

Maria-Ana TUPAN, IPOSTAZE ORFICE LA ANTIPOZII EUROPEI (Orphic Instances at the Antipodes of Europe)

The present paper sets out to demonstrate that myths are not timeless narratives of universal value but historical constructions. Thracian Orpheus, who is positively assessed by poet Onomacritus, is mocked in Plato's Symposium for his missing awareness of a transcendent world, only to be extolled as a civilizing hero who tamed the savage Pdrysses by Maxime de Tyr (Jean-Isaac Combes-Dounous: Dissertations de Maxime de Tyr: philosophe platonicien). Taken by the Belgic Celts to the British Isles, Thracian Orpheus undergoes several metamorphoses, the Auchinlek manuscript – the oldest – differing substantially from the Harley and Ashmole versions. The Dionysian element is played down, the later versions showing the making of the medieval king, who distances himself from nature, acquiring a new identity as harp player and worthy ruler of a civilized royal court (Sir Orfeo). As Walter Map's Herlais very similar to a Romanian fairy tale, the two mythic motifs (descent to hell and the haunts of the living dead) are discussed comparatively. Information provided by George T. Stokes in Ancient Celtic Expositors. St Columbanus and His Library concerning the continuous presence of the Celts on the territory conquered by the Anglo-Saxons is used to explain the translatio imperii device of Venta Belgarum (assembly of the Belgian Celts originating on Mount Haemus) to Wintan-ceastre ("Fort Venta") – Winchester.

Keywords: Thracian Orpheus, British Sir Orfeo, the making of a king, *translatio imperii*, political ethos

Elena-Claudia ANCA, MAGAZINUL MAGIC DE JUCĂRII – O INTERPRETARE FEMINISTĂ A MITURILOR (The Magic Toyshop – A Feminist Interpretation of Myths)

The paper proposes a feminist analysis of myths in Angela Carter's novel The Magic Toyshop. With fine irony, using the tools of magic realism, the British writer discusses popular myths concerning the relationship between masculinity and femininity. In the book there are numerous references to mythology, but best represented is the episode of the meeting of Leda and Zeus transformed into a swan. The character of Philip, master puppeteer, embodies patriarchal authority imposed through violence. In a puppet show, Melanie, the central character of the novel, is forced by her uncle puppeteer to play Leda, becoming subject to a double aggression: on the one hand she is seen as a puppet; on the other hand she is the victim of a symbolical rape of the swan handled by Philip.

Keywords: mythology, masculinity, femininity, deconstruction

Mihaela BAL, TRANSFORMĂRI ALE BASMULUI FANTASTIC (Transformations of the Fantastic Fairy Tale)

The premise of the work is to emphasize the aspects of the modern tales, in according with the modern way of life. Our essay is based on the research made years ago, in 1985, in the west side of the country (Banat) and the results were more than unexpected because our informers were country men who had daily contacts with industrial mediums. And, above all, all the informers found a great delectation in watching the tv programs, taking from that the stories which improved the real tales contents. One the one hand, we had to admit that is a kitsch phenomenon, but, in the other hand, it was amazing that we can find the resources at the end of XX-th centuries, in the village.

Keywords: tales, village, myth, vampire, story-taler

Gabriela CHICIUDEAN, EROI MITICI PE SCENA CONTEMPORANEITĂȚII (Mythical Heroes on the Stage of Contemporaneity)

The 20th century is marked on the literary level by the turn towards Greco-Latin mythology, through the rewriting of the myths seen as a renewal of the narrativity and as a way of calling upon the previous mythological reality. Through the method of deconstruction and reconstruction in a different historical context, with the intention of parodying and desacralizing the world of mythical heroes, contemporaneity offers a construction of images which, by exploiting the mythical stories again, in different eras, once more convince us that myths are seductive through their ability to always intrigue. Without there being an attempt at balancing the mythical reality in favour of one certain character or situation, in the true meaning of the word, in the writings of Constantin Cubleșan we can talk about postmodernism in the sense of the desire for irony, even if at a lower degree. Even though the author does not call upon the deconstruction of a myth, he places his heroes in the contemporary world, he follows the reactions of the people that meet with these heroes, not necessarily the evolution of the mythical characters, and it is here that the irony can be seen best. The transposition of the founding heroes in contemporaneity has nothing parodic, they become victims of the contemporary illiteracy, remaining misfits, worthy of pity.

Keywords: Greek mythology, Sisif, Icar, Midas, rewriting, Constantin Cubleșan

Ariana COVACI, SORIN TITEL. REPERE ALE GEOGRAFIEI IMAGINARULUI SAU DIALECTICA CERCULUI (Sorin Titel. Landmarks on the Geography of the Imaginary or the Dialectics of the Circle)

Area fiction fantasy described by Sorin Titel is a soul transposition of the real geography where the writer was born and raised. Toponyms are the same as the Banat villages in Timis County and places chosen to focus on the characters' lives geometrical shape of the circle. On this idea we relied on in this short research, namely that the writer, who left home and went to foreign places finds, a way to return home, by writing about the Lost Paradise, and the circle in which the world of second degree takes place is an attempt of the writer to preserve his privacy, the "icons of the childhood", but also a way to delimit cartographic "The Far Country" (of his memories) of this country.

Keywords: Sorin Titel, imaginary, area fiction, Lost Paradise, circle

Petru Adrian DANCIU, DE LA 2 ENOH LA APOCALIPSĂ. DOI AUTORI, UN SINGUR ROMAN (Of 2 Enoch to the Book of Revelation. Two Authors, One Novel)

This study aims to capture the main guidelines to the enohian inspiration in the Book of Revelation, which coagulates around two mythical characters, Adoil and Arcas. Then, I highlighted how their history is developed in the mythological novel by the apocalyptic beings, the Dragon and the Beast. Saint John proves to be the continuer of the enohian beliefs and, at the same time, the main inspiratory vector for the Christian apocalyptic imagery.

Keywords: Enoch, Adoil, Arcas, the Dragon, the Beast, the Revelation

Sonia ELVIREANU, RESCRIEREA MITULUI HOMERIC LA MILAN KUNDERA (The Rewriting of the Homeric Myth in Milan Kundera's novel "The Ignorance")

Recontextualisés et repensés, les grands récits et les mythes fondateurs deviennent dans le postmodernisme un prétexte pour s'interroger sur les origines et l'identité. Leur réécriture ouvre de multiples perspectives au roman, surtout au niveau narratif. C'est le retour au plaisir du récit, mais à voix multiples, à la mise en abîme du récit, le plus souvent parodique, dans l'intention des écrivains de déconstruire le mythe et de le reconstruire à leur manière, en prenant distance par rapport aux représentations connues et en s'offrant la liberté du jeu sans contraintes, une caractéristique du postmodernisme. Un nouveau message et une nouvelle perspective sont livrés au lecteur dans l'hypertexte qui réactualise le texte antérieur, l'hypotexte, dans un contexte historique bien différent.

Nous nous proposons d'analyser dans le roman l'Ignorance de Milan Kundera la reprise du mythe du grand retour, de voir comment il débouche vers le nouveau mythe de l'émigrant, de retour dans son pays d'origine après la chute du communisme en Europe.

Mots clé: Kundera, Ignorance, mythe homérique, réécriture, exil

Liliana FLORIA (DANCIU), MIT, RIT ȘI SI MBOL ÎN TRAVESTI-UL POSTMODERNIST CĂRTĂRESCIAN (Myth, Rite and Symbol in Cărtărescu's Postmodernist Travesti)

This study seeks to capture the unlimited richness of the message of a small novel as Travesti, by Mircea Cărtărescu. By an adult who tries to understand the meaning of a strange experience of adolescence, the writer offers outstanding artistic quality pages, which challenge the imagination of any informed reader. I tried to interpret some elements of the alchemy writing in this novel, such as the double meaning in the ritual initiation of Budila, the magical value of some haunting symbol-metaphors, as the spider and the nymph, and the antagonism of the archetypal representations in the writer's imagination – the androgynous and the hermaphrodite.

Keywords: the double, Narcissus, androgynous, rite, initiation, hermaphrodite.

Mihai-Alin GHERMAN, DEMYTHISER LE FOLKLORE DANS LES NOUVELLES DE IOAN SLAVICI (The Demythisation of Folklore in Ioan Slavici's Short Stories)

Ioan Slavici's memoirs underline the impact the folklore had on his childhood (as for all the great Romanian classics in general). The environment described is the one of the fair, whose type of organization was beginning to follow other rules and principles than those of the village, without giving up the influences of rural civilization though. Even if he got in touch with cities as Vienna, Sibiu or Bucharest, Slavici continued to create a cultural symbiosis between the city and the village. This paper's goal is to underline some of these aspects with a stress on the conscious or unconscious reception of the folklore vectors in his work.

Keywords: memoirs, folklore, the mythical village, stories, Ioan Slavici

Alexandra GRUIAN, BASMUL POPULAR – ÎNTRE CUNOAȘTEREA EPISTEMOLOGICĂ ȘI CEA GNOSEOLOGICĂ (The Folktale – Between the Epistemological and Gnoseological Cognition)

The role of myths, as well as the role of tales, is to reiterate events from illo tempore, to win back the primordial time and "the archetypal gesture of the creating god" (Eliade, 1978, p. 31) and therefore, to maintain the world in the moment of the beginning and to promote "repetition compared to change, identity compared to difference."

We have attempted to emphasize the epistemological and gnoseological dimension of tales, since we believe that their role is to ask questions and to stimulate the discovery of answers leading to the knowledge of the world and of the Self. And, as the philosopher Constantin Noica said (1996), "when you ask a question (...) you shed light on things." (p. 13) Therefore, things are brought to light, they acquire the capacity to open up horizons, bring a suspension. Tales raise the question "what is?" the world we live in and "who are we?" in that world. The interrogation "regenerates" reality, doubles it, mirrors it by giving it an inverted image. Everything that surrounds us can be and is brought into question and by this the world can be known, new valences can be discovered and its meaning can be decoded.

The attempt of humans to understand the world "expands the real to the possible, remakes it into possible, sees it in the immanence of its fulfilment as real, and then contemplates it in its accomplished reality." (Noica, 1996, p. 60) But aren't all these "steps" of the perception of the real as many moments in the spiritual evolution of the characters of folk tales? The debut of the initiatory path is an "expansion of the real to the possible", in which everything becomes possible. A new reality, the one beyond the border, has to be built. And the heroes witness its genesis, being an integral part of it, modelling, through their actions, the world which they enter. They are intruders in this new reality, perceived as dangerous especially since their appearance leads to a reconstruction of the world, which acquires new rules and new coordinates. The ending of tales is an image of that universe, which is accomplished just because it becomes a synthesis of the past and future, placed in an eternal present.

The entire world is built from limits and limitations. In order to go beyond them, the heroes of tales have to travel in the infinite space of conscience. Freedom means putting some distance between themselves and the world, the crossing of a border "towards" becoming.

Keywords: epistemological and gnoseological knowledge, fairy-tales, theory of the limit

Aritina IANCU (MICU-OȚELEA), AMANTUL COLIVĂRESEI-RĂTĂCIREA ÎNTR-O LUME DESACRALIZATĂ (*Amantul colivăresei (The Widow's Lover) - Wandering in a Desacralized World*)

Having a dialogue with yourself and with others, putting face to face what is known to you, identical, with what is foreign, different, is the equivalent of surpassing what Pierre Bourdieu called „own cultural field”. Is there a dialogue between us and the others, between the world of the outskirts and your own organizational culture and space? Radu Aldulescu's novel Amantul Colivăresei illustrates an attempt to have a dialogue between the two realities. Beyond being a space of doom, of moral disorder, the outskirts becomes a land of survival, of the conservation of inner freedom in a period when uniformization, submission represented existential norms. In contrast with other novels that follow the image of the outskirts (Groapa, Maidanul cu dragoste), Radu Aldulescu's text brings to the forefront another kind of outskirts, that of the workers of „Policolor”, „23rd August”, of the blocks of flats, „matchboxes”, where mouldy, suffocatingly small rooms are crammed, a uniformed humanity which then flows almost without stopping toward the ever-open gates of the communist factories, „small models of hell”.

Keywords: slum/ outskirts, non-places, heterotopia, „new man”, devil

Emilia IVANCU, Tomasz KLIMKOWSKI, FROM JERICHO TO ARGEȘ, DEVA, DYNAS EMRYS, AND SURAMI: THE MYTH OF CONSTRUCTION BETWEEN CURSE AND SACRIFICE (*De la Jericho la Argeș, Deva, Dynas Emrys și Surami: Mitul creației între blestem și sacrificiu*)

The present article aims at a comparative analysis amongst four legends constructed around the same myth i.e. the myth of construction that requires a sacrifice: the Romanian ballad about the construction of the monastery in Argeș, Wallachia, the Hungarian ballad about the construction of the fortress of Deva in Transylvania, Romania, the Welsh legend of Dynas Emrys and the Georgian legend about the construction of the Surami fortress. Each of the four versions brings forth a certain particularity: the paradox of walling in a woman and her child for a church in the Romanian ballad, the burning of the woman, and then her ashes walled in in the Hungarian version, the avoiding of the sacrifice in the Welsh legend, and the transformation of the sacrifice into self-sacrifice in the Georgian one. Moreover, through a comparative analysis of different versions of the Bible, we shall emphasise the importance of the building of the city of Jericho, the relevance of curse and sacrifice around it as both a source and a propagation of the myth. For our research, we shall use the methodology devised by Mircea Eliade in his book about the myth of sacrifice (Mășterul Manole. Studii de etnologie și mitologie, 2007), as well as the works of Professor Trumbull, The Threshold

Covenant (1896) and The Blood Covenant (1898). One of the main conclusions of our article is that nothing built by man has a soul, and that can only last if it only acquires a soul. Hence the sacrifice that has been part of man's history since times immemorial. Any revisitation of this myth can only bring people together and thus emphasise the things people and peoples have in common, and that can only lead of a better understanding of the Other.

Keywords: myth of construction, sacrifice, ballads, Argeș, Deva, Dinas Emrys, Surami, Eliade, Trumbull, the blood covenant, the threshold covenant

Cristian LUNEL, STRUCTURI ARHETIPALE ȘI MITICE ÎN DRAMA MEȘTERUL MANOLE DE LUCIAN BLAGA (Archetypal and Mythical Structures in Lucian Blaga's drama *Meșterul Manole* (Master Manole))

Any mythic structure starts from a reality that sets up, on the level of human consciousness, a certain way of life, a way of behaving and acting. Myth is a priory model by which the individual repeats, consciously or not, an archetype. Beyond this meaning, proper to the archaic man, the myth says a "true story that happened at the beginning of time" as noted by Mircea Eliade. Based on these considerations, the "Meșterul Manole" ballad reveals a pattern of thought and action, which must be connected with an ontological model of founding the sacred. Human existence makes sense as long as it repeats an archetypal pattern, and the sacrifice of Manole should not be sought in the rational, but in the mythical and symbolic signification area.

Keywords: archetype, myth, religion, Manole, sacrifice

Georgeta ORIAN, RELAȚIA TATĂ-FIU ÎN TEXTUL DRAMATIC IVANCA DE LUCIAN BLAGA (The Father-Son Relation in Lucian Blaga's Theatrical Play 'Ivanca')

Lucian Blaga's theatrical plays have always been open to mythological interpretations. The text of the play 'Ivanca' is prone to interpretation frames such as Oedip's complex: the rivalry with the same-sex parent, in particular with the male one, the sexual tension which is felt amongst the three main characters of the play (the Father, Luca - the Son, and Ivanca), the solving of the the conflicting situation by Doctor Dinu's actions to reveal the complex, but also the Freud-Jung synthesis. The present paper follows the coordinates of the relation between the two characters, the Father and the Son, resorting to a mythological, symbolical and psycho-analytical frame analysis.

Keywords: Lucian Blaga, Ivanca, mythology, symbol, psycho-analysis

Mariana-Simona VÎRTAN (PLEȘA), OCTAVIAN PALER – DE CE LUMEA MODERNĂ NU MAI POATE CREA MITURI? (Octavian Paler – Why the Modern World Cannot Create Myths Anymore)

*This essay aims to concentrate around a rhetorical question Octavian Paler uses to explain the essence of his book named *Calomniile mitologice*: why the humanity cannot create other new myths? It is a book who speaks about the impossibility of human being to create other myths near the one's that have already been created. This question also shows a way of remembering about the importance of myths, became a supratHEME of author's writings. The book appeared in 2007, makes a summary of most important myths of the humanity from *Legende de Olimpului*, the book of his childhood. The pages written here are the image for statements of defense for mythological characters misinterpreted, among the time, and also a quiet fight against modern way of thinking and understanding myths. The death of Narcis is seen here not as a suicide of someone who loves his face too deeply but as a fear of knowing his own existence. Procust is a bearer for the command written to the Temple of Delphi, to respect the measure, but over this he assured his fame, over the time. The overpassing of measure as a good decision is seen into Marsyas, Psyche or Orpheus, characters who became famous after they did not obey to this rule. This act recreates a way to achieve the knowledge, regardless any consequences of this broken rule, while the acceptance of it would have announced their fall into mediocrity.*

Keywords: measure, myths, Narcis, Orpheus, Temple of Deplhi, Procust, humanity, statements of defence, reinterpretation

Alexandru GRUIAN, IMAGINEA ISLAMULUI ÎN PRESA ROMÂNEASCĂ. STUDIU DE CAZ: ATENTATELE ASUPRA ZIARULUI „CHARLIE HEBDO” (The Image of Islam in Romanian Journalism. Case Study: The Assaults on the 'Charlie Hebdo' Magazine)

Determinant for different types of civilization, religions are based on symbols and generate symbols. The way of perceiving otherness also depends on the taking/editing/playback symbols by those coming from another civilizational space. The current Romanian type of culture - if we can talk about that - it is in a very large extent determined by the media: television, radio, newspapers, online media

and social networking. If the event has reported having global relevance, stereotypes could be structured in time, based on the correct, simplistic or distorted interpretation of the symbol.

In parallel we are witnesses of the streamlining border between the press (seen, schematically, as those practiced journalism with minimal specialized studies) and opinion (perfectly accessible through the media and social networking 2.0). The attacks on the „Charlie Hebdo” French journalists have raised debate about freedom of expression traced to the way it is played the religious symbol, seen as an archetype of civilization.

We want to present the manner in which the relationship between the event and the symbol was played publicly in Romania by the local press, considering the relevant analysis in terms of subsequent reaction to the corpus of social and how to define the sense of belonging/ nonbelonging to a cultural/civilizational space.

Keywords: Islam, symbol, Romanian media, „Charlie Hebdo”

Dorin PETRESC, MITISTORIE SI MANIPULARE IN PRESA ROMANEASCA DIN TIMPUL PRIMULUI RAZBOI MONDIAL. STUDIU DE CAZ: REVISTA „RAZBOIUL POPOARELOR” (1914-1915) (Mythistory and Manipulation in the Romanian Journalism during the First World War. Case Study: The Magazine ‘Războiul popoarelor’ (‘The War of the Peoples’) 1914-1915)

In a period, when we commemorate the centenary of the First World War, we propose a brief analysis of the Romanian media war, approached from the perspective of binomial „History and Handling”, with the focus of the case study on the journal Bucharest, „The war of nations. Chronicle of Blood Years 1914-1916 events”. The editorial staff of this publication, appeared between 1914-1916, offers the readers a comprehensive chronicle of the events from various meridians, trying to outline the war progress, „step by step”. Essentially, even discreetly handled, the reader was informed of a several foreign sources, on the first two years of the First World War, those of Romanian neutrality, to crystallize the pro Antanta and definition of the national interest. A hundred years after those events, the magazine “The war of nations” can be considered as one of the first projects of frontline journalism in our country, representing a particular aspect of the history of Romanian and European media.

Keywords: History, manipulation, collective imaginary, First World War, the history of Romanian journalism, the history of mentalities