calme, privé de passion et stérile, hébergé dans l'Eden illusoire de leur maison, en réclusion, prudents, ne prenant pas part à la vie réelle. Leur enfant est le fruit de la passion de l'Acteur pour sa femme. Les destins tragiques de ces deux familles et de leurs descendants qui tombent amoureux l'un de l'autre font émerger des questions existentielles. Le fils de l'Acteur de Tbilissi cherchant les raisons du suicide de son père commence une quête de l'identité personnelle et nationale qui s'entrelacent toujours. Par contraste avec ce dernier, l'auteur dessine une figure féminine - une fille maudite, depuis son enfance sacrifiée à la mort par son père afin de sauver sa femme. Obsédée par cette condamnation, comme si sa courte vie était la vie d'une morte, elle la termine dans une lutte contre la Mer Noire (symbole maternel ou - dans ce cas - paternel plutôt). Lors de cette dernière tentative de se purifier et se libérer, elle retourne au sein du parent universel et de la matière primordiale, *ad uterum*, qui est la Mer Noire.

Dans cet univers marqué par des contradictions, fluctuations et basculements, nous assistons à un dévoilement des mythes anciens et modernes étroitement liés aux images de l'eau. C'est pourquoi pour leur interprétation ultime nous avons décidé de nous appuyer sur les théories bachelardiennes de l'imaginaire.

Les œuvres de Tchiladzé n'ont jamais été étudiées dans le contexte de la critique bachelardienne que nous considérons en

une parfaite adéquation avec nos objectifs : effectuer une nouvelle approche et une nouvelle interprétation en créant une nouvelle vision de l'œuvre. Selon Gaston Bachelard l'imagination poétique se crée des matières : « Pour qu'une rêverie se poursuive avec assez de constance pour donner une œuvre écrite, pour qu'elle ne soit pas simplement la vacance d'une heure fugitive, il faut qu'elle trouve sa matière, un élément matériel, lui donne sa propre substance, sa propre règle, sa poétique spécifique. [...] Plus encore que les pensées claires et les images conscientes, les rêves sont sous la dépendance des quatre éléments fondamentaux. » De ces quatre éléments, notre objectif est d'analyser les images aquatiques car elles sont pertinentes dans l'univers imaginaire de l'auteur et ont la fonction de créer un réseau de significations tangibles. En plus, puisque la Mer Noire est un personnage symbolique, éternel qui révèle son existence dans chaque couche de l'œuvre, nous trouvons raisonnable notre tentative d'appliquer la poétique bachelardienne. Selon Gaston Bachelard, l'eau est « l'élément plus féminin et plus uniforme que le feu, élément plus constant qui symbolise avec des forces humaines plus cachées, plus simples, plus simplifiantes. » Elle est un type essentiel qui métamorphose sans cesse la substance de l'être à la manière du Temps. Cette constatation capte notre intérêt en mesure où dans *Le Théâtre de fer* nous considérons que l'image féminine est structurée par le mythe d'Ophélie ou de Médée. La transformation et le devenir s'attribuent un rôle essentiel dans la création des significations.

Pour être plus précise, nous pouvons affirmer que des différents types d'images aquatiques l'œuvre ne contient que quelques-unes : les eaux violentes, les eaux ténébreux « engendrées par des rêveries plus matérielles et plus profondes [...] c'est que notre imagination rêve de plus près, aux actes créateurs. » Dans ce monde du déluge, des étangs, des flaques et des mers violentes les caractéristiques substantielles sont

créées par la double matière de l'imagination : un mélange de l'eau et de la terre, de l'eau et des humeurs organiques, de l'eau et du sang, de l'eau et de la nuit, marqué par un caractère de liquidité, humidité, jusqu'au point où il nous donne l'impression que la mer déborde et se dissout dans le monde des personnages. L'eau présentée dans sa forme pure n'est pas perceptible, elle est obscure, on ne la voit pas et par là elle acquiert la signification de l'eau primordiale, existant avant la création du cosmos, comme un symbole de *régressus ad uterum* : l'artiste qui baigne dans la mer obscure, qu'il ne voit pas mais qu'il ressent comme une substance visqueuse qui le débarrasse de tous les soucis du monde devient « libre comme un enfant dans l'*uterus* de la mère ». Dans ce monde humide en train de pourrir les eaux ont perdu la capacité vivifiante, renaissante et ne marquent rien d'autre que la mort définitive et totale (peut-être) sans transition dans l'au-delà ; cette tentative du retour à l'utérus (à soi-même, à son identité primordiale) correspond à la fin de sa vie – l'Artiste se suicide dans l'eau lourde, fermée et artificielle, dans sa baignoire (p. 113) le mort dans sa substance. L'eau est alors un néant substantiel. On ne peut aller plus loin dans son désespoir. »

Compte tenu de tout ce que nous venons de dire, nous sommes sûres que la traduction des images des eaux lourdes, violentes considérées par Bachelard comme l'imaginaire masculin et dynamique (qui est une lutte en soi) nous communiquera une vision inouïe de l'œuvre. En nous appuyant sur la théorie de l'imagination matérielle, nous nous efforcerons d'établir le réseau des significations dispersés dans le texte, par la valeur inconsciente dissimulée derrière des significations apparentes des images aquatiques. Nous tenterons de définir les conditions culturelles de leur valorisation positive ou négative et d'expliquer le fonctionnement des mythes modernes ou antiques au niveau textuel. Nous entreprendrons une tentative d'analyser les

mythes présents dans l'œuvre à travers un imaginaire nationale et universel.

14.50 – 15.10 **Drd. Evelina-Iulia Cîrdei, Universitatea „Ștefan cel Mare” Suceava**

Actul de a scrie în „Însemnările lui Malte Laurids Brigge” de Rainer Maria Rilke. O investigație a existenței artistice/ Der Akt des Schreibens in Rainer Maria Rilkes Die Aufzeichnungen des Malte Laurids Brigge. Eine Untersuchung des künstlerischen Daseins

Abstract: Rilke's novel *Die Aufzeichnungen des Malte Laurids Brigge* explores the complexity of the act of writing in relation to the self, whilst attempting to connect the outer world and the inner world of the character, as being intrinsically bound to the self-reflective act of writing. The article intends to investigate the position of Malte - as Rilke's alter ego, who is struggling to understand life and the process of creating art in the overwhelming Parisian metropole.

15.10 – 15.30 **Drd. Alina Ujeniuc, Universitatea „Ștefan cel Mare” Suceava**

Intertextualitatea în opera Hertei Müller/ Intertextualität in Herta Müllers Werk

Abstract: Herta Müller's writing is characterized by the prominent use of intertextuality. She draws on a variety of literary and cultural traditions, myths, and literary traditions, as well as references to historical events and political realities. By using intertextuality, Müller explores themes related to trauma, memory, culturality and identity, while challenging established

norms. This article presents the role of intertextuality in Herta Müller's writing, which allowed her to engage with diverse literary and cultural traditions and to create complex, multi-layered narratives.

15.30 – 15.50 Dr. Monica Ropciuc, Universitatea „Ștefan cel Mare” Suceava

„Stânca lui Tanios” și identitatea libaneză: punct de confluență între Est și Vest/ Le rocher de Tanios et l'identité libanaise : point de confluence entre l'Orient et l'Occident

Résumé: Le deuxième roman d'Amin Maalouf publié en 1993 qui lui a apporté le fameux prix Goncourt traite l'histoire de sacrifice et d'amour paternel, tout comme une description pittoresque du Levant que l'auteur souvent réduit à la Montagne. Ce qui est vraiment spécial pour ce roman c'est la part du symbolisme ; au fil de l'histoire l'auteur utilise certes termes avec une majuscule afin de nous attirer l'attention sur leur rôle dans la naissance de cette œuvre tout comme sur leur importance dans son parcours littéraire ou dans le cadre qu'il crée. Le Rocher de Tanios est inspiré par un fait divers : le sacrifice d'un père qui commet un crime afin de sauver son enfant, mais ce qui est vraiment inédit c'est que l'auteur soutient que le tueur en réalité un de ses ancêtres, Abou - Kichk Maalouf. Il parle souvent de ses aïeux au fil de ses essais, mais dans ce cas, il a essayé de composer une histoire du fils qu'il nomme Tanios, fait qui nous ouvre la voie pour spéculer que cette fois il s'identifie un peu plus avec le personnage principal. Si dans ses autres romans l'écrivain garde une position vraiment détachée et laisse la narration couler sous la forme d'une chronique sur une troisième personne, ici il a choisi de montrer aux lecteurs une petite partie en plus de son identité.

15.50 – 16.10 Drd. Coman Mirela Cristina (c. Liuță),
Universitatea „Ștefan cel Mare” Suceava

*Zaira - între Acasă și America: identitate și alteritate/ Zaira
- Between Home and America: Identity and Otherness*

Abstract: In the present study, we follow, through the phenomenon of migration and the appeal to affective memory, an extensive effort to recover the past and one's own identity by the central character of the novel *Zaira*, written by Cătălin Dorian Florescu, but also to outline some contrasting eras; reality thus becomes a relation to otherness. We see times and eras that forced the protagonist to live the drama of the collapse of her family, together with the war and the establishment of communism, and to survive far from her native places, building a new life in America, among foreigners, always living with the pain of being uprooted and the loss of loved ones, of the love of youth. The past recovered in its subjective side and relieved from the perspective of the passage of time is brought to the readers'; reflection by the return of the protagonist, years later, to her own roots. The novel illustrates, through retrospections and introspections, lost loves, moral values, family and interethnic relations, but above all, the recovery of one's identity in order to overcome the trauma of exile.

luni, 19 iunie 2023, 14.30 – 17.30

Sala A206, CORPUL A

LIMBĂ ȘI COMUNICARE (responsabil de secțiune –
prof. univ. dr. **Rodica Nagy**)

Moderator: dr. Ioana Daniela Bălăuță

14.30 – 14.50 Dr. Delia Patraucean Vartolomei,
Universitatea „Ștefan cel Mare” din Suceava

Popularizarea științei – o trans-formare a textului științific

Rezumat: Începând cu sfârșitul secolului al XX-lea, în cercetările occidentale se discută despre popularizarea științei în termenii recontextualizării științei, depășind, astfel, perspectiva elementară din care era privit acest proces, ca simplificare a conținutului științific. Cercetătoarea Helena Calsamiglia propune acest termen recontextualizare a popularizării științei, opinând că acest proces trebuie analizat în toată amploarea sa, deci tratarea perspectivei pragmatice în conceptualizarea și analiza fenomenului este indispensabilă [Calsamiglia, 2003: 142]. În acest context, popularizarea științei nu este un proces al eliminării și al excluderii unor date de ordin științific, ci unul care mai întâi deconstruiește și, mai apoi, reconstruiește informația prin raportare la diverși factori, dintre care cel mai important este receptorul nespecialist. Transformarea limbajului științific într-unul apropiat de cel comun presupune și o reorganizare a întregului ansamblu al

redactării, căci rigurozitatea cercetării științifice se cere atenuată într-un discurs adresat publicului nespecialist, deoarece obiectivele urmărite sunt subsumate informării, nu demonstrației ipotezelor. În acest sens, text-discursul de popularizare științifică dobândește o structură specifică, cel mai adesea organizată asemeni unei narațiuni [Predescu, 2003: 74] sau, uneori, sistematizată ca text argumentativ, explicativ, descriptiv sau dialogat/interogativ.

14.50 – 15.10 Dr. Ioana Daniela Bălăuță, Universitatea „Ștefan cel Mare” din Suceava

Importanța numelor proprii în construirea lingvistică a destinației România. O analiză a ghidurilor turistice franceze actuale/ The Importance of Proper Names in the Linguistic Construction of the Destination Romania. An Analysis of Current French Tourist Guides

Abstract: In our paper, we propose to address the issue of proper names in current French tourist guides about Romania and, in this sense, to understand how they contribute to the construction, from a linguistic point of view, of the referent Romania. Our objectives are to inventory and classify proper names, taking into account the fact that there is a diversified range, necessary for the construction of the referent such as: geographical names, oronyms, oiconyms, hydronyms, onomastics with historical notoriety, religious anthroponyms, names of personalities, etc. Articulating the quantitative approach (through statistical measurements using the IRaMuTeQ and Cordial Pro textual data analysis programs) with the qualitative one, our approach is based on an electronic corpus, made up of four Guides Bleus Évasion guides.

Roumanie (GB 2004), Guide Vert Roumanie Michelin (GV 2008), Le guide du routard. Roumanie (GR 2018), Le Petit Futé Roumanie (GPF 2018).

We believe that the computer analysis of our corpus of tourist guides facilitates the faster sorting of linguistic data and offers multiple possibilities for their investigation, however, the methodological choices and the interpretation of the results belong to the researcher.

15.10 – 15.30 **Drd. Mădălina Roxana Smochină,**
Universitatea „Ștefan cel Mare” din Suceava

Particularități semantice active în discursul medical în perioada pandemiei/ Active Semantic Peculiarities in Medical Discourse During the Pandemic

Abstract: In the present work we would like to highlight the fact that the society evolution, the current technical and scientific advances are also noticeable in the vocabulary, which is considered the flexible side of the language most prone to external influences. In other words, progress led to the appearance of new terms, to the semantic reinterpretation of some terms from the common language, but also those from the specialized language. The latter is a complex and dynamic system that includes lexical units varied in form, content, mode of operation and purpose.

We note that the boundaries between the specialized languages of a language and those between the lexical layers in which the terminological units of the same specialized language fall are flexible, the terminological lexicon constantly migrating from one linguistic register to another. Considering that lexical borrowings have increased in recent years, and the enrichment and improvement of the vocabulary is a large and

difficult process in which the acquisition of new words and their correct use implies a fact in the life of each individual, in the content of this paper we will analyze both these procedures, as well as the internal means of enriching the vocabulary, highlighting the dynamism of specialized medical language.

15.30 – 15.50 **Drd. Roxana Movileanu, Universitatea „Ștefan cel Mare” din Suceava**

*Eugeniu Coșeriu - Un teoretician modern al traducerii/
Eugeniu Coșeriu - A Modern Theorist of Translation*

Abstract: The linguistic theory of Eugeniu Coșeriu, which is complex, extensive, and profoundly explanatory, naturally resonates in the field of translation studies. Coșeriu's theory of translation has very solid conceptual and terminological foundations, as the Romanian scholar establishes connections between certain concepts in translation studies and those in his own linguistics, within a coherent system called linguistic integralism. Initially considered a marginal aspect in Coșeriu's work, the theory of translation gradually becomes the center of attention, especially in the context of the growing interest in understanding, teaching, and developing modern theories of translation. In the international specialized literature, Eugeniu Coșeriu is already perceived as a specialist whose ideas and concepts about translation remain current and valid. However, in the research and teaching of translation in Romania, knowledge of his writings on translation is limited to a small number of specialists and researchers in this field. Coșeriu's theory of translation is directly shaped by the 15 studies in the field of translation studies written between 1970 and 2001. However, it can also be found in his linguistic studies, as he even seeks to integrate translation issues into the linguistics of

the text. His theory deserves all the attention, as its principles are applicable in modern translation research. The rigor, precision, and effectiveness of Coșeriu's reasoning regarding translation theory can serve as a model and method for specialists in translation studies, translators, and those who wish to improve their research methods, as well as for students who have chosen this field of specialization.

**15.50 – 16.10 Drd. Cristina-Ionela Runcan (Andronic),
Universitatea „Ștefan cel Mare” din Suceava**

Discursul (non) literar pandemic și post-pandemic- o abordare contemporană a limbajului de lemn/ Pandemic and pPost-pandemic (Non)literary Discourse - A Contemporary Approach to Wooden Language

Abstract: The period corresponding to the COVID-19 pandemic had an unimaginable impact on vocabulary and everyday speech. Thus, we can ask ourselves to what extent has Covid changed the way we express ourselves? How do we manage to discern and untangle ourselves from the maelstrom of unknown or invented words?

In 2020, the COVID-19 crisis monopolized the attention of the whole world and captured all fields of activity. Thus, life, freedom of expression and action changed for an indefinite period of time. Therefore, humanity was forced to adapt to a universal vocabulary in order to better understand the surrounding reality.

Can we ask how being contemporaneous with this pandemic has influenced us? What has changed in humanity's habits and way of expressing itself and whether or not these changes will be permanent?

16.10 – 16.30 Dr. Alina Nacu, Universitatea „Ștefan cel Mare” din Suceava

Anglicisme în discursul instituțional/academic românesc recent /Anglicisms in the recent Romanian institutional/academic discourse

Abstract: Important studies have been elaborated about the anglicisms present in the contemporary Romanian language (Mioara Avram 1997, Georgeta Ciobanu 1996 etc.) that have proved that this lexical phenomenon manifests itself at the level of all functional styles, but it is also present in the current spoken language. In this article, we aim to analyze a corpus of academic texts (which are inscribed in the official style) and to inventory the anglicisms, so that we can establish what is preserved from the previous stages, what has already become obsolete and, eventually, what constitutes the innovative element, with chances of taking over in the common language.

16.30 – 16.50 Drd. Costina-Elena Ilea (căș. Macovei), Universitatea „Ștefan cel Mare” din Suceava

Ipostaze ale discursului religios din perioada regimului comunist. Studiu de caz

Abstract: During the communist regime, religious discourse was strongly influenced and restricted. Atheism was promoted

and a reduction of religious influence on society was attempted. At the same time, religious discourse has been diminished spatially by limiting and prohibiting religious activities, and there is intensive atheistic propaganda (in schools, mass media and other institutions) with the aim of discouraging religious belief. In order to survive the communist regime, religious institutions adapted their discourse by focusing on scriptural, cultural, humanitarian aspects of the faith, avoiding topics that could be considered political and would have led to the generation of a direct conflict with the regime. Being restricted and controlled by the authorities, recourse was made to the use of the so-called "wooden language" within the religious discourse. The "wooden language" manifests itself by avoiding the approach of sensitive subjects, using abstract and formal religious language, preaching general messages of love, peace and morality and adopting moderate, balanced language that does not lead to open confrontation. All these aspects are supported by examples from the "Mitropolia Moldovei si Sucevei" magazine, year XLVI, no. 3-6, March-June 1970.

16.50 – 17.10 Drd. Claudia Pavel, Universitatea „Ștefan cel Mare” din Suceava

*Comunicarea mesajului artistic: de la concret la abstract/
Communicating the Artistic Message: from the Concrete to
the Abstract*

Abstract: The purpose of communicating the artistic message is to showcase a product defined by certain characteristics, subject to the public's attention, towards the

fulfillment of an educational, aesthetic and cathartic goal. These dominants do not always find their fulfillment and in this sense, towards the research of the driving factors of the evolution and the dynamics to which the artistic message is subjected, I undertook the present approach. In order not to limit ourselves strictly to one of the arts, I made a brief passage through the variables that some of them present, under this aspect, and then I treated the subject in general. The arts operate by mirroring the existential concrete or follow a creative vein, resulting from the sphere of imagination. Regardless of the case, the message of the finished artistic product can include objective characteristics, through which already drawn thematic cells appear, like puzzle pieces, which in the end outline the architectural picture of what the public will receive. By differentiating the concrete from the abstract, we want to draw attention to the increasingly pronounced trends, through which the artistic product is presented in an innovative form or bearing characteristics already traced by the works of the predecessors. We note the interference of the arts, with creative niches offered by less exploited fields. In this sense, the source is of course the everyday and the intention is to bring the viewer closer, so that the reception is quick and the first effects find their echo in everyday life. The controversies that appear at the level of critical opinion are those that delimit these two categories of message, respectively, work of art, as tribute, either to the concrete or to the abstract. The perspective derives, sine qua non, from the faith with which the artist supports the cause and the way in which the entire team involved in the process of creating and transmitting the message concentrates its forces towards a favorable result.

The present research is a segment of a larger approach, with the intention of stating the current state of this process and creating an overview, which can open new perspectives in the field.

17.10 – 17.30 Drd. Irina Baciuc, Universitatea „Ștefan cel Mare” din Suceava

*Discursive analysis of legal text types a look at legal language /Analiză discursivă a tipurilor de text juridic.
Privire general asupra limbajului juridic*

Abstract: This article proposes a discursive linguistic study on the types of legal texts Request for Summons, Objection and Sentence, from the sphere of family law, in order to verify the adaptation of the legal text to the interests and imperatives of contemporary society. The methods used were the review of specialized literature, legislative documentation, research on a minimal corpus. The research is based on authors such as Bathkin (1997), Marcuschi (2010), Bronckart (2003) and Fairclough (2001) regarding textual peculiarities) and other theorists in the field of linguistics and law.

17.30 ÎNCHIDEREA LUCRĂRILOR

COMITETUL ȘTIINȚIFIC AL CONFERINȚEI

- Simona ANTOFI, Universitatea „Dunărea de Jos” din Galați, ROMÂNIA
- Sanda-Maria ARDELEANU - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Henry BOYER - Universitatea Paul Valéry, Montpellier III, FRANȚA
- Iulian BOLDEA - Universitatea de Medicină, Farmacie, Științe și Tehnologie „George Emil Palade” din Târgu Mureș, ROMÂNIA
- Luminița CĂRĂUȘU - Universitatea „Al. I. Cuza“, Iași, ROMÂNIA
- Adrian CHIRCU-BUFTEA- Universitatea Babeș-Bolyai, Cluj-Napoca, ROMÂNIA
- Tatiana CIOCOI – Universitatea de Stat a Moldovei, Chișinău, Republica MOLDOVA
- Onoriu COLĂCEL - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Albumița-Muguraș CONSTANTINESCU - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Claudia COSTIN - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Emilia DAVID - Universitatea din Pisa, ITALIA
- Mircea A. DIACONU - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Danielle FORGET - Universitatea Ottawa, CANADA
- Regina FRAN CZAK - Universitatea Jagellona Cracovia, POLONIA
- Georges FRERIS - Universitatea Aristote, Thessaloniki, GRECIA
- Alexandru GAFTON - Universitatea „Al. I. Cuza“, Iași, ROMÂNIA
- Mihaela GHEORGHE – Universitatea „Transilvania” din

Braşov, ROMÂNIA

- Otilia HEDEŞAN – Universitatea de Vest, Timișoara, ROMÂNIA
- Hélène LENZ - Universitatea Strasbourg, FRANȚA
- Simona Aida MANOLACHE - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Aurelia MERLAN - Ludwig-Maximilians-Universität, München, GERMANIA
- Ana Maria MINUȚ- Universitatea „Al. I. Cuza“, Iași, ROMÂNIA
- Ovidiu MORAR - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Rodica NAGY - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Daniela PETROȘEL - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Gheorghe POPA - Universitatea „Alec Russo” Bălți, REPUBLICA MOLDOVA
- Elena-Brândușa STEICIUC - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Maria SLEAHTITCHI - Universitatea „Alec Russo” Bălți, REPUBLICA MOLDOVA
- Andrei TERIAN, Universitatea „Lucian Blaga” din Sibiu, ROMÂNIA
- Elena Luminița TURCU - Universitatea „Ștefan cel Mare“, Suceava, ROMÂNIA
- Felicia VRĂNCEANU, Universitatea Națională „Yuryi Fedkovici“, Cernăuți, UCRAINA

COMITETUL DE ORGANIZARE

Prof. univ. dr. Rodica NAGY rodinagy@yahoo.com

Prof. univ. dr. Mircea A. DIACONU

Prof. univ. dr. Claudia COSTIN

Conf. univ. dr. Daniela PETROȘEL

Conf. univ. dr. Raluca DIMIAN

Lector dr. Gina PUICĂ

Lector dr. Ioan FĂRMUȘ

Dr. Alina NACU

Dr. Ioana BĂLĂUȚĂ

Drd. Ozana CIOBANU ozanaciobanu@yahoo.com