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# **RO-BRIT STUDENT JOURNAL**



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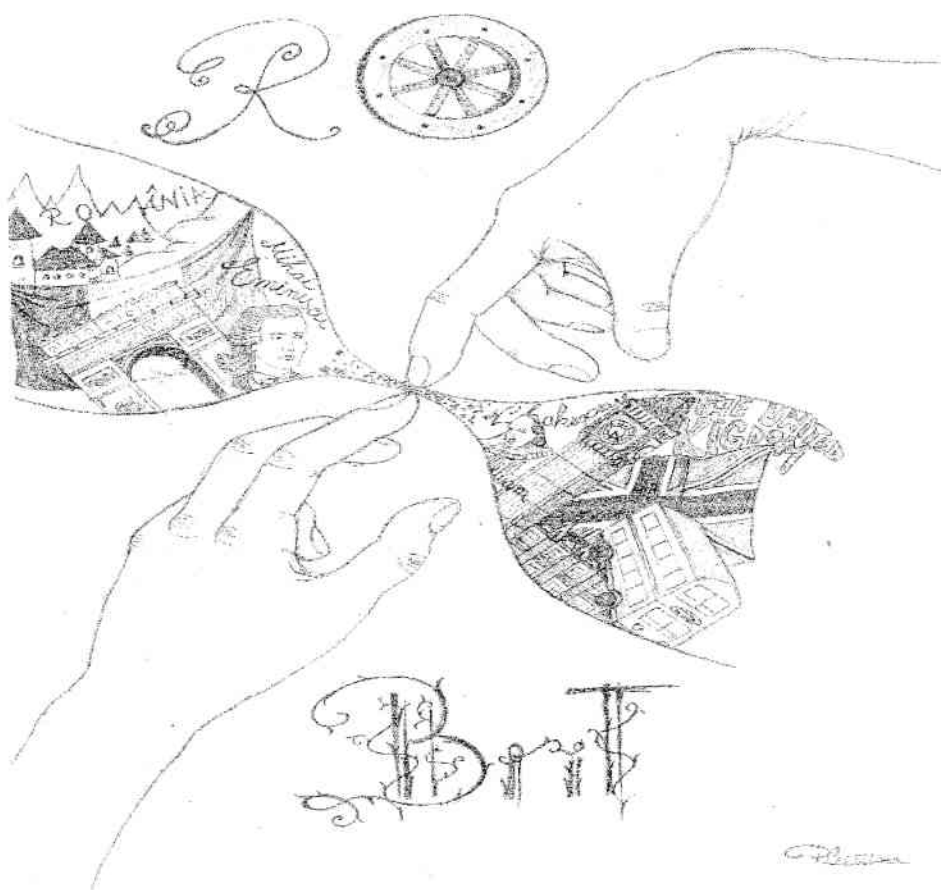


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# **RO-BRIT** **STUDENT JOURNAL**

ENGLISH SEMESTRIAL REVIEW  
OF THE ROMANIAN STUDENTS  
FROM THE FACULTY OF LETTERS



**ALMA MATER  
BACAU**

# CONTENTS

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## I. STUDENTS' RESEARCH

### IGION, MYTHOLOGY

bolos and myths in Brothers Grimm's "Snow White"

*Carmen Nutu, III, RE*

### ERATURE ALONG CENTURIES

ial aspects in F. S. Fitzgerald's "Great Gatsby"

*Alexandra Ilie, III, ER*

ah Woodruff between Victorianism

modernism

*Iuliana Gergely, III, RE*

mbols & animal imagery

tt's "Angels and Insects"

*Alexandra Sion, Alină Ulian, Carmina Benchea, II, ER*

antasy and reality in Lewis Carroll's "Alice's

s in Wonderland"

*Alexandra Ilie, III, ER*

### INTERPRETING THE PAST

e image of the woman in two Romantic poems.

tive approach

*Ionut Avram, I, RE*

ltural paradigms: courtly love vs. worldly love

*Alisa Olariu, I, EF*

arly English travellers on Romanian soil

*Cosmin Stan, I, EF*

## BOOK AND FILM REVIEW

zuo Ishiguro's "The Unconsoled"

*Alisa Olariu, I, EF*

2- Doomsday?

*Alexandra Chetran, II, RE*

another type of book review: do not judge a book

or

*Mihaela Strat, II, ER*

## THE ERASMUS EXPERIENCE

student in a French city: Poitiers

*Elenys Stiuca, III, EF*

ish academic experience: Wroclaw

*Cristian Bargaoanu, III, ER*

y Erasmus "Great Expectations"

*Anca-Madalina Barcan, II, ER*

## IV. GET TO KNOW BRITAIN

39.....Did women have a Renaissance?

*Elena-Roxana Popa, Irina-Alexandra Laiu, II, RE*

## V. GET TO KNOW THE TEACHERS

42.....Interviewing our teachers:

*Mr. Ioan Sava and Ms. Emilia Munteanu*

*Ioana Isachi, I, EF*

## VI. TIPS FOR FUTURE TEACHERS

44.....A student again

*Adriana Preotu, I, MA*

45.....A 'junior' teacher: everything is possible

*Dana Colac, I, MA*

## VII. TIPS FOR STUDENTS

46.....Moodle, Onestopenglish. New teaching

and learning E-tools

*Anca-Madalina Barcan, II, ER*

48.....Student flashbacks

*Ionut Avram, I, RE*

*Ciprian Iovu, I, ER*

49.....Student groups and activities

## VIII. PROJECTS

50.....KALECO

*PhD Associate Professor Elena Bonta*

## IX. ENGLISH AND BUSINESS

51.....Business in colours

*Elena Constandis, Bogdan Apostol, Accounting, II*

54.....Decoding Business: What does B-U-S-I-N-E-S-S mean?

*Eleonora Savu, Elena Ghiorghies, Raluca Mangu, Accounting, II*

56.....Our world, where to? The age of consumerism

*Luana Aconstantinesei, Cristiana-Ioana Cenusu,*

*Environmental Engineering, II*

## X. ENRICH YOUR VOCABULARY

58.....Wordle, Slumdog, Ghost Bike

*Silvia Buga, II, ER*

## XI. A LITTLE BIT OF FUN

60. Applying for a job in the Middle Ages

*Cosmin Stan, I, EF*

62. Crossword

*Cristina Rebegea, Silvia Buga, II, ER*

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## SYMBOLS AND MYTHS

IN

## OTHERS GRIMMS' "SNOW WHITE"

Carmen Nutu, III, RE

Coordinator: Professor's Assistant Catalina Balinisteanu



Along the centuries *Snow White and the Seven Dwarfs* has become one of the most loved fairytales and animated movies of all time. We have chosen to analyse this fairytale because it develops a lot of meaning for many people depending on their age or cultural belonging.

Like any other fairytale, *Snow White* starts with the well-known time frame: "once upon a time in the middle of winter" (1), the authors bring us to a magical time and season. From the first sentence: "the flakes of snow were falling like feathers from the sky" (1-2), we discover winter as a magical season when all our wishes and desires may come true.

A young queen sat sewing by a window in the middle of winter- we remark the use of an empty frame as an emphasis of the enclosure of women in spaces beyond windows. She pricked her finger and seeing the red blood upon the wall she made a wish that the child within her womb would have the skin as white as snow, with its cheeks as red as blood and the hair and eyes as black as the ebony frame. Soon after the desire of the queen came true, she died. It is as if the death of the child required the death of the mother for the completion of the old, and the start of a new life cycle.

In Girardot's<sup>1</sup> opinion we have here three colours, which describe the girl: (blood) red, white and black. The three colours represent the three parts of the life cycle. The black is representative of death or the end of life, white is purification and red is rebirth when life is started anew.

Chevalier and Gheerbrant's<sup>2</sup> *Dictionary of*

*Symbols* describes the colour white as representing faith, joy, gladness, purity and innocence. Red

is the colour of health and richness, the colour of passion, the colour of fire and blood, of hope and sacrifice. Black in Evseev's<sup>3</sup> *Dictionary of Symbols* is associated with darkness, chaos, indifference, confusion, night and death. In his opinion black is the colour of mourning without any hope. In dreams the black colour evokes the unconscious, sadness and worthlessness.

In Girardot's<sup>4</sup> description white, as emphasized in her name, defines her personality and demeanour as pure and innocent. Snow is seen as a purifying element that covers the world in white and then washes everything away.

Relating to the colours, we have the number three, seen in the beginning of the fairytale: three drops of blood into the snow. In Girardot's<sup>5</sup> opinion the number three is important because it is the number often linked with sexual desires in the unconscious.

Three is also a magical number (step-mother's attempts to Snow White's life). In Evseev's<sup>6</sup> opinion three is the sign of male fundamental truth; it is the magic and the symbolic number of fairytale and legends; three characterizes also the life of Jesus Christ: three magi, three hours he sat on the cross, three crosses on Golgotha; also number three can be a lucky one: three desires, three situations which initiate the hero (as Snow White has to resist the three

Girardot, N. J., "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs" in *The Journal of American Folklore*, Vol. 90, No. 362 (Jul-Sep., 1977), p. 275.

Chevalier, Jean and Gheerbrant Alain, *Dictionary of Symbols*, Bucharest, Ed. Artemis, 1993, p. 21.

Evseev, Ivan, *Dictionary of Symbols and cultural archetype*, Timisoara, Ed. Amarcord, 2001, p. 151.

Girardot, N. J., op. cit., p. 275.

Girardot, N. J., op. cit., p. 290.

Evseev, Ivan, *Dictionary of Symbols and cultural archetype*, Timisoara, Ed. Amarcord, 2001, p. 168.



temptations brought by her stepmother in order to stay alive).

Soon after the new queen, Snow White's stepmother is introduced into the story, her magic mirror is brought also into it. The stepmother constantly checks her beauty in the mirror and asks the mirror "who in this land is the fairest of all?"<sup>(16)</sup> The mirror symbolizes one's captured imagination, self-realization or one's own inner voice.

In Chevalier's<sup>7</sup> opinion the mirror is the symbol of knowledge, the metaphor of literature and art. The mirror presents only the truth, the sincerity of a person, it is a reflection of one's heart and conscious. In China the mirror is considered the emblem of the queen.

In Grimms' fairytale, the mirror is a magical instrument owned by the evil queen that symbolizes the absent king's voice and opinions. The mirror provides a patriarchal voice for the queen and her stepdaughter. It also illustrates the queen's anxieties about Snow White and her jealousy about Snow White's looks.

Because, the queen finds out that Snow White is now more beautiful, she is motivated to send her hunter out into the woods to kill Snow White and bring back her liver and lungs as proof. The hunter is unable to kill Snow White, as he is taken by her beauty and innocent pleas and instead, tells her to run.

Bettelheim<sup>8</sup> suggests that the hunter is an unconscious representation of the father since he is first taken by the queen's representation of the father. Instead of killing Snow White the hunter kills a bear and cuts out its lung and liver and took them to the queen as proof. In that period (18th-19th century) the liver and the lung were symbols connected with beauty, with health.

Running through the forest Snow White finds the house of the dwarfs and rests there. The dwarfs are the first male characters who are put in combination with order, not with power and guns (strength). Dwarfs were looking for gold and they found it in Snow White.

The dwarfs, according to Girardot<sup>9</sup>, are the

teachers that are necessary to have a successful initiation. They teach her adult tasks, such as cleaning and cooking, which encourage independence. The dwarfs warn Snow White of the impending danger that her stepmother brings. Snow White is told by the dwarfs that she can stay in their house as long as she cleans and cooks and does some various other chores. The seven dwarfs symbolize a period of change for Snow White. According to Girardot<sup>10</sup> it is the time when Snow White secludes from the group and changes from a child into an adult. After this period of time with the dwarfs Snow White is a woman.

In the story there are seven dwarfs. Number seven, according to Chevalier and Gheerbrant<sup>11</sup> has a long history in fairytales, myths and literature. Seven is symbolically important: it is the number of days in a week, based on the planets orbital times; each of the four phases of the moon lasts seven days, making up full moon. Seven is the number of colours of the rainbow and in the seventh day the creation was accomplished. For the Egyptians it was considered the symbol of the eternal life.

Further in this fragment we note the first act of communication of Snow White with the masculine voice: "My name is Snow White"<sup>(84)</sup>.

While Snow White is living with the dwarfs, she is tempted three times by her stepmother who is disguised as an old beggar woman. Snow White is firstly tempted by the lace offered by her disguised stepmother. Being tempted by the beautiful laces, Snow White lets her disguised stepmother into the dwarfs' house. Bettelheim<sup>12</sup> explains this by saying that Snow White is now an adolescent tempted by fashion. This temptation leads to Snow White's near death.

According to Evseev<sup>13</sup>, the lace symbolizes resignation, obedience, dependence, chosen or imposed restriction, lack of liberty.

The next attempt at Snow White's life is made by the queen tempting her with a comb.

<sup>7</sup> Chevalier, Jean and Gheerbrant Alain, *Dictionary of Symbols*, Bucharest, Ed. Artemis, 1993, p. 245.

<sup>8</sup> Bettelheim, Bruno, *The Uses of Enchantment. The Meaning and Importance of Fairy Tales*, Ed. Rondon House, 1976, p. 191.

<sup>9</sup> Girardot N. J., "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs" in *The Journal of American Folklore*, Vol. 90, No. 357. (Jul-Sep., 1977), p. 289.

<sup>10</sup> *ibidem*, p. 289.

<sup>11</sup> Chevalier, Jean and Gheerbrant Alain, *Dictionary of Symbols*, Bucharest, Ed. Artemis, 1993, p. 267.

<sup>12</sup> Bettelheim, Bruno, *The Uses of Enchantment. The Meaning and Importance of Fairy Tales*, Ed. Rondon House, 1976, p. 144.

Girardot<sup>14</sup> points out that, like the laces, the comb is a symbol of adult womanhood and Snow White is not ready to accept them. Laces and combs can be seen as symbolic of upper class beauty, because only women of a certain social status could afford these trinkets.

The third attempt on Snow White's life is with a poisoned apple. The queen makes the apple poisoned on only one side, the red side. The queen, dressed up as a farmer's wife, offers Snow White the red side of the apple while she eats the white side. The colour of the apple again symbolizes purity and innocence by the white side and passion and erotic desire by the red side.

Evseev<sup>15</sup> describes the apple as a complex symbol, which can represent a woman's breasts or temptation and sin. The apple is seen in the Bible as a symbol of temptation and it is considered the fruit of knowledge. The apple can also mean love, wisdom, joy, death (in Latin "malus" means "apple" but also "bad").

Hera received an apple as a symbol of fertility upon her engagement to Zeus. The apple in Snow White could represent the Snow White's turning into a woman.

After Snow White eats the apple and is put into a deep sleep the dwarfs come home and find her. They assume she is dead because she is not breathing and they place her in a clear coffin. Three birds - an owl, a raven and a dove came to her grave. Again the symbol three appears, this time representing transformation. The owl brings the omen of death and darkness, the raven is likewise an omen of death and the dove suggests the completion of a process, similar to the way story of Noah uses the symbol of the dove.

According to Bettelheim<sup>16</sup>, the owl symbolizes wisdom, the raven symbolizes mature consciousness and the dove symbolizes love.

Snow White was put in a transparent coffin made of glass - for her beauty to be seen. This is a motif from Victorianism: woman is displayed in this period; she is an object to be admired.

After a period of time spent in the clear coffin, Snow White is saved. A prince is given the coffin containing the Snow White. As the prince's servants carry away the coffin they drop it and knock out the poisonous apple. The prince tells the awakened Snow White that they should get married and they live happily ever after (the traditional fairytale ending).

During Snow White's marriage, the queen is punished by being forced to wear red-hot shoes and to dance until she falls down dead. The red shoes symbolize her uncontrollable passion, which leads to her demise.

Snow White, by marrying a prince, becomes for the first time a Queen. For the first time Snow White has a position. The wedding also allows the fairytale to end in hope.

The symbols in the story of Snow White are used to convey morals, illustrated themes and adapt stories to cultural and societal norms.

Although in America *Snow White* and other stories were erased from the books of literature for children, on reason that they were supposed to be full of prejudices against the disadvantaged minorities, but in my opinion, it is and it will always be one of my favourite fairytales.

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<sup>13</sup> Evseev, Ivan, *Dictionary of Symbols and cultural archetype*, Ed. Amarcord, 2001, p. 284.

<sup>14</sup> Girardot, N. J., "Initiation and Meaning in the Tale of Snow White and the Seven Dwarfs" in *The Journal of American Folklore*, Vol. 90, No. 357. (Jul-Sep., 1977), p. 292.

<sup>15</sup> Evseev, Ivan, *op. cit.*, p. 193.

<sup>16</sup> Bettelheim, Bruno, *op. cit.*, p. 135.



## SOCIAL ASPECTS IN F. S. FITZGERALD'S "GREAT GATSBY"

Alexandra Ilie, III, ER

Coordinator: Professor's Assistant Catalina Balinisteanu



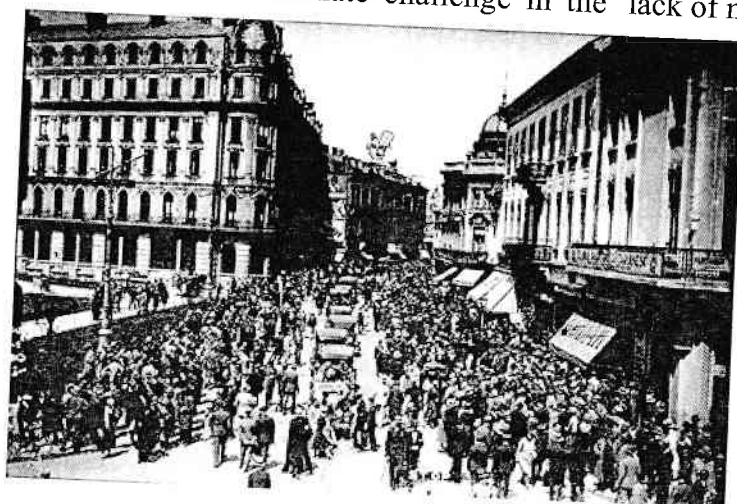
Written in the 1920s, the "roaring years of jazz", the time of the Prohibition, *Great Gatsby* is an excellent piece of work which gives a clear picture of the passionate way in which people lived at that age, all arranged into a captivating novel, after which a well-known film was made, starring Robert Redford.

The major theme of the novel is the decay of the upper class and it sends a critique and ironic message about the American Dream, which represented the goal of every poor man in the US. To better understand the story, a cultural context must be traced. Making it to the top over the night, turning from rags to riches in a very short time was the ultimate challenge in the

pretended to be, as dramatic and passionate their real life was. Even from the title, we can sense an irony; the main character, Jay Gatsby, is only apparently great, but, in fact, leads a tormented existence, trying to cover his shady past with luxurious parties, and struggling to regain his lost love, Daisy Buchanan. The author has chosen Nick Caraway to be his voice. Becoming a close friend to Jay Gatsby, he is the witness of his life, but has a critic eye, and presents the events from an ethic point of view.

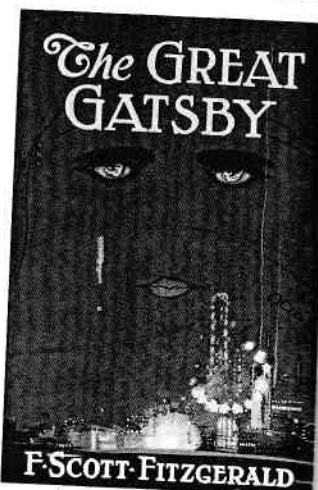
Throughout this decade, decadence and lack of morality were rather obvious. Following the model of other compatriots, Jay Gatsby is described as a very wealthy businessman. Nick Caraway first meets him at one of his famous parties, in Easter Egg, a place where only aristocrats lived, though the mysterious guest was rumoured to be involved into illegal business. His true identity will be revealed by Gatsby himself, when Nick observes his rather blunt gestures and speech (Gatsby addresses to him with "old sport"), and his attitude towards him shows that the businessman was (or has been) only a redneck, though he claims of having studied at Yale University.

Jay Gatsby fails to hide away his real nature and to pretend being an educated gentleman as much as he fails in love. Another proof of moral decay is given by the love triangle between him, his former lover, whom he met in the army, Daisy Buchanan, a shallow and infidel woman, and her husband, Tom, also an extremely wealthy man, who is also involved into an affair with Myrtle, the wife of George Wilson, an owner of a shabby garage. Gatsby and Daisy fell apart because of the financial difference between



1920's, and showing it was even better. Opulence and glamour was the key towards a better place in society, amongst the rich. These years, marked by the Prohibition (the banning of the alcohol, and from here, the rise of the Mafia), the recession that struck America, followed by the quick coming-back of the economy, and, from here, the appearance of extremely wealthy people, have created a great frame for analysing individuals.

Although touching a vulnerable point in one man's life and delivering a tragic story, the novel has a touch of irony, because as extravagant people used to live and as rich they



them, and now he believes his fortune can win her back, though having to fight his enemy, Tom, but find a confidant in Nick, who helps



him in his romance.

On the other hand, a different couple is made by Myrtle and George Wilson, where the wife seems to have more control

over the husband. The wealth-aspirant Myrtle, who despises her poor, yet working husband, has a love affair with the powerful Tom Buchanan, although Tom is enraged because his wife is cheating on him, thus showing the hypocrisy of the characters. Daisy appears to be hypocrite, too, because she is attracted only by money, not by real love.

Furthermore, the lack of ethical principles is clear when George, finding out that his wife was killed in a car accident, suspects Gatsby of the crime and shoots him in his own pool. The final episode describes a sad yet realistic scene: at Jay Gatsby's funeral, very few people come, a fact which suggests that there were no sincere friends around him. The few persons that show up at the ceremony try to steal some things from the luxurious house of the dead aristocrat, not remembering that they were once guests at his parties.

In conclusion, the entire plot and the characters denote the real life context of those times. Society was deepening into careless lives; people were hunting fortunes, forgetting about scruples. The only character, besides his father and Nick, who attends the magnate's funeral, is a man wearing big spectacles, who barely appears at Gatsby's party, admiring his library, as a sole representing of the educated and noble class. Tom Buchanan is the arrogant, immoral rich man, who has pretensions that everyone should behave elegantly, but who is not able to behave like a gentleman. Jay Gatsby himself is the archetype of a newly rich, hypocrite man, having earned money from criminal activities and considering that money can buy anything, including love. Daisy Buchanan is cynical, ironic, and avid for improving her financial status, marrying a wealthy man, after promising her love to another one.

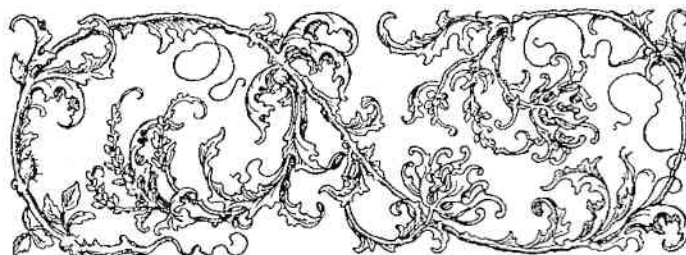
The entire novel gravitates around one single capital thing: money; it presents a glimpse of the rotten civilization from the first half of the 20th century. The message is not to be blinded by fortune or giving into temptation, but to keep your thought and feelings clear.

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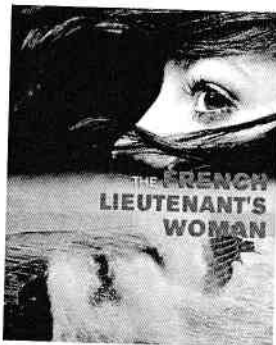
## SARAH WOODRUFF BETWEEN VICTORIANISM AND POSTMODERNISM

Iuliana Gergely, III, RE

Coordinator: Professor's Assistant Catalina Balinisteanu

**W**ritten by a Post modernist writer, *The French Lieutenant's Woman* is an experimental novel.

Published in a moment when the feelings towards political and sexual freedom had reached their maximum intensity, but with action placed around 1867, the novel balances the freedom of vision in the late 60s of the 20th century and the severe attitudes of Victorianism, an époque a hundred years older.



The plot is rather traditional: a Victorian gentleman, an amateur paleontologist, bound to marry a lovely Victorian young lady, falls in love with a mysterious outcast and breaks the engagement when he realizes that he "in his turn" becomes an outcast. Fowles handles this plot with dexterity and 'sprinkles' it with reminders that this is only fiction. Yet the characters are allowed to move according to some logic of their own and to choose/find their own destiny: the two characters that are more open to evolution, are the protagonist (Charles) and the antagonist (Sarah).

Sarah Woodruff can be considered the voice of the author himself, that is, the character seems to utter most of his ideas, as she comments the realities of the Victorian society from a perspective which is identical to the author's in the 'background' comments. She is Victorian only by external circumstances; her way of thinking is in total disharm- only with times and space. Comparing her to another female character, let us take Ernestina as an example, will only make Ernestina look more Victorian than she already is.

Even from the first pages, the difference between the two are emphasized, beginning with their physical traits. Sarah's face "was not a pretty face, like Ernestina's. It was certainly not a beautiful face, by any period's standard of taste. But it was an unforgettable face, and a tragic face. Its sorrow welled out of it as purely naturally and unstoppably as water out of a woodland spring. There was no artifice there, no hypocrisy, no hysteria, no mask; and above all no sign of madness" (pg. 2). While "Ernestina had exactly the right face for her age; that is small-chinned, oval, delicate as a violet. You may see it still in the drawings of the great illustrators of the time--in Phiz's work, in John Leech's. Her grey eyes and the paleness of her skin only enhanced the delicacy of the rest" (pg. 5). Later on in the novel, Charles notices that Sarah (does not) have this pale, sickly look, but a healthy tan and a 'generous mouth', which she tries to hide and this is an external indicator of passion.

Their attitudes towards sex are also contrasting. Ernestina is an ignorant of the life of the body and even though she looks forward to getting married and having children, she thinks that the "price" she has to pay for these things is too high. Like every Victorian young woman, she censures even the fugitive allusions of sex that come to her mind with I must not: "Thus she had evolved a kind of private commandment--those inaudible words were simply <I must not>--whenever the physical female implications of her body, sexual, menstrual, parturitional, tried to force an entry into her consciousness" (pg. 5). Sarah intimidates Charles with her erotic gestures and the openness of her love declarations; their gestures are simple and can sometimes be considered pathetic, too emotional and this is disarming.

Just like Charles, Ernestina tends to consider herself more 'emancipated' than others and likes to display a not-so-Victorian attitude, with her ironical smiles and malicious comments, but virtually she is a 'Victorian angel'<sup>1</sup> and is seen

as such by all the people that surround her.

On the other hand, Sarah is seen as a 'hysterical person', even by people who try to help and understand her. Dr. Grogan, a respectable person with rather liberal views, tells Charles that some of her actions are premeditated; he compares 'her case' with some spine-chilling stories of girls who lied to get attention, and suggests that she should be committed into an institution. In Victorian times, 'hysteria' meant sexual frustration, the irritation women felt during their period and, apparently, a different temperament. The solution was opium in the first two cases and re-education in the third<sup>2</sup>. Sarah's dark past and her way of acting did not go very well with the angelic type of woman that the Victorians preferred.

Ironically, Dr. Grogan was right in his diagnosis: she is not nostalgic for the French lieutenant. Her despair comes from her impossibility to enjoy life as it is given in those times.

Sarah Woodruff detaches herself even more from the image of the Victorian woman. When she looks at Charles, he feels "pierced and at the same time forced to expose his groins for anyone to see him" because her look resembles a lance (spear), a phallic symbol, making him feel 'castrated', deprived of his masculinity<sup>3</sup>. This masculinity transfers itself onto her: in the scene where she 'confesses' to him, this suggestion materializes itself in her gesture of tearing the petals of a flower which resembles "the genitalia of a small angel", and, even more, "her face resembled the face of a strong-willed man". Being used to the submissive attitude of Victorian women, Charles is disconcerted by the new 'species' of woman in front of him.

The double suggestion in her eyes and way of acting, attract-repel, places her at the limit between Victorianism and Modernism. Her look is, on the one side, asking for mercy, protection;

she wants to be understood before accused of anything. She longs for closeness, but the kind of closeness that asks you to reveal yourself the way you are, not hiding, not faking. At the same time, the rejection in her look has to do with protecting her intimacy from inappropriate external interference, as what is in the core of her being finds no echo in the persons she comes in contact with, so she denies them the 'access'.

One of the attributes of a Modernist woman is affirming her will and living her life according to a code of her own. Sarah's 'obscure melancholy' is her mechanism of defence<sup>4</sup>. This is the only way she can mask her refusal to comply with the Victorian requirements, as she profoundly disapproves of the Victorian way of living, which she finds to be lacking in understanding, sympathy, empathy. This lack vexes her emotional intelligence: "*Sarah was intelligent, but her real intelligence belonged to a rare kind; one that would certainly pass undetected in any of our modern tests of the faculty. It was not in the least analytical or problem-solving, and it is no doubt symptomatic that the one subject that had cost her agonies to master was mathematics. Nor did it manifest itself in the form of any particular vivacity or wit, even in her happier days. It was rather an uncanny--uncanny in one who had never been to London, never mixed in the world--ability to classify other people's worth: to understand them, in the fullest sense of that word.*" (p. 9)

At the same time, this intuitive capacity is two-edged: it helps her understand people, but also to manipulate them. She knows exactly how to get under someone's skin, and the best examples for this are Charles Smithson and Mrs Poulteney. She knows how to use Charles' feelings, that mixture of devotion and erotic attraction, to free herself from the grey life to which the Victorians condemned her. She becomes the

<sup>1</sup> The concept has its origins in the poem *The Angel in the House* by Coventry Patmore (1855) which praised the woman's dignity, her duty as housewife, mother and wife, her role of maintaining the moral and religious values in a family or in a community (Bălinișteanu Cătălina, "The Tavern as a Cultural Sign" in *Semiotics beyond Limits*, Bacău/Slănic Moldova, Ed. Alma Mater, 2006, pp. 356-367).

<sup>2</sup> Freud, Sigmund, *Opere*, vol. 11; *Studii despre isterie*, București, Ed. Trei, trad. de Corina Matei, 1999.

<sup>3</sup> We refer here to Freud's castration complex or castration anxiety, an idea put forth in his writings on the Oedipus complex; it posits a deep fear in boys and men said to originate during the phallic stage of sexual development. It asserts that small boys, when seeing a female's genitalia, will falsely assume that the girl had her genital organs removed, probably as punishment for some misbehaviour. The boy then becomes anxious so that the same thing should not happen to him. Castration anxiety literally may symbolize the child's fear that he will, like Oedipus, lose his power (and his love object as well — his mother). In this case we associate Charles' castration to his loss of power, strength, will, honour; Sarah is a 'castrating' woman, pushing Charles to this loss and treats him like an 'eunuch'. (Bălinișteanu Cătălina, "The Image of the Woman in *Antony and Cleopatra*", in *Language, Discourse, Society - Review of Interstud*, nr. 3, Bacău, Ed. Alma Mater, 2009, pp. 227-235).

<sup>4</sup> Freud, Sigmund, *Opere*, vol. 11; *Studii despre isterie*, București, Ed. Trei, trad. de Corina Matei, 1999.



seducer, she practically imposes him to listen to her story, calling Charles' attention with her attitude of a silent martyr and making him abandon his comfortable life for her; then, she betrays him, letting him face his own freedom.

Mrs Poulteney is also "seduced" by "from the start, by seeming so cast down, so annihilated



by circumstance" (p. 6). She gets to the point where she makes concessions not only for Sarah, but, influenced by her, for other servants as well, something which had no precedent. Sarah appears to be contributing to Mrs Poulteney's salvation; in fact, staying at Marlborough House is convenient for her, because she can earn the necessary means of living and the house has direct view to the sea. She uses the influence she has on Mrs Poulteney to make her staying there more bearable.

After she confesses to Charles in the woods at Ware Commons, she lets herself be seen by Ms Fairley, Mrs Poulteney's spy, because she is decided to leave and she does not need to appear as the repented sinner anymore. She 'rebels' against her 'benefactress', who embodies the round hypocrisy, inflexibility and absurdity of the entire Victorian Age.

In fact, rebellion is a constant feature of Sarah. It is present even in small gestures, such as her not covering the hair with the bonnet. Her hair is one of her most prized possessions; it has red inflexions, and only women of a questionable morality had red hair. Her mouth is also "generous", an indicator of passion. Passion and imagination are two characteristics Victorian women were not allowed to have, let alone show, and Sarah has plenty of both.

One more argument in favour of Sarah's modernism is the fact that she enjoys being independent and doing household things in a little space assures/protects her freedom. She does not have the vocation of a woman kept by a husband.

This brings us to her postmodernist traits. In one of the endings proposed by the author, Sarah tells Charles that she does not want to get married, to him or to anyone else for that matter, because the life she has led so far got her used to solitude and she is pleased to live on her own. Marriage is not the ultimate goal for her anymore, family life becomes optional. Her sexual openness, liberty can also be regarded as postmodernist.

What is truly Postmodernist about Sarah is her 'game of identity'. Throughout the novel she is given different names. "It must be a poor Tragedy."

"Tragedy?"

"A nickname. One of her nicknames."

"And what are the others?"

"The fishermen have a gross name for her."

"My dear Tina, you can surely--"

"They call her the French Lieutenant's... Woman." (p. 2)

People never seem to be able to grasp her true identity. They give her names based on what they know, but it is, in reality, false. She is called 'The French Lieutenant's Woman', being ostracized twice: because of the scandalous affair she allegedly had with the lieutenant and because of the nationality of that person. The French were not regarded with too much consideration at that time. Thus she gains identity through him, by belonging, in a way, to him.

But she creates this identity herself, as she explains to Charles later on. She has always felt different and been under the impression that she would never get married and lead a normal life. She has felt as an outcast because of her capacity of seeing the emptiness in people. Publicly admitting that she had an affair with a French lieutenant equals with the materialization of her distinct nature, her feeling of isolation; to justify through something concrete, even to herself, that she was an exception. She rejected the Victorian

roles people would have given her, by 'writing' her own freedom. Sarah wanted people to have a solid reason to point a finger at her, avoid her and deny her of the right to a common life, instead of being condemned to solitude because of some obscure reason. She needed a stigma that would be visible for everyone, 'to be exactly what life made me be: an outcast.' Her position offers her a freedom that other women would not understand.

Moreover, knowing that the only way women could gain identity was through a man, and that she might never get married, she 'married the sin' she committed, so that people would remember her.

At one point, Sarah justifies herself: "So that they should know she has suffered, and suffers, as others suffer in every town and village in this land." Such a statement shows concern with the social position of women and the domination that the masculine society has over women. Identified with women in other towns, Sarah becomes 'Fowles' voice for female emancipation.

Her last name suffers changes as well. Woodruff would suggest her tough life, maybe her low, 'unpolished' social status (notice the spelling), while Roughwood, the name she takes after she leaves the Endicott Family Hotel, would suggest that she is now a strong person, life has toughened her, she has now crystallized her identity through herself. It could also suggest refinement, as good quality wood is hard wood. She also takes the title of Mrs., even if she is not married, to assure herself a respected position. Also, the way in which she is dressed reflects a newly discovered attitude and the freedom of being able to display it. She wears comfortable clothes and bright colours, showing an open mentality, lack of confinement and forsaking the melancholy of the past.

The author proposes three different endings, three possible versions of a destiny he

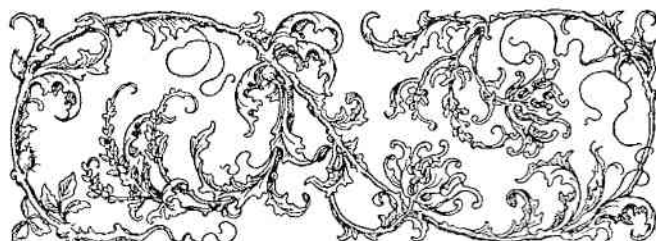
could choose for his characters, but he does not. And, in fact, no one does. Perhaps only the reader. Because there is no hand of any god to choose for anyone. "There is no truth beyond the magic".

The ending where Charles rushes out in the street, leaving Sarah and his child, fulfils best our expectations of Sarah, because, this way, by not marrying, Sarah is Modern defeating the Victorian convention that tried to define her. She has liberated herself from the shadow of "that monstrous dwarf", Queen Victoria. And she helped Charles to realize that he needed to break the conventions that had been imposed on him, and even if he remained somewhat confused about the sudden turn of events, he found "an atom of faith in himself, a true uniqueness".

Sarah gained her autonomy from Victorian convention. She collapsed all the incrustations, however formed, that hid what she really felt and what she was really thinking.

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# SYMBOLS & ANIMAL IMAGERY IN A. S. BYATT'S "ANGELS AND INSECTS"

Alexandra Sion, Carmina Benchea, Alina Ulian, II, ER  
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## 1. Biography

"I write novels because I am passionately interested in language. Novels are works of art which are made out of language, and are made in solitude by one person and read in solitude by one person – by many different, single people, it is to be hoped. So I am also interested in what goes on in the minds of readers, and writers, and characters and narrators in books. I like to write about people who think, to whom thinking is as important and exciting (and painful) as love or eating. This doesn't mean I want my books to be cerebral or simply battles of ideas." (A. S. Byatt)

Dame Antonia Susan Duffy (born Antonia Susan Drabble, 24 August 1936, Sheffield, England) is an English novelist, critic, essayist, short story writer, editor and Booker Prize winner. She is usually known as A. S. Byatt.

She wrote stories, short stories and novels, such as: *The Shadow of the Sun* (1964), *The Game* (1967), *The Virgin in the Garden* (1978), *Still Life* (1985), *Sugar and Other Stories* (1987), *The Matisse Stories* (1993), *Babel Tower* (1996), or *A Whistling Woman* (2002). Her published criticism includes two books about Iris Murdoch's writing: *Degrees of Freedom: The Early Novels of Iris Murdoch* (1965) and *Iris Murdoch: A Critical Study* (1976), as well as *Wordsworth and Coleridge in Their Time* (1970) and



*Passions of the Mind: Selected Writings* (1991). In *Portraits of Fiction* (2001), she wrote about instances of painting novels, with examples from works by Zola, Proust and Murdoch, a subject she first explored in a lecture given at London's National Portrait Gallery in 2000. She was awarded a CBE in 1990 and DBE in 1999 (Commander and Dame Commander, two outstanding Orders of the British Empire), and in 2002 she was awarded the Shakespeare Prize by the Alfred Toepfer Foundation, in Hamburg, in recognition of her contributions to the British culture. Two of Byatt's works have been adapted into motion pictures: *Possession* (2002) and *Angels & Insects* (1995). Her most recent novel, *The Children's Book*, was published in 2009.

## 2. Introduction: definition of concepts

**novella** – a short narrative tale, especially a popular story having a moral or satirical point of view;

**anthropomorphism** – the attribution of human motivation, characteristics, or behaviour to inanimate objects, animals, or natural phenomena;

**angel** – a typically benevolent celestial being that acts as an intermediary between heaven and earth, especially in Christianity, Judaism and Islam;

**butterflies** – various insects of the order Lepidoptera, characteristically having slender bodies, knobbed antennae, and four broad and usually colourful wings.

"I see the insects, in some sense as *the Other*, and I believe that we ought to think about the non-human in order to be fully human."



A. S. Byatt takes us to the magical world of insects. *Angels & Insects* (1992) consists of two novellas, *The Conjugal Angel*, an exploration of the Victorian attitudes toward death and grief, and *Morpho Eugenia*, the story of a young Victorian explorer and naturalist, William Adamson, and his bond with the daughter of his employer. The narrative combines history with literature, and it also draws attention to the relation between science and religion.

### 3. Spaces

The two novellas explore the place of humans in the universe; they are somewhere, as the title suggests, between angels and insects, and they are part of both the physical and the spiritual worlds. In her view, people are somewhere in between *angels and insects*, *humans and insects*, as the titles suggest: "*Angels and Insects*", "*Morpho Eugenia*".

In *Morpho Eugenia* we enter the world of the insects. William Adamson is an explorer who studies the behaviour of different kinds of insects, such as butterflies, moths, ants, caterpillars, etc. As a result of his research he finds similar aspects in both worlds: "I wonder if these little creatures that are always moving, and carrying, and feeding each other with love, and defending themselves from their enemies, are they truly individuals or rather similar to our body cells, all of them being controlled by a single spirit – The spirit of the anthill – that uses all of them, the Queen, the servants, the slaves and the <<dance partners>> - for the well being of the

race and of the species itself" (*Angels and Insects*, p. 40). The allegorical representation of the world of insects reminds us of Jonathan Swift's symbolic portrayal of the conflicts between England and France, or between the Catholic and the Protestant religions in the eighteenth century.

In *The Conjugal Angel* we enter a spiritual world. Mrs. Papagay and her friends regularly participate in spiritist meetings. The meetings are meant to reveal and disclose their lives and their psychological features. Paradoxically, now they could reveal their true selves, while also trying to discover the inner selves of the ones close to them: "The meeting was held in Mrs. Jesse's parlour (...) Mr. Hawke suggested that they should open the meeting if they were ready. A round table covered with a velvet tablecloth was pushed to the centre of the room. They sat in semi-darkness, lighted only by the flames of the fire. It seemed like the spirits were afraid of the strong light, or they were annoyed by it (...) They honestly believed that the dead were living among them and they were eager to talk to them. (...) And these conversations with the dead were the best way to know, to observe, to love the living ones, not in that polite way in which they appeared at tea but with their true self, with the most intimate and profound wishes and fears" (*Angels and Insects*, pp. 140-141). People needed magic so as to strip off their social selves while sharing fears, feelings and wishes with those taking part in the meetings.

### 4. Animal imagery

A part of the attraction with *Morpho Eugenia* is the way we, like Matty, come to share William's fascination with insects – butterflies, moths, beetles and ants in particular – wood ants and red ants, their reproductive lives, their social behaviour, their battles, their obstacles, their slave-trading expeditions: "Large insects were advancing along the black floor [...]. More could be seen forcing themselves through a small hole



in the pane of the conservatory door. More still sailed down from the roof [...]. They advanced, a disorderly, driven army [...] thirty, forty, fifty, a cloud, the male Emperors propelling themselves out of the night towards the torpid female. More came. And more" (*Angels and Insects*, p. 98). Byatt suggests that there is some kind of analogy between the world of humans and that of the ants, and, more particularly, between the ant communities and the human society portrayed in the work.

William Adamson proves with real facts that, sometimes, the human beings are guided by their animal instincts rather than their reason. Talking from his life experience, he emphasizes the fact that the superiors think that their employees would be more efficient if they worked in more organized ways, just as the ants do: "I am from the Northern England where the owners of scientific factories and mines, would like to transform people in little parts that slide and combine within the same giant machinery. Doctor Andrew Ure's *Philosophy of the Manufacturers* would want the labourers to be trained in order to be cooperative, to give up the desultory habits of working and to identify themselves with the invariable regularity of the complex machineries" (*Angels and Insects*, p. 78). On the one hand, the industrial revolution somehow turned people into machines, and this is what the character refers to. But, on the other hand, the plot also reveals that, unfortunately, people can forget about reason and they allow themselves to be blindly pushed forward by the directions of impulse and natural feeling.

## 5. Symbols: insects & angels

### 5. 1. Butterflies

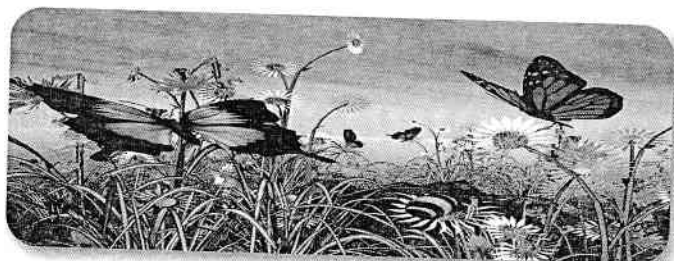
On the surface, Eugenia can be compared to a butterfly because of her fragile appearance, her innocence being described in terms of

angelic beauty. Still, a touch of sensuality is indicated: "I could give you such a cloud of butterflies with the least effort. Of course, *Morpho Eugenia*. But I can give you butterflies from Amazon, blue, and white, and golden, and black and red, yes. You would be *Morpho Eugenia*. The meaning of this word is beauty, you know it. With a beautiful shape.' 'Oh, Eugenia said, the opposite of amorphous.' 'Exactly. The old forest, the endless green monotony, the clouds of flies, the amount of plants that struggle to get to the light' – I often thought that all these were the archetype of the amorphous category. Then, something so perfect and with such a beautiful shape appeared before my eyes and left me breathless. *Morpho Eugenia* had such an effect on me" (*Angels and Insects*, pp. 25-26).

But, in reality, all her angelic features disappear when the cruel reality reveals its ugly face. She is no longer the image of perfect beauty, but a merely perverted shape when she is caught with another man: "Eugenia was lying on the bed, partially undressed, with a sort of shawl that was still hanging on her arms and shoulders (...) Standing near the bed wearing only a shirt and nothing else was a man, a big man standing with his back towards William Edgar. The room was full of an unmistakable smell of musk, salt, a terrible aphrodisiac smell" (*Angels and Insects*, p. 108).

### 5.2. Ants

The narrator, while studying the ants' behaviour, asks himself whether the ants are endowed with intellectual gifts or not, whereas his entire investigation seems to suggest a positive answer: "We can remark the existence of an incessant dispute between students regarding these interesting creatures, better said about the question <<Are they endowed, at an individual or collective level, with any form of intelligence?>>" (*Angels and Insects*, p. 95).



The similarities between the two worlds—that of the ants and that of the human beings—are visible when Eugenia's younger sisters gather around the ants. Observing their behaviour, they even think that the ants have feelings, just like all the human beings. What is more, their hard work and generosity in the ant community is a striking model for the people watching them: "The little girls gathered around in order to observe the ants with a mixture of fascination, and repulsion. The ants started to excavate and to organize their new house with an extraordinary diligence. Miss Mead talked about the ants to the girls, about their kindness, about the fact that one was working for the well being of all of them, they were ready to give up a part of their provisions in order to feed their unborn sisters and took care of them with an unselfish devotion. Margaret shoved Edith and told her: 'You see, you're a little grub, you're just a little grub'" (*Angels and Insects*, p. 42). The ants show the rich group watching them what active work means, and that living means toiling arduously and searching laboriously for food, sustenance and, why not, for one's meaning in life.

### 5.3. Angels: The Conjugal Angel

The definition of the "conjugal angel" is given by the narrator through Mr. Hawke's voice: "The true conjugal love is given to us once in a life time and our souls have a mate, an identical half, whom we have to search relentlessly. An angel, to talk specifically, reunites two parts in one, in conjugal love" (*Angels and Insects*, p. 173).

In Mr. Hawke's conception, conjugal love is a state of innocence, a feature that is specific especially to angels and which can be felt only at a superior level: "Heaven. Love seems to be more powerful than death". At the same time, another idea emerges: sometimes, we waste life without giving and showing love, so it is on the brink of death that we come to realise its true significance for us. This idea is emphasized at the end of the story when Mrs. Papagay meets her true love on his grave: "<Arturo>, cried Mrs. Papagay. She ran towards him (...) Mrs. Papagay jumped in his arms. He embraced her, and she



felt the smell of his skin, and of his hair (...) she embraced him with her arms, thin, but alive, remembering his shoulders, his ribs, his back. She started crying on his shoulder: <Arturo>" (*Angels and Insects*, p. 250).

### Conclusions

The following quotation beautifully epitomizes the ideas we have mentioned above and, more than that, it points to the essence of Byatt's writing: "The mores uccessfully Byatt recreates the Victorian novel of ideas, the more she persuades us of the irredeemable pastness of the past she re-creates, and the more the ideas she deals with, of determinism, individual freedom, the nature of life after death, seem to announce that these are no longer our concerns, at least not in this way, in these contexts, in these words and forms" (John Barrell, London Review of Books).

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## FANTASY AND REALITY IN LEWIS CARROLL'S "ALICE'S ADVENTURES IN WONDERLAND"

Alexandra Ilie, III, ER

Coordinator: Professor's Assistant Catalina Balinisteanu

Originally written for an 11 years old girl named Alice, from pure friendship and admiration, Lewis Carroll's novel has eventually made its way to everyone's heart, be they young or old, brightly colouring our childhood. Though it might seem a strange story, with absurd characters, happenings and non-sense dialogues, it is clearly a book from which you can really learn something about life, as seen with a child's eyes. The book is captivating from the first page, and its unexpected situations are very amusing and intelligent.

Whether this entire story is sheer imagination, or whether it has a grain of truth, only each and every one of us can decode its content and the way it touched our creativity.

Firstly, the very first step that brings us into the story frame is made through dreams. Considered by many the gate between this world and the mysterious realm of the subconscious, hidden feelings, aspirations, wishes and fears, the dream makes a perfect background for Alice's inner-world experiences. After all, the world depicted is not a real one, but a miniature universe of her dreams. Dreams can be described as a parallel universe, different from our real one. It has been a curiosity for many researchers and their interpretation/decoding has been their preoccupation from ancient times. According to Sigmund Freud, dreams represent the suppression of a desire or the hiding of fear. On the other hand, Dietrich von Hildebrand considers that dreams take their elements from the real life, from experiences.

Ambiguity, not knowing all the time where the action takes place, the "upside-down" purpose of objects, or the hidden meanings of words

makes the reader intrigued and curious. As a result, though time and space are mentioned at the beginning of the book, it is only a provisional setting. Thus, the real world is transformed by the little girl's imagination, during the midsummer break.

The March Hare plays an important role.

He represents the gatekeeper of the fantastic territory, the one who guides Alice's steps into 'the other side'. The long, slow falling and the depth of the hole suggest the long and difficult path through which one can reach his/her subconscious. The trespassing is made through a hole in the ground; its secret location can only be found by Alice, and the fact that it is hidden shows that no one can enter this adventure, and that only a



innocent yet extremely witty child can start the road. In fact, Alice passes through a process of initiation, filled with traps, mazes, puzzling tasks or queer events; it is a way of reaching maturity. When she first enters this wonderful territory, she is a very curious young girl, trying to grasp the meaning of all things, to know, to find out (she even asks herself, while falling, if she can reach the end of the world, or a different world where people walk upside down).

The March Hare, apparently unaware, leads her to the discovery of a magical setting in which she can get rid of her pondering concerns, so natural for her age, and she can even make friends along the road, or see different faces of persons, different perspectives of situations.

The key, which can open the little door leading to a wonderful garden, holds its significance. It is either the key to an idyllic space

refuge, a secret corner of safety, or the key to Alice's own wonders about the world that surrounds her, a solution to this new upcoming life which can sometimes seem scary for adults, not only for a child. All this because she has come to an age when she can reason, observe and judge for herself. Questions like "what's at the end of the hole?", "where's this door leading to?", "who am I if I can't stop changing size?" are transferred in the real-life situations – "where will this thing lead me?", "who am I in reality?"

This age seems overwhelming in the beginning, as she starts crying in the small chamber from which she cannot get out. This is an analogy for her real fear of being stuck in an unpleasant situation: she constantly forgets the lyrics of a song; she cannot remember poems and how to be polite, or to stand straight. The rules of real-life schooling or behaviour in society are reflected even here. It is known that, in the times when the novel was written, children were very strictly educated. It was considered proper for a little girl to recite poems, to play an instrument or to sing in front of the guests; all these activities were taught and closely supervised by a governess, who was the only responsible for the children's education. The eventual mistakes were harshly punished and physical corrections were not rare.

The Mad Hatter is another interesting character of the story, though he may look only as a weird and annoying little creature, with no logic in his thinking. But he actually makes Alice judge (he makes riddles and games of words, that sound incoherent).

Each character in Wonderland will help Alice in a way, by giving indirect pieces of advice or hints of getting out from certain situations. For example, the Mad Hatter tells her not to argue with Time, and let It follow Its route. The Cheshire cat is an example of patience, optimism and observation; the Griffon and the Fake Turtle teach her how to enjoy life as it is through dancing and singing. Even the irritating Queen of Hearts is an example of how not to lose your temper and to behave like a spoiled, absurd and demanding person. At this stage, Alice has already started analysing other characters' gestures and way of talking, discovering that she could learn something from them, though they seem

absurd.

The most important lesson which Alice receives is that coming from the Caterpillar, standing on a mushroom, who says that nothing is what it seems to be, in other words, not to have fear of new things and of the fast pace in which they happen, not to be deceived by appearance, by others' rude or strange behaviour, but to remain calm, think and take the right decisions. In the small chamber Alice can choose whether to be very small or very tall, by drinking from the little bottle, and by biting from a cake, or by eating from one side or the other of the giant round mushroom.

Changing sizes is a suggestion of Alice's uncertainty about staying little or growing up and being sensible, about taking the correct decisions and about having an answer for everything, but without giving up at candour, kindness and imagination; it is a problem of identity. The dialogue between Alice and the Caterpillar is relevant: "<-Who are you?> said the Caterpillar.(...) <-I...I hardly know, sir, just as present – at least I know who I was when I got up this morning, but I think I must have been changed several times since then.> <What do you mean by that?> said the Caterpillar sternly. <Explain yourself.> <I can't explain myself, I'm afraid, sir> said Alice <because I'm not myself>".

Creativity is the only way in which one can get out of mazes or hazy situations, full of nonsense, such as Wonderland. Victorianism was an age governed by industrialism, materialism, pragmatism; people were not aloud or did not have time to daydream or to show their emotions and thoughts. There were hard times, in which one had to earn his/her own living through hard work, and revealing your feelings meant weakness. This rule applied to children as well.

By paying attention to all these clues, Alice is capable, in the end, of seeing clearly that the Queen's soldiers were nothing but a game of cards, that the Duchess' child was just a piglet, and, at the trial-court, she is the only one who points out the logic solution: the King's cookies were not stolen, as long as they were in front of them. Reaching this stage, Alice is now able to discern between bad or good, truth or lie. In this moment the entire illusion vanishes in front of Alice's eyes, thus disappearing any trace of



doubt, only by pondering things, and with the help of ingenuity.

Leaving aside Alice's marvellous and intriguing Wonderland, Lewis Carroll managed to create a magical land of fantastic creatures, innocence, daydreaming, and exciting funny adventures and transform it into a lovely learning experience for every child or mature person, creating thus a connection between these two. It was his intention to close the gap between childhood and maturity; he could only express his good nature, imagination and love for children through this book, in times when dreaming and playing were considered a waste of time. It is, therefore, a lesson of letting go of our problems and diffi-

culties, in order to enjoy life as it is. An old saying is to be considered: "we do not stop playing because we grow old; we grow old because stop playing".

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WALT DISNEY

ALICE  
IN  
WONDERLAND

# THE IMAGE OF THE WOMAN IN TWO ROMANTIC POEMS.

## A COMPARATIVE APPROACH

Ionut Avram, I, RE

Coordinator: Professor's Assistant Mihaela Culea

We have chosen for our analysis Mihai Eminescu's poem *Dorinta (Longing)* and G. G. Byron's *She Walks in Beauty*. Some key-concepts reflecting the Romantic doctrine in the two poems mentioned above are: "to love" and "to be loved". Love, desire, purity, innocence, melancholy, sensuality and imagination are other concepts present in these poems. But if we think of both poems, we start wondering: what is the difference between their poetic visions? If we try to find out the answer, one way to approach the works consists of a comparative analysis by means of textual investigation. Therefore, I do not claim to offer all-comprehensive interpretations regarding the two poems analysed here, but I focus more on the poetic language, the imagery employed, symbols, and key-words.

The concept "Romanticism" can be resumed by a simple quotation: "To say the word Romanticism is to say modern art – that is, intimacy, spirituality, colour, aspiration towards the infinite, by every means available to the arts" (Charles Baudelaire). George Gordon Byron is an important representative of the Romantic Age in English literature. One of the most fascinating poems is *She Walks in Beauty*, written in 1814 and published in 1815. The title is suggestive of the fact that beauty can be expressed by all the movements and gestures of a person, not simply by the physical aspect.

In the lines "She walks in beauty like the night/ Of cloudless climes and starry skies", the woman is compared with the mystery and calmness of the night. All the people know that in semidarkness all the objects around have a different aspect; even if you try, you cannot realise what is real and what is not. Here, appearance seems to be in perfect balance with essence (her look and her spirit), and the nature seems to

participate in transmitting her beauty. In the next line "And all that's best of dark and bright/ Meets in her aspect and her eyes", we find a very interesting symbol: the eye, a mirror of one's soul, and all the features of her physical nature are very harmoniously balanced ("dark and bright").

The other poem, *Dorinta (Longing)*; the title probably refers to an unfulfilled action and an incredible wish to love), written by Mihai Eminescu and translated by Corneliu M. Popescu (one of the most important translators of Eminescu's poems), starts with the lines: "Come now to the forest spring where wavelets/ Trembling o'er the pebbles glide/ And the drooping willow branches/ Its secluded threshold hide", which render the lover's invitation to communion in the middle of the protective nature. In the second stanza of the poem we discover a sort of love ritual which takes us to a sacred and secret universe. Although Eminescu studied at the University of Vienna and learned about German philosophers like Kant or Schopenhauer, or about Indian religions, his lyrical creations are deeply rooted in the Romanian cultural space. The forest is one of the main vegetal metaphors in this imaginary space. The love ritual seems to take place in an intimate space without the participation of any other human being, rendering the impression of mysterious solitude, intimacy, and uniqueness. In Eminescu's poem the natural setting is the guardian of the ritual which is desired, imagined, and prospective – thus the importance of the future form "we will (gather/ dream)".

In the forth stanza of the poem we come across the motif of dreaming, another indication of the fairy-like and imaginary quality of the poetic vision: "We will dream a dream of fairies". Some of the Romantic poems evoke a kind of absolute love, a perfect love story, an angelic and divine type of love. In "She Walks in Beauty", the woman is represented as a symbol of purity and innocence, even if balanced by a sort of mature peace: "A mind at peace with all below/ A heart whose love is innocent!" If in the first stanza we notice a world of serenity, in the second one we find the apparent antithesis between "more" and "less" referring to grace; in fact, the poet strengthens the perfection of the "nameless



grace" where nothing is in excess, just as nothing is scanty. The "harmony" of the imagined love ritual in Eminescu's poem finds its equivalent in the harmonious nature and proportions describing the woman in Byron's poem.

The woman in Eminescu's poem is probably very young, sensual, gentle, fragile, cheerful, and the poet mainly refers to her physical aspect: "Forehead pale and tresses golden/ On my shoulder you incline,/And your lip's delicious plunder/ Raise up willingly to mine". In his book "*Curente literare în literatura română*", Viorel Alecu quotes Liviu Rusu who once said that love and desire (which bring lovers together) actually bring a man closer to nature, to his origins and to those people he actually cares about. In both poems, the exterior world is somehow amplified and the poet's feelings have enormous proportions.

In Eminescu's poem the love ritual evokes the "happy dreams" of youthful love, a lively type, one reaching the status of "harmony". The jocular invitation imagines the lovers in the middle of nature, they form a couple (see the pronoun "we"), and the natural elements echo the

lovers' desires. Eminescu speaks of passionate love (in this poem), and this love will be could be, equally shared. Byron speaks of another type of woman, one who reached maturity in spite of the fact that her heart's tenderness is still "innocent". Moreover, her picture is, again, only imagined; she is graceful, "mellow", serene, soft, calm and "eloquent". The poet is a participant here, he seems detached, he only praises her merits and her beauty, as if really perceiving her as she "walks in beauty".

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#### LONGING

by Mihai Eminescu

Come to the forest spring where wavelets  
Trembling o'er the pebbles glide  
And the drooping willow branches  
Its secluded threshold hide.

Eagerly your arms outstretching,  
Hurry dear to my embrace,  
That the breeze your hair will gather  
And uplift it from your face.

On my knees will you be seated  
Just we two alone, alone,  
While upon your curls disordered  
Are the lime-tree's blossoms strewn.

Forehead pale and tresses golden  
On my shoulder you incline,  
And your lip's delicious plunder  
Raise up willingly to mine.

We will dream a dream of fairies  
Rocked by secret lullaby,  
Which the lovely spring is chanting  
And the winds that wander by.

Midst that harmony thus sleeping  
Woodland tales our thoughts enthrall,  
And upon our bodies softly  
Do the lime-tree petals fall.

#### SHE WALKS IN BEAUTY

by G. G. Byron

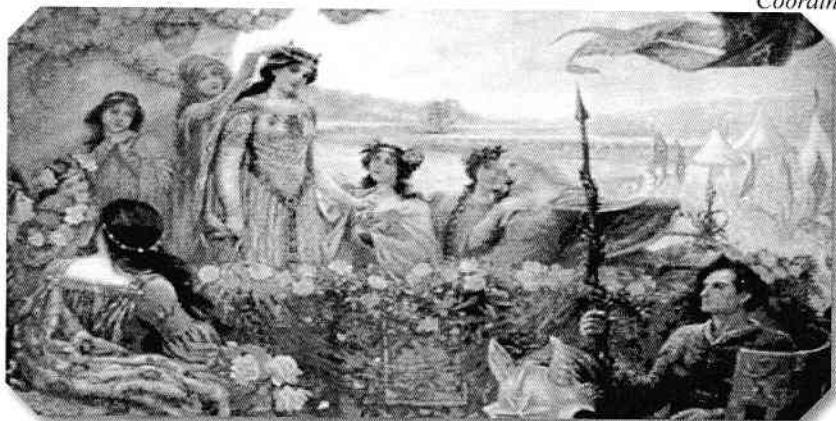
She walks in Beauty, like the night  
Of cloudless climes and starry skies;  
And all that 's best of dark and bright  
Meet in her aspect and her eyes:  
Thus mellow'd to that tender light  
Which heaven to gaudy day denies.  
One shade the more, one ray the less,  
Had half impair'd the nameless grace  
Which waves in every raven tress,  
Or softly lightens o'er her face;  
Where thoughts serenely sweet express  
How pure, how dear their dwelling-place

And on that cheek, and o'er that brow,  
So soft, so calm, yet eloquent,  
The smiles that win, the tints that glow,  
But tell of days in goodness spent,  
A mind at peace with all below,  
A heart whose love is innocent!

## CULTURAL PARADIGMS: COURTLY LOVE VERSUS WORLDLY LOVE

Alisa Olariu, I, EF

Coordinator: Professor's Assistant Mihaela Culea



***"...For he who loves is caught in the chains of desire and wishes to catch another with his hook."***

(Andreas Capellanus – *De Amore – A Treatise on Courtly Love*)

First of all, I would like to set clear some notions I am going to discuss in the article further on.

A "cultural paradigm" is a certain characteristic, an integrant element of a certain culture, specific to a certain period and its culture. "Courtly love" is that love typical of the Middle Ages, a "type" of love that appeared then, between the ladies of that time and the knights. I believe that "worldly love" is specific to the Renaissance, when moral values changed, when the focus was on man and his "affairs" or doings.

Why the Middle Ages and the Renaissance? Well, because I find these two periods specifically fascinating. Even if it is a kind of idealization, it is the time of knights, honourable deeds, valiant loners wandering the earth, fighting and dedicating glorious actions to their ladies. The emphasis was on respect, purity and loyalty. The Renaissance brings over something different, a "type" of love which descends from heaven to earth.

Let us, first of all, discover courtly love. I somehow stated, idealistically, what it is about. But I do not want anyone to think that this was how love was manifested during that period. No... as its name says, "courtly" love was only aristocratic, taking place in the "high" society, between and among the members of the nobility. Its roots were in the ducal and princely courts of Aquitaine, Provence, Champagne and Burgundy, at the end of the XIth century. Normally, a knight

declared himself the vassal of the lady and they engaged in a courtly relationship. This sounds like King Arthur and his knights...and it was. Courtly love was mainly spiritual, the two "lovers" were not interested in actually living their love, then getting married and live happily ever after. Usually, the lady was married. Marriage in that time had nothing to do with love, al-

most all marriages were matches of interest and convenience. So, love was sought outside the marital boundaries, but with no rule-breaking conduct, such as actually cheating on the husband. The lady and the knight's love was kept secret. They exchanged gifts and tokens of their affair. The lady was wooed and she received songs, poems, bouquets, sweet favours and ceremonial gestures. Acts of valour were made in her honour. All that the lady did was showing shards of affection towards the man at her feet.

The roots or rules of courtly love were loyalty, politeness, courtesy, moral integrity, chastity, secrecy, submissiveness (of the knight to the lady, of course), a difficult process of 'submission' (the lady was supposed to play hard to get). And, somehow, their love was never consumed, as we conceive of it nowadays. Their satisfaction was mainly spiritual.

On the other hand, the Renaissance came to bring everything down, as I said, from heaven to earth. The measure of the Middle Ages was God. The measure of the Renaissance was man. They no longer thought about chastity, virginity, praising the woman for her beauty, respecting her up to a degree of worship. It all became more passionate, more "worldly". Man and woman were equal in love, they had the same rights and they lived life seemingly. So, why should you be the mistress and I, the servant, asked the man. Now we can talk about faithfulness,



unfaithfulness, betrayal, outbursts, attraction, boldness, both from men and women.

We can see the difference in poems specific to those times. Whereas Medieval poems were an eulogy to the lady, to her honour and beauty, declaring the man's infinite love for her,

„All sweetness, all humility of thought stir in the heart of him who hears her speak; and he who sees her first is blest indeed.

And when she smiles her beauty is such as cannot be told, nor in the memory held, so fair, so new a miracle it is (...)"

(Dante Alighieri, *Sonnet*)

in the Renaissance, the woman can be grasped, she belongs to this world:

"The shepherd swains shall dance and sing  
For thy delight each May-morning:  
If these delights thy mind may move,  
Then live with me and be my Love."

(Christopher Marlowe,  
*The Passionate Shepherd to His Love*)

There was no longer the idea of incompleteness, or of lack of fulfilment. Now they could get married and live passionately (and happily) ever after.

Does our love nowadays approach any of these two "types" of love? Is it in a good way or in a bad way? These are questions that should be answered personally, by each and every one of



us, in our attempt of assaying and somewhat defining love. I believe that love is something completely personal and can, by no means, be specific to a range of people.

## How would you characterize yours

"And I will make thee beds of roses  
And a thousand fragrant posies..."

(Christopher Marlowe,  
*The Passionate Shepherd to His Love*)



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## EARLY ENGLISH TRAVELLERS ON ROMANIAN SOIL

*Cosmin Stan, I, EF*

*Coordinator: Professor's Assistant Mihaela Culea*

Before the modern era, diplomatic encounters between the English and the Romanian people, both officially and unofficially, can only be described as sporadic. In the history records, ranging from spy reports to diary entries, we observe that the first diplomatic exchanges were more accidental than planned.

These sources describe the diplomatic exchanges between the English ambassadors to the Ottoman Gate and their Romanian counterparts only briefly, as in the case of the trade agreement between Elisabeth I and Petru Schiopul, ruler of Moldavia. The contract was signed by Her Majesty's emissary to Constantinople, Sir William Harborne, and the merchandise in question was beeswax. But the business contract was not meant to last, because of the absence of an institutionalized commercial system, because of the difficulty in navigating the lower Danube, or because of the traffic restrictions on the Black Sea, by now under Ottoman control. This is important, as we witness the first arrival of some Englishmen on the Romanian soil, namely merchants, driven by trade towards the natural rich lands of Moldavia, but also towards Dobrogea. The "wax road" was a fluvial one, barrels of wax being shipped on the river Siret to the Black Sea port of Cetatea Alba, and then loaded onto bigger vessels, which navigated the route between

Constantinople and Venice, before finally getting to London, after a quick halt to Genoa where they loaded the important cargo of barilla, a metal which was indispensable in tannery at that time. The second important route had its starting place in the Danube port of Corabia, from where the goods were transported to Constanta. Sadly, no written records from that period have been restored up to now.

In the same timetable, another important encounter took place. Sir Edward Barton was the very first English ambassador to our country, and his roles influenced our state affairs a great deal. The year was 1593, and war was raging between the Turks and Philip II's Spain, backed up by the Republic of Toscana, and by the Dukedoms of Mantova and Ferrara. The Habsburgs had already formed the "Holy League", a military alliance with the sole purpose of annihilating the Ottomans. At this point, the three Romanian states, Moldavia, led by Aron Voda, Muntenia, led by Mihai Viteazu, and Transylvania, led by Sigismund Bathory, seized the opportunity to get



rid of the Turkish yoke, and invited themselves in the alliance. But this conflict threatened Britain's interests in the Mediterranean Sea, especially due to its rivalry with Spain.

Under these circumstances, Sir

Barton received the mission to help destroy the "Holy League", a role he would perform marvelously. His strategy was to force the Romanian States out of the alliance and back into the Ottoman's sphere of influence. If this was possible,



the major objective, that of taking Spain out, would be within reach. The first step would be to secure Poland's neutrality. As a domino effect, Moldavia is taken out, and the loyal Movilesti family is brought back to power. The year was 1595, the same year when Mihai Viteazu throws Sinan Pasha's troops over the Danube. But Barton would not live to see his mission complete. He passed away in 1598. Still, his role in shaping the history of our country, for better or for worse, is unquestionable.

After this moment, except for a few connections between rulers such as Alexandru and Constantin Brancoveanu, diplomatic relations were scarce, if none. The commercial relationships continued, but they were unstable and carried out by mavericks.

A crucial landmark in the development of the relationships between our two countries was the establishment of the British Consulate, January 17th 1803, in Bucharest, which acted as Britain's diplomatic centre both for Muntenia and Moldavia. This change brought about several improvements, but, regarding our subject, it signalled the birth of the first British-Romanian families.

In 1820, Mary Grant is appointed home tutor for colonel Odobescu's children, among whom we find Alexandru, the future poet, archaeologist and a member of the Cabinet. She accepted at first to live in Curtea Veche, and then moved to the slums of Icoanei. Mary had previously been acknowledged by Constantin Al. Rosseti, who had a tight friendship and business relationship with her brother, Effingham. The two will eventually fall in love and get married according to the Evangelical rite, in Plymouth, in the house where the bride grew up, August 31st, 1847, followed by another religious ceremony in Vienna, according to the Orthodox tenets, their godparents being Alexandru and Stefan Golescu. By the time he is promoted to the position of vice-counsel, Effingham gets married, at the age of 29, with the young Zoe Racovita, October 20th 1850, therefore securing a place in the Romanian high society for himself.

Another story is that of Sir Stephen Bartlett Lakeman (1823-1897), a distinguished officer, who came to Bucharest, for the first time, in 1854, during the Crimean War. After studying at

the famous "Louis le Grant" of Paris, he entered in the army, fights against the native tribes in South Africa, and is rewarded by the Queen with the title of "Sir". He activates in the Turkish army, having the rank of major, then general under the name of Mazar Pasha. After the evacuation of the Russian forces from the Principalities, Mazar Pasha follows Omer-Pasha to Bucharest, and is named the chief of police. During the three months he spends in Bucharest, Mazar Pasha enters the high circles of the capital and becomes a combatant for the Romanian cause. It is the moment when he meets Maria, the widow of Major Emanuel Filipescu, asking her to marry him after the end of the war. His financial status was reasonably good, considering the fact that in a newspaper ad, from April 23rd 1858, in "Vestitorul Romanesc", the Larmanians rented, in parts or in total, no fewer than ten country estates. In the following years he gets involved in politics. At his mansion, meetings of the opposition took place, but his house was also the headquarters for the liberal newspaper "Alegatorul liber". But, from that moment on, he would never play a major part in Romanian politics. Sadly, he died in 1897 in London, impoverished and forgotten.

These short examples were given to illustrate only a slice of the important roles played by the English people visiting or even settling in our country in the past. This underlines the fact that we, as a nation, must not forget our past, for it would only lead to robbing it from its identity from its very essence. We must embrace our past, learn from our mistakes and build the future on our glories.

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**"THE UNCONSOLED"****BY KAZUO ISHIGURO**

Alisa Olariu, I, EF

Coordinator: Professor's Assistant Mihaela Culea

This is not some line from a philosophical essay debating about human existence. Neither from a religious text criticizing the state people have come to. This belongs to Kazuo Ishiguro's book, *The Unconsoled*. If you read this book you will surely not remain detached. You will either love the book or completely despise it!

Ishiguro is one of the most appreciated English contemporary writers. His techniques and the way in which he builds his characters are considerably valued. *The Unconsoled*, written in 1995 and winner of the Cheltenham Prize, stirred different opinions. Some claimed it was one of the most original novels ever written and some characterized it as a complete failure.

What is it about this book? The story is rather simple. A famous pianist, Mr. Ryder, comes to an unnamed city in Central Europe, in order to give a much expected performance. Very clear and easy to track. But this is where it stops. Once you enter this world, from the first page, you have to leave reality behind and all the laws that rule it, because they are no longer valid here. Mr. Ryder checks in at the local hotel, knowing he is to perform a concert. His attitude strikes you at first. He has no idea of the program he has; he always seems lost, in a dreamy haze. And one can get lost with him along the road.

The reader is introduced, from the very beginning, inside a distorted reality, wherein the protagonist can actually know what the porter leading him to his room is thinking. And this is just the first glimpse of it. Reading further, there is this feeling that something is definitely wrong with this man, besides all these unknown people asking him to do them personal favours. We follow his tracks in the old part of the town, in a café, where he is supposed to meet a complete stranger, the porter's daughter, Sophia, and her son, Boris, in order to talk to her and help her settle down her problems (one of the favours I was talking about). He meets this woman, who starts speaking of a new house as if she knew him. Which seems to be true. Gradually, Mr. Ryder starts to remember that he knows her,

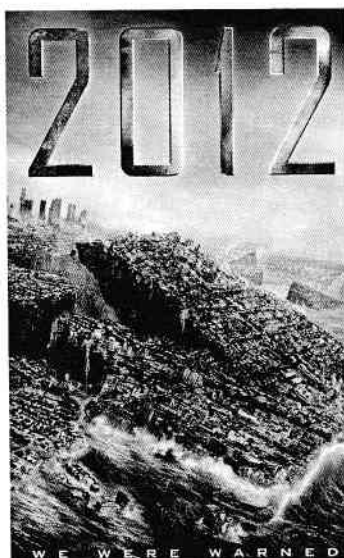
"...the world seems full of people that he knows her claiming to be geniuses of one intimately, remembering conversations. sort or another, who are in fact Which seems impossible. How can you remarkable only for a colossal know someone and inability to organise their lives."

not realize you know him? Here it is possible. All things are possible here. Surrealism covers everything, turning the world into a labyrinth. We see the character discovering his own life, which is actually not his own. Step by step, we encounter two different personas of the same man. One is Mr. Ryder, the pianist, who wants to perform on Thursday and meets all these people who consider him one of the world's greatest pianists, and who seem to expect 'miracles' from him. The other one is Mr. Ryder, the man behind the artist, who has marital problems and tries to solve them. These realities have no connection whatsoever. Two people living two different lives. But somehow 'normality' is turned upside down. The pianist gets in the skin of the man and lives situations that are not his own. And 'the other' seems to have been in places Mr. Ryder – the pianist – should have been, but had not gone. But things happen. He wakes up at a party in his pyjamas and nobody sees it as improper. The reader is never warned when the unreal is going to strike. Passageways get longer on their own, far away places turn to be nearer and change their appearance. As if it were not enough, Mr. Ryder is capable of reading minds and he witnesses conversations far from him. Have I got unclear enough? I strongly believe I have.

However, do not think this is a science fiction novel. It is not the case. On the contrary, this book makes you think about reality. It makes you wonder "what if?" Many people see a pianist's struggle between his devotion and passion for music, and his duty towards his family, a wife and a son. Maybe they are right. I see there a man trying to discover his true self, his true inner being, out of the personas he is. Maybe I am right. Someone else can see something totally different and still be right. (This is the beauty of literature!)

Getting to the bottom of this book, getting to actually discover its main themes and ideas seems really difficult. But you have no idea how exciting the travel is once you hop in. Just make sure you do not get lost!





## FILM REVIEW

### 2012 - DOOMSDAY?

Alexandra Chetran, II, R-E

Coordinator: Professor's Assistant Mihaela C.

The Mayan calendar ends in 2012 and, three years ahead of the game, director Roland Emmerich gave life to his own vision upon the end of the world. It is the End of Days, and Emmerich gives himself the advantage of blowing up Earth in as many ways as he can so as to get this point across. This is not a movie review, or at least I do not want it to sound like one. I have seen the movie and I thought that it was quite interesting. A lot of mind-blowing special effects, accompanied by a great soundtrack and talented actors, make the almost three-hour movie a great experience for a weekend evening.

One of the best things about this movie is that it makes you wonder. Even if the end of the world may not be as near as it appears in the movie, there still remains the idea of this end, and the fact that it might look as bad as it looks like on the screen. Earthquakes that bury entire cities and tsunamis that flood and cover what earthquakes could not destroy, all of man-made creation

turned into dust, and every piece of humanity destroyed by the forces of nature... That is the picture of our predicted end. Not a pretty one, but a dramatized one filled with grief and sorrow. At least the movie has a relatively happy ending considering the fact that some people will survive due to the construction of 4 arcs. Nevertheless, the people who will survive will be the ones who paid over a billion dollars for a place in the survivors' ship. Of course, I do not think that the moral of this movie is the "survival of the richest", but the survival of the human race in any way in which it can, by means of money or

courage... even if it means stealing airplanes and other brave acts that you are compelled to do in the sake of your and your family's well being.

One of the most interesting things that amazed me in this movie is that when the end felt near, people try to get together with their beloved ones and they try to pray, not for survival, but for their souls. When somebody finds that there cannot be a way out they turn to a higher power for help, because sometimes it seems better for them to rely on somebody else than to have faith in their own strength. The movie makes us think more about family values and about seizing the day, not letting an opportunity pass us by because we can never tell when we may ever have the chance to say what we want on our mind.

The idea of the movie is not new. It was



presented in many movies before, such as "When Worlds Collide" (1951), "On the Beach" (1959), "Crack in the World" (1965), "End of Days" (1999), or "The Day After Tomorrow" (2004), but these films never had a specific date attached to the end. The date 21.12.2012 came, with this movie, a day to be feared, and many people believe that it will be the last day of humanity.

The movie has a kind of a scientific basis for its plot because some scientists and historians agree that our world has an expiration date. It was studied and discovered that the May



calendar ends at 13.0.0.0.0, being the way in which the Mayans wrote 21.12.2012. Ethnobotanist and fractal time experts Terrence and Dennis McKenna discovered an eerie fractal pattern in their mathematical graphing within the combinations used to decipher prophecies. Laying this pattern on top of a time scale, starting from the I Ching's creation in the Shang Dynasty, the highs and lows of the 64 hexagrams or six-line figures have accurately predicted the fall of the Roman Empire, discoveries of the New World, and falls of the current century. It all comes to a specific date - Dec. 21, 2012. The I Ching from ancient China and the Mayan from ancient Mexico both suggest this particular doomsday. Einstein confirmed Charles Hapgood's theory of Earth crust displacement, that the Earth's shifting crust will cause the north-south poles to shift towards the equator. Recent research by geologists Adam Maloof and Galen Halverson proves that a polar shift has happened before, at least twice in the distant past.

We can observe that scientists have tried to expose the mysteries left behind by the cultures that lived before and that left us a certain amount of puzzling information and, although it is said that the heritage left has been useful and predicted almost every major event in the history of mankind, we cannot be sure that we decoded the information in a correct way.

Not only the scientists were interested in the subject. Besides, there were religious persons that had some specific interest in how the world could end: the writings of Nostradamus predicted the same gloomy ending, the *Bible* talks about the end in *The Book of Revelation* or *The Apocalypse of John* as it is also called, or in *The*

*Old Testament*, when it tells the story of Noah. The information may not be new, but the unique approach that the director gives to his movie makes it appealing to the audience and stirs curiosity.

In conclusion, I do not want to say that I am or I am not convinced of our fatal ending in a few years, but I do have some kind of doubt. At least some people perceive that date as the ending. Maybe they will start living life as it deserves to be lived, living every moment to the fullest, not having any regrets, and spending as much time as they can surrounded by the people they love. So, what if the world does not end in 2012? I do not think anybody will mind. But if it does, why not say that at least we lived our lives as well as we could?

You should watch the movie not because it is a good movie that has a well-bound plot, but because it has a lot of special effects that may (or may not) resemble the truth, and even if you do not believe in that, at least you will question yourself: **what if...?**

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## ANOTHER TYPE OF BOOK REVIEW: DO NOT JUDGE A BOOK BY ITS AUTHOR

Mihaela Strat, II, ER

Coordinator: Professor's Assistant Mihaela Căpănuș

I know that my student fellows are writing some book reviews, but I was thinking of a different type of review. In order to achieve this I am going to analyse some aspects of the fashion of reading a specific book and the fashion of writing a book.

We are used to read books that are cool to be read. I think that it does not matter whether the subject is of good quality or not, as long as the author is on everybody's lips.

I know from my parents of Danielle Steel's MANIA, but because I did not read even one of her books, I am not in the situation of judging it, and it would not be fair to have a critical opinion upon her work only by using some rumours about her poor, "commercial" writing. So, I will speak only about the ones I "know" by reading at least one of their books.

I will try a memory exercise and remind you of Paulo Coelho. Who has not heard of "*The Alchemist*" which, honestly, is not such a poor quality book, but, when it was launched on the market, if one had not read the book, then he could very well be ignored. How could you have a high-minded discussion with the others? One should have been ashamed of their mediocrity. It did not matter that maybe one had just read an encyclopaedia; as long as the author was not Coelho, all was in vain. I have noticed that when our celebrities were asked about the latest book they had read, they were all smiling proudly and indicated one of Coelho's books. Another episode was the Dan Brown MANIA. Well, "*The DaVinci Code*" is, for some, the new *Bible*. I must underline that I do not consider it a "cheap" book, but it is too much to convert a fantasy into a belief. And the best part of this error, as in all cases, is the reader's mistake. People do not realise that literature means imagination.

What do you know about the "*Twilight SAGA*" series? I guess that many of you had no clue that Stephanie Meyer is the author of these four books. We all know that it is a romantic story between a vampire and a girl with a predestined name: Bella. I do not find a problem with this kind of story with mystic elements, but,

in the second book, "*New Moon*", I found a disturbing fact: losing one's soul for the sake of being with Edward, the vampire. Well, it is obvious that all the teenagers will think of doing that for the love of some Edward.

Another thing that really bothers me is that people can afford buying these books which are really cheap, while they do not own a dictionary because it seems to them an unprofitable investment. I am aware that this phenomenon of reading this kind of books as a fashion will continue because there will always exist snobs.

I also have in mind another category of writers: celebrities. How can one not be interested in finding out "*Some Answers*" from Mihaela Radulescu? Or, we had to receive Andrei Marin's book "*Appreciate Life*" in order to learn about life's values. Honestly, I have not read any of these books, maybe because *I am too poor to buy cheap things*, as a Chinese saying reminds us.

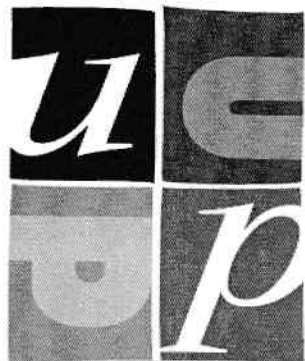
And these two examples are not unique in our country; there are other celebrities who wrote whatever their imagination dictated. But this fashion among celebrities comes from far away: from America's celebrities. They create this trend and we, like in many aspects of our life, are only imitating them.

There are celebrities that have written books for children, autobiographies, and then there are the people around these celebrities that have written some (auto)biographies from their own perspective. Can you imagine how many books one has to buy? But there are also celebrities that break the ordinary rule: for example, Barbara Streisand wrote a book about the arrangement and decoration of her house. I wonder how people can read the books written by Victoria Beckham, who declared that she had never read a book, not even the ones that she herself had written. Nevertheless, she is a model for many young women because she dresses well and has a rich husband.

I will end here quoting something that Gabriel Liiceanu once said: "*Literature is an ingredient in our life and, without it, we cannot taste the real flavour of life.*"

## A STUDENT IN A FRENCH CITY: POITIERS

# UNIVERSITÉ



## de Poitiers

Someone said that "Life is filled with so many exciting twists and turns. Hop off the straight and narrow whenever you can and take the winding paths. Experience the emotion of great happiness of the view from the edge. Because the moments spent there, that take your breath away, make you feel truly alive."

One can never forget such an amazing experience. I must say that I can remember every detail of my departure, every little thing that I had to do before and after it. Being an Erasmus student does not signify learning in a foreign country, but it also gives us the opportunity to get in touch with another culture and another type of civilization.

Every experience is unique. I never thought that Poitiers could be the key to the door beyond monotony. I remember my arrival in this city. Although it was a rainy day and it all looked very blurred at that moment, I discovered that in fact, the whole region of Poitou-Charentes was imbued with familiar warmth that gave me the impression of a *deja-vu* experience. Spring almost started and the generous Sun, invited us to discover the riches of French culture as well as to taste the flavour of the French cuisine from those generous lands. It is not easy to pass from a lifestyle to another, especially when the differences are so obvious, but thinking of the prestigious educational heritage of the University of Poitiers (one of the first university towns in Europe that today shelters more than 25000 students per year) you realise that you are so lucky to live an once-in-a-life-time experience like this.

*Elenys Stiucă, III, EF*

*Coordinator: Professor's Assistant Catalina Balinisteanu*

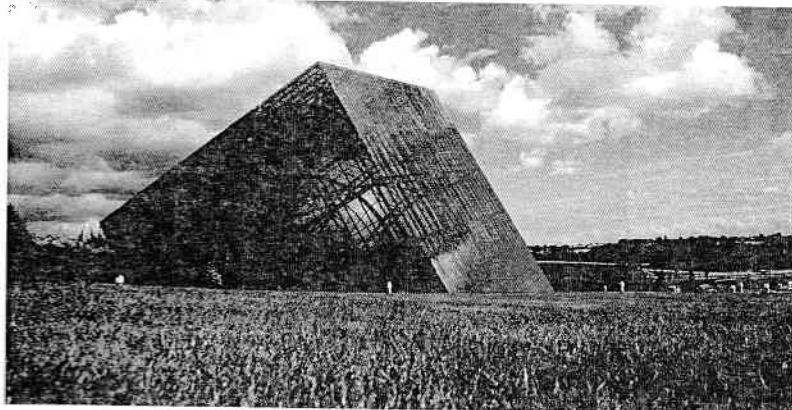
Endowed with modern and contemporary creations, as well as with prestigious Romanesque and Gothic architecture, the whole façade of Poitiers makes you fall on true pages of history, but at the same time it keeps you alive with the vibes of its dynamic city atmosphere.

Students from all over the world come here to graduate their studies. Some of them decide to take advantage of this academic environment.

I think that Poitiers is everything you could ask from the Erasmus experience. It casts a spell on you, once you have the chance to discover every hidden corner of the city with its own little secret. This challenge is deeper once you break through this cultural place and its tradition.

The advantages offered by the University of Poitiers stand up to the needs of every French student, as well as of the foreign students. For example, teachers have a different and more efficient way of teaching that makes studying effortless.

Student life is essential in Poitiers. Although they do not have many places to go in the university campus, the city is full of noisy locations you can explore and have fun all night long. It could be too much for some people, even for simple tourists. The clubs sometimes organise Erasmus Nights for the foreign students, they put on shows, theatre plays and sometimes they even sing traditional French songs, or songs from the international repertoire. It is very entertaining.





## The Erasmus Experience

If you plan on choosing an international scholarship, you should go to Poitiers. Be careful not to miss the attractions given by the Park of Futuroscope that certainly raises itself to the superior standards of a European Park. It is something I have never seen. The structure of the buildings is complex from top to bottom, every detail matters. That is why it keeps you focused on the style of the Park. The night show is great. The laser lights create an amazing atmosphere and impress the audience. I cannot forget the famous Poitiers carnival, when people dress up in costumes and walk along the streets of the town.



They even make a sort of parade of the most inspired costumes. The only thing I regret is not wearing one.

Being close to the Atlantic Coast I thought of taking a little trip to the seaside. Although it was February, the warm climate

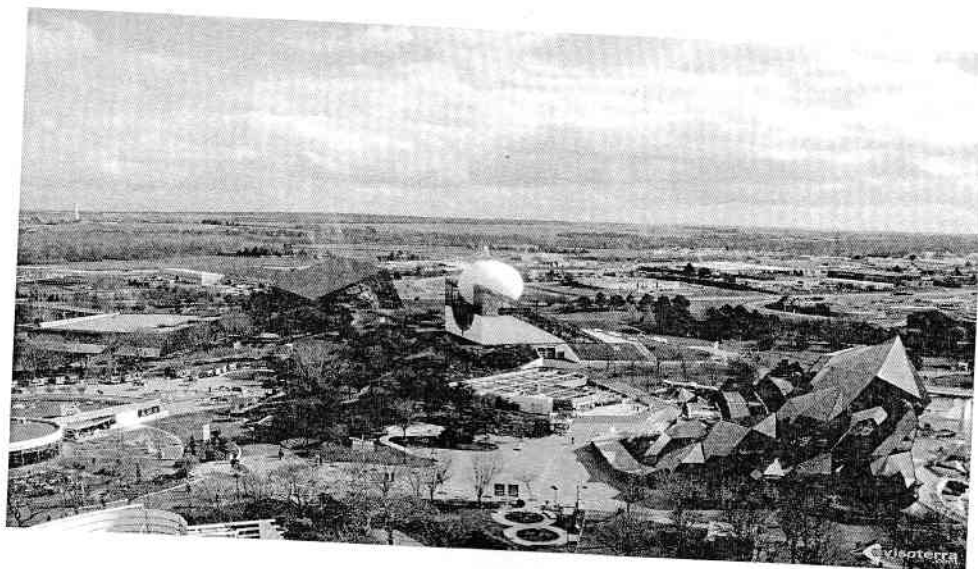
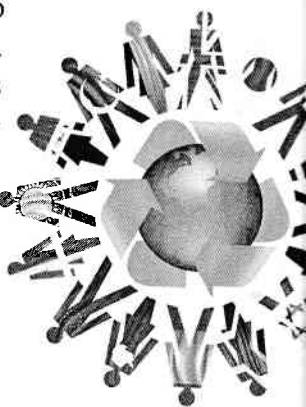
made my day. Travelling in France is easy, challenging, beautiful, but a little bit expensive. Anyway, the trip is still fresh in my mind, as well as the Easter Holiday that I spent in Paris. I guess that this recollection of mental images truly makes my experience a unique and memorable one.

I must say, I travelled more than I went to school in France.

That does not need to be taken in a negative way, because travelling means learning. The whole Erasmus experience is not all about going to school and after that coming back

home. It is also about having fun and exchanging experience with other students who are just like you. Sometimes we are not aware of the chance we are given with this scholarship; we do not take a maximum advantage of it.

This was my chance, it was made for me. Someone said that we should dream what we want to dream; go where we want to go, be where we want to be, because we have only one life and one chance to do all the things we want to do, and I truly believe that Poitiers made my experience a unique one.



## POLISH ACADEMIC EXPERIENCE:

### WROCLAW

*Cristian Bargaoanu, III, ER*

*Coordinator: Professor's Assistant Catalina Balinisteanu*

One might say that we are worth the sum of our experiences.

Bearing that in mind, I would say that going to Poland considerably enlarged my baggage of experience. Not to boast about or anything, just stating a fact, for you see, the mere fact of going to another country and meeting the people there is a huge eye-opener, whereas I also met people from many other countries not only Polish.

The first thing that hits you is the cultural shock that overwhelms you. I am talking of course about the differences, but most important about the similarities between cultures. You would not expect things to be so similar. For example a Polish student faces the same problems after graduating college as a Romanian one: no real job offers, all employers require experience and you have to have a Master's degree just to get an interview. After further research I found out that this problem is neither local nor national, but international. Students around the world: U.S.A. or Turkey, Russia or Spain seem to have the same problem hanging over their heads as an axe waiting to put an end to their hopes and dreams: a stable job. And it all starts with politics, which I will not discuss because it would be pointless and a bit on the boring side to say the least.

What I want to do, however, is to talk about as many aspects as I can about the adventure I

experienced. Because, for sure, it was an adventure, one that taught me things about both myself and the people around me. For example, who would have thought I will have a Russian for a room-mate, a rather odd one to put it mildly, but as time showed me, prejudice helps only to put barriers between people because he turned out to be a great friend and confidante. He taught me a valuable lesson: to be crazy (in the good sense) is not a foolish thing to do as long as it gets you the respect of others around you and a few laughs in the process. And besides, I learned what a metrosexual male is.

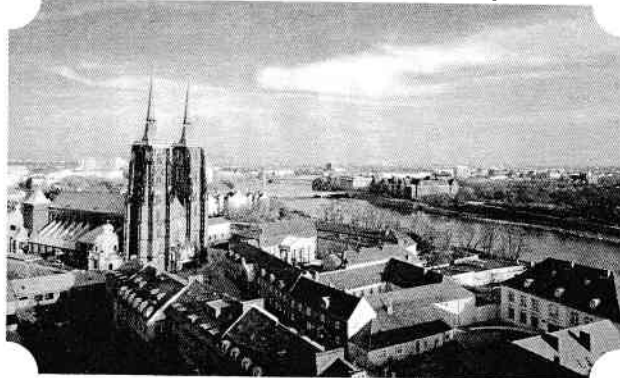
Speaking about learning new things, although the Erasmus program is intended as a way to study abroad, an exchange of teaching and learning methods, nobody says you cannot have fun while you are studying. And the Polish know how to have fun, even in the classroom. The atmosphere is more relaxed, ideas flow easier and you do not even notice time passing by. Of course there are some exceptions (there always are) of lectures that tend to be a bit tedious, but the lecturer tries to make the discourse more interesting, more attractive. For example "Integrated Skills". For some, it may sound like something very complicated and it may involve some complex activity. What this course teaches you, is grammar in fact; at least a deeper



University of Wrocław



understanding of it. It discusses the more difficult aspects of using certain words and the context in which you use them. A more interesting course is "Conversation". What it does, is to prepare the future teacher as an open-minded individual, prone to explore the fun ways of teaching. For example I had to make a 40 minutes presentation entitled "Numbers". Basically, I had to look for numbers in as many aspects as possible: symbolic meanings in literary texts and



religious texts, use of numbers in our daily lives (CNP for example in Romania) and last but not least a fun approach to numbers - a few "fun fact" questions such as: what do "24H in a D" and "8P in a G" mean? (answer: "24 hours in a day" and "8 Pints in a Gallon").

As long as we are talking about fun activities, let us not forget the parties that are "mandatory" for Erasmus students. And there are lots to choose from: tram parties, boat parties and, my personal favourite, the trips around Poland. I was surprised to find out that, although I saw Erasmus as a program linked to school, it was so much more, for you see, as far as knowledge goes, it is not limited within the borders of school, books and learning programs. No! For example: how are you supposed to learn that Turkish women are good dancers if you do not attend a Turkish party? How are you supposed to learn that the Russian stamina to alcohol is a myth if you do not see an actual Russian drunk after two shots of vodka? Seeing that cultural stereotypes have appeared in the picture, let us knock down a few, shall we? Well, you found out that Russians are not the strong drinkers of vodka that they are supposed to

be (not all of them, anyway). The same is said about the Polish, that they drink too much alcohol. In this case, it is true unfortunately (or fortunately - it depends on what kind of person you are). They have a wide array of beer and vodka brands so your only problem is which one to choose. A warning to those that prefer non-alcoholic beverages: water is more expensive than vodka in a club so you'd better not be thirsty when you go in. Although they are advertised as heavy drinkers, the Polish are quite surprisingly kind and helpful which brings down the stereotype of the cold and distant Northern people.

All in all what Poland meant to me, and still means, is a new world where I have made friends of many nationalities, religions and mentalities but somehow we still managed to find common ground and created beautiful bonds that may last I dare say, a lifetime. I only wish that more people were going on Erasmus scholarships, so that they see that a foreign country is not only about backbreaking work in the fields or about taking care of annoying old people, but also about different cultures and different ways of looking at life and at the world. In the end that is what Erasmus himself strived for, is not it?



The last great party that took place in the elevator hallway

## MY ERASMUS "GREAT EXPECTATIONS"

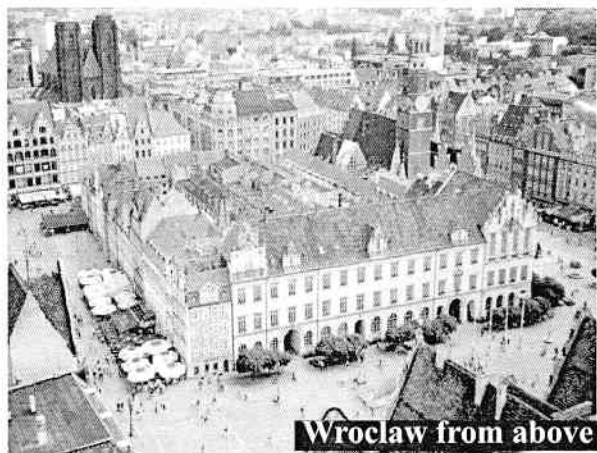
Anca-Madalina Barcan, II, ER  
Coordinator: Professor's Assistant Mihaela Culea



**Zdzisław Wąsik**

**T**he ERASMUS programme is an European student exchange programme which forms a major part of the European Union's policy and is the operational framework for the European Commission's initiatives in higher education. As Erasmus is a bi-lateral agreement between universities, in my case, the two institutions involved are "Vasile Alecsandri" University of Bacău and the "Philological School of Higher Education", Wrocław, Poland.

My Erasmus odyssey started at the student notice board and was taken one step forward by my teachers' encouraging words and useful information. I then decided to fill out the application form and was selected for the interview. As the outcome of my effort and determination was positive, I am now preparing the last details before the real European student experience which will take place in Wrocław, an important city from an economic, cultural and intellectual point of view, known for its complex and dramatic history embedded in its walls and sacral



architecture among the most beautiful in Europe.

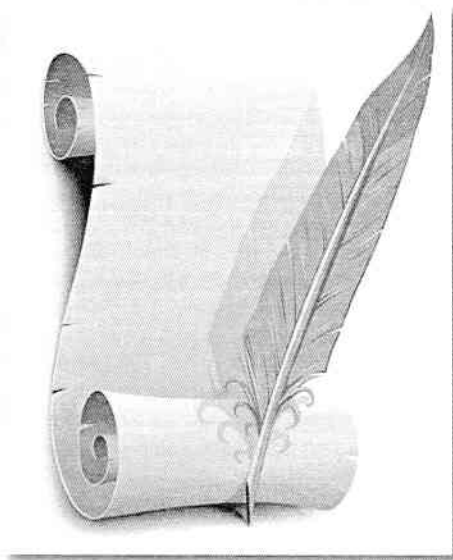
I am looking forward to the new challenge in terms of student life and everything that comes along with it: accommodation, student study and sports facilities, new teachers and thus new teaching and learning approaches, new student community, new communication languages and new friends. However, I must admit I am a

little worried about my exams as I would not like to disappoint my teachers or myself.

I am interested in learning about other European education systems by coming in contact with the Polish education, and also by sharing information with Erasmus students from other European countries. I am sure such an experience will strengthen my communication and language skills, as well as my self-confidence.

I believe such exchanges will create awareness of the importance of cherishing all the cultures and languages in Europe, especially the ones that are least taught or known. Not only will I come in contact with the Polish culture and life style but, in turn, I will have the opportunity to represent the Romanian culture and education system abroad.

I hope my enthusiasm and encouragement will create a sense of curiosity in my fellow students to discover Europe for themselves. As such, I promise I will provide them with an insight into the real "adventure" upon returning from Poland.







## WHAT I KNOW

The national currency in Poland is the zloty;

**Academic Calendar.** The academic year at Polish universities consists of 2 semesters, every of which usually lasts 15 weeks;

**Winter semester** starts in the first week of October and lasts till mid-February, with a two-week break for Christmas and with a one-week holiday in February. Winter semester examinations take place between the end of January and the beginning of February;

**Summer semester** starts in mid February and lasts until the end of September (however for the majority of students it ends by the end of June), with a one-week break for Easter vacations in March or April and summer holidays in July and September. Most of the final examinations take place in June, while September is reserved for make-up exams;

**Accommodation.** Although the School does not own a dormitory, all the incoming students are provided with the type of accommodation they wish. A monthly stay in a dormitory in Wrocław costs 300-400 PLN. If you choose to rent a private room, the price gets higher;

**Student Identity Card.** As an international student, you will receive a Student Identity Card. You will need it to access libraries and to buy reduced price tickets for public transport, to museums, theatres, cinemas;

**Public transport and fares.** To get about in the city you can use both tram and bus service. To avoid traffic jams, perhaps it is better to choose a tram. This means of transport is convenient and relatively cheap;

**Health insurance.** If you are entitled to healthcare under EEA rules on coordination of social security systems, during a temporary stay in Poland you are entitled to receive free healthcare services, necessary on medical grounds, from healthcare providers who have concluded contracts for health services with the National Health Fund (NFZ). The information about healthcare providers who have concluded contracts with the NFZ is available in the competent regional branch offices of the NFZ. Facilities of these healthcare providers are marked with the logo of the NFZ;

**Cost of living.** The cost of living, of course, depends on your lifestyle, habits and needs. Still, it is known that there are lower prices in Poland than in Romania;

**Social Programme.** Therefore, to help incoming students integrate more easily into the new environment, the International Office along with a group of student leaders, called "Study Buddies", hold an orientation programme. Organized prior to the start of both the winter and summer semesters, student-run and student-focused "Welcome Week" is an essential step in the transition to being their School student. It is designed to introduce their new students to the School, the dormitory, and the facilities they will require. It consists of a number of fun activities that will give them an opportunity to experience the helpful and friendly atmosphere of the community. The highlight of this first week is a "Welcome Party", when students have a chance to meet the School staff and their Polish peers. During the academic year the visitors are also offered attractions, including: "Discover Poland" trips, cultural outings, scientific events, or other purely social, amusing activities. Throughout the stay, the Erasmus coordinator together with a friendly team of International Office staff are glad to guide visiting students and give them assistance at all times.



## WHAT I EXPECT

I hope that I will manage with their **financial system** as the current coinage has some other subdivisions: 1 grosz, 2 grosze, 20, 50 groszy, 1, 2, 5 zloty. Their paper banknotes have values 10, 20, 50, 100 and 200 zloty; According to BNR 4 zloty means 1 EURO and 1 zloty means 1,014 LEI;

**As far as I heard, the Polish education system** is continually interested in building, from lectures theatres to laboratories. In this way they improve, modernize and upgrade so as to provide the best in up-to-date teaching facilities. We, the incoming students can gain exciting international experience and enjoy a friendly atmosphere and lively social and cultural environment offered by their school and the city. To put it briefly, their education system is not very different from ours;

**The accommodation:** I think this is the only inconvenience that has occurred, so far, in my Erasmus odyssey. Although the "Pedagogical School of Higher Education" does not have a dormitory, a Polish Coordinator helped me to find another place to stay. I am going to be in a double room in a dorm, in a very nice area close to the river and a beautiful park nearby. The dormitory is located on sports grounds: a stadium, sport halls and a swimming pool, and I think this is a big advantage! There is also a very convenient transport connection with the school and the city center. There is also new paint on the walls and new furniture. In a room an Erasmus student will also have: a fridge and an Internet connection (2 sockets in a room, one for each). There is one bathroom in every unit and there are 4 rooms in each unit. This University maintains partnerships with other Romanian Universities, such as "Danubius" University of Galati, so there will be other Romanians in close proximity. In this dormitory there will be staying 30 Erasmus international students, which is good news, too. The cost of the accommodation is 370 PLN per month per person (paid till the 15th of each month), and at the very start they want to pay a deposit of 150 PLN, which will be paid back to us when we leave. My dormitory is called "Spartakus" and is located at Mickiewicza Street (in Polish: ul. Mickiewicza 98). It has the following facilities: a laundry and a kitchen, a TV room. The incoming students can also ask for an electric kettle in their room, pay some small deposit, as well as some dishes and bed sheets.

**As far as student entertainment** is concerned, there are: cinemas, theatres, museums and galleries, restaurants and bistros, coffee shops, pubs and clubs, festivals, trips and different activities. I will find some more things about the Polish culture and language by getting into contact with them. Besides attending lectures and visiting libraries, leisure time is also a really important part of everyday life. Because of the huge number of students, Wrocław is known as a city of youth and various cultural events. A great number of museums and galleries offer abundant cultural experiences. Therefore, I may see how everyday life looked like in the Lower Silesia in the 19th century, or I could visit the contemporary exhibitions of applied art. If I do not want to spend sunny days indoors I will take a walk in one of numerous parks, or I will take a bus and roam around the city region. In the evening, Wrocław offers you a variety of movies in the cinemas spread around the city and theatre plays.

**The social programme.** Living in a foreign country and studying at a different university is exciting, but it is also a challenging experience for international students. They need a helpful hand to settle in the local academic life. I hope that in the very first days after my arrival, I will be briefly guided by the Polish teachers and students. This way, it will be easier for the incoming students to integrate in their educational and cultural system.

## "DID WOMEN HAVE A RENAISSANCE?"

Elena-Roxana Popa, Alexandra-Irina Laiu, II, RE  
Coordinator: Professor's Assistant Mihaela Culea

### 1. Introduction

#### 1.1. Why this topic?

*"If the child be a girl she should be put to sew and not to read, for it is not good that a woman should know how to read, unless you wish her to become a nun".* (Paolo da Certaldo)

This paper is meant to portray a flourishing period of time in history when the role of the woman in the English society should have increased in importance. Even if in the previous period women were only seen as suitable for producing heirs, the Renaissance could have been an opportunity for them to create a higher position in society.

#### 1.2. The concept of "Renaissance"

The word "Renaissance" designates "rebirth", a metaphor applied, from its beginnings, to a cultural vision that originated in Italy and spread to the rest of Europe by the 16th century. Its influence affected literature, philosophy, art, politics, science, religion, and other aspects of intellectual survey. Renaissance scholars employed the humanist method in study, and searched for realism and human emotion in art.

#### 1.3. Cultural paradigms

**The Renaissance** was understood as the revival of art and literature, as rejuvenation and rebirth, especially in the cultural areas. The spirit of the age meant living life to the full;

**Exploration:** it is the age of expansionism and exploration of foreign lands;

**The cult of man:** there was a shift from the idea that the human being was subdued to God's will to the idea that man was "the measure of all things";

Anglicanism fully became the official state

religion corresponding to the English spirit and desires – especially starting with Henry VIII's reign;

**Patronage:** it was the age of "patrons of arts", especially in acting.

### 2. Women's roles and statuses in the Renaissance

In the Renaissance times a woman was supposed to marry well, to be loyal to her husband, and give birth to boys. Men, on the other hand, had to be well-educated, to have some cultural grace, to be gentlemen and understand the arts and sciences. He also had to display refinement, to be of noble birth, and to be courageous. Many women did not fit the mould of what they called a "Renaissance Woman". Many of them would fit in as more of a "Renaissance Man" or what we would call a "Renaissance Woman" in our day and age.

#### 2. 1. Family duties and roles

Women were primarily bearers of children, keeping the domestic hearth, and they were subordinate inferiors of men; custom and prejudice kept them at home. The duties of women were varied and strenuous. Only a few wealthy women escaped these tasks which included making clothes from scratch and managing most of the food production. After the 13th century, women were no longer responsible for much of the production of basic supplies because each of these productions became individual male trades.

#### 2. 2. Professional duties and roles

In the Renaissance, women remained active only in carding and spinning wool. Small shops in master craftsmen's homes were moved to larger shops in a different location, removing the wife from participation in the business while





keeping the house. Historians believe women filled a greater variety of professional roles, they had numerous responsibilities, even though they had more economic contribution during the Middle Ages rather than during the Renaissance. This is because capitalism made production of goods more efficient, reducing women's economic significance. Women were paid less for the same jobs, which meant that more and more women were unemployed.

Women could be wool merchants, cutlers, leatherworkers, butchers, ironmongers, glovers, bookbinders, or goldsmiths. Sometimes, the wife of a craftsman was good enough to supervise the shop or take it over when her husband was dead. Sometimes guild regulations, particularly in northern Europe, treated a wife as a business partner with the right to inherit and continue the business. Women of highly skilled professions such as painters, sculptors, and goldsmiths rarely took over the business because the jobs required long apprenticeship and a high degree of technical achievement.

### 3. Women's rights or their lack of rights

- A woman was controlled by her parents throughout her childhood, and then passed directly into the hands of a husband, whom she most likely had not chosen herself, and who would exercise control over her until her death or his. Women who did not marry for whatever reason were equally granted no independence of thought and action, living under suppression in the home of a male relative or in a convent, where a woman could become a nun, the only career accessible to the gender.
- The roles of women, regularly the ones belonging to the upper class, placed crippling limitations regarding the developing artistic or intellectual skills a woman might possess. Women had less freedom of movement in lower classes; they were always handicapped by the physical tension and dangers of constant child-bearing and by endless hard labour to provide for their families.
- The women of the Renaissance, just like the women of the Middle Ages, were denied all political rights and considered legally subjected to their husbands.
- Women were frequently discouraged from

participating in the arts and sciences and the world will never know the full literary and artistic potential of an age in which the spirit of expression was perhaps the defining attribute.

• Even access to the most powerful men of the world did not necessarily allow a woman to distinguish and express herself. Only women of the highest class were given the chance to distinguish themselves, and this only seldom. For the most part, the wives of powerful men were demoted to the tasks of sewing, cooking and entertaining...

### 4. Famous Renaissance women

A few well-to-do women of the time were able to break the mould of subjugation so as to achieve fame, and even a sense of independence. In history, women provided no more than a background to the political and social story of the Renaissance. For example, one can find very few written accounts about the women of the Medici line, though there must have been women since the genealogical lines continued. This is why we chose to speak about three representative women for the Renaissance, who proved to be great personalities, best fulfilling their gender roles in the society or the family.

#### **Isabella d'Este, Marchioness, Regent of Mantua**



(1495;1509) Isabella was educated in a system suitable for a boy. When she was sixteen she married Francesco II Gonzaga, the marquis of Mantua. She oversaw his lands during his absence leading the Venetian forces against Charles VIII in 1495. They had a son, Federico, born in 1500. In 1509, when her husband was taken prisoner by the Venetians, she ruled Mantua and held its power against the threatening forces of the Venetians. Gonzaga was released after the Pope's intervention. As a reward for Gonzaga's support of Emperor Maximilian against Venice, their son was named duke of Mantua. Isabella, a great patron of the arts and letters, presided with her husband over a splendid and impressive court.

**Catherine de Médicis, Regent of France**

(1552, 1560–1563, 1574) Born in 1519, the daughter of Lorenzo de Medicis, duke of Urbino, and Madelaine de la Tour d'Auvergne, Catherine de Medicis received an excellent education, even if her parents died when she was a very young woman. At the age of 14, she wedded Henry, duke of Orleans.

In 1543, Catherine gave birth to her first son who later became Francis II. She had seven children, three of her sons becoming kings of France, and two of her daughters, Queens of Spain. She dedicated all her life supporting her children concerning their political life. Catherine's greatest challenge was the animosity between Catholics and Protestants, which her Edict of Toleration was aimed at improving. She tried playing off the parties of the Protestant Condés against the Catholic Guises, entering a plot with the Guises to clear the country completely of the Huguenots. Catherine is conventionally blamed for inducing Charles to order the Massacre of St. Bartholomew's Day in 1572 in which nearly all of the leading Huguenots in Paris were killed. All of Europe was scandalized by the ferocious loss of life. In 1572 Catherine proposed her third and favorite son, Henry, for the throne of Poland, and in 1573 he was crowned. His son died and she remained close and made laborious diplomatic journeys on his behalf even in her later years. In 1589 she died as a result of a stab wound.

**Elizabeth I, Queen of England(1558–1603)**

Elizabeth I was born in 1533, the daughter of Henry VIII and his second wife, Anne Boleyn. Elizabeth's childhood and early adulthood were burdened with danger and disaster. She was even imprisoned in the Tower of London during Mary's reign, and exiled at the countryside. So, she perfected a technique of giving "answerless answers" which saved her from many situations similar to this. She could speak many languages, which proved to be a great advantage: she could communicate with

foreign dignitaries in their own language. Elizabeth came to the throne in 1558, at the age of twenty-five, when Mary died. In the later years of Elizabeth's forty-five-year reign, she would become known as the Virgin Queen, because she never married and, later, as Good Queen Bess.

She proved very courageous when, in 1588, she prepared the English fleet to defend itself against the Spanish Armada, addressing to her troops: "*I am come amongst you . . . not for my recreation and disport, but being resolved, in the midst and heat of the battle, to live or die amongst you all*". Her presence and her speech inspired the fleet and they succeeded in forcing the Spanish Armada to retreat to the North Sea, where it was destroyed by storms.

For years she used a special trait to keep the nations of Europe guessing as related to her marriage plans. Half of the monarchs of Europe curried her favour, hoping for a useful union. In order to manipulate affairs of state she kept her plans to herself, neither rejecting nor accepting any offer.

She contributed to the development of literature, art and architecture. She personally attended the first performance of William Shakespeare's *Twelfth Night*. Even today, Elizabeth I is generally considered to be one of England's greatest monarchs. In 1603, when almost seventy years old, she appointed, on her deathbed, James VI of Scotland, the Protestant son of her cousin Mary, Queen of Scots, as James I of England, the first King of the Stuart line.

**Conclusions**

These exceptional women, powerful, colourful, sympathetic, and, above all, profoundly human, had a remarkable contribution to the legacy of the period they lived in. We tried to point out that, in this manner, many other women could have made their living if it had not been for the social conventions and male control.

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## GET TO KNOW THE TEACHERS: INTERVIEWING OUR TEACHERS

Ioana Isachi, I, EF

Coordinator: Professor's Assistant Mihaela Că

In the first issue of the journal, our professors were presented starting from their life principles, hobbies and pieces of advice for us, their students. This issue, we decided to perform another type of task, and we asked our professors a few spontaneous questions in a sort of interview. Let us hope you can get a clear picture of our professors, namely PhD Associate Professor Emilia Munteanu and PhD Associate Professor Ioan Să



**PhD Associate Professor Emilia Munteanu**

*"A work of art is the unique result of a unique temperament", Oscar Wilde*

1. If you could bring one character to life from your favourite book, who would that be?

"Le Protagoniste" by Jean Tardieu because, although he echoes the history he is a witness to, he tries to detach himself from it.

2. Do you believe honesty is the best policy?

Yes, I can say it is one of the principles that guide me.

3. You can select one person from history and ask them a question to which they must give a truthful reply. Whom would you opt for, and what question would you ask?

There would be the two historical figures who signed the pact bearing their names, the "Ribbentrop-Molotov Pact". And I would ask them: "Did you think of the political and historical consequences of your decision?"

4. If you could have personally witnessed one great event in

history, which would you have liked to observe?

Not specifically an event, but, from the music field, I would have wanted to take part in the „Vostok Festival”, or in a pop-rock music festival.

5. If you could be any age again for one week, what age would you be?

I think the age when you are 14 years old, so I could change the world...

6. If you could plan a trip anywhere in the world for you and your partner, where would you like to go?

It does not matter the country, as long as the landscapes inspire peace, colour and freshness.

7. What is your opinion about the educational system as a teacher in Romania? Name three measures that you would implement to improve this system.

It is a system in full crisis:

a) I would give up the files reports; b) I would encourage real communication, authentic student - teacher, student - student, teacher-teacher relationships; c) I would add extra classes for artistic education.

8. What is your favourite book?

There are too many, I mean I like books, especially those written in the Middle Ages, and I also like contemporary literature, Russian literature and English literature, not only French literature, I like theatre ... so it would be hard to limit everything to one book.

9. How is Ms. Emilia Munteanu behind the 'mask'?

Simply Emilia, I try on the 'mask' only on the stage, when I want to illustrate a character.

10. Do you have any pieces of advice for the students?

No advice, rather a recommendation: try to be yourselves, do not allow yourselves to be discouraged or absorbed by the context.



**PhD Associate Professor Ioan Sava**

“Education is a social process. Education is growth.  
Education is not a preparation for life; education is life itself”, John Dewey

*1. If you could bring one character to life from your favourite book, who would that be?*

Huckleberry Finn, because he is funny, he is such a nice and innocent character, and he is such a high-quality and interesting narrator. Narratology is one of my interests. If Huckleberry Finn was alive, he would probably be arrested.

*2. Do you believe honesty is the best policy?*

Yes, I suppose so, because if you tell lies you may forget what you said and contradict yourself, but truth is always the best policy.

*3. You can select one person from history and ask them a question to which they must give a truthful reply. Whom would you opt for, and what question would you ask?*

I think I would go back to literature and ask William Shakespeare how he got to know all those things without education!

*4. If you could have personally witnessed one great event in history, which would you have liked to observe?*

I would like to have witnessed the end of one of the bloody wars, because I suppose people were very happy, I like to see people enjoying happy moments.

*5. If you could be any age again for one week, what age would you be?*

I would like to be an adolescent again because life was so wonderful, but it was tough, and there is some particular charm about being an adolescent. It is the age when you can do a lot of foolish things without thinking of the consequences.

*6. If you could plan a trip anywhere in the world for you and your partner, where would you like to go?*

London, I am fascinated by London, by the English language... or it has to be some English-speaking country.

*7. What is your opinion about the educational system as a teacher in Romania? Name three measures that you would implement to improve this system.*

There are lots of things I do not like about the Romanian

educational system, because it is becoming more and more bureaucratic, so if I had to take action I would probably give up all bureaucrats, I would go back to teaching, that would be the only important measure to be taken right now.

*8. What is your favourite book?*

“The Sound and the Fury” by William Faulkner.

*9. How is Mr. Ioan Sava behind the mask?*

In our profession, we have to be actors, to wear masks, because the students should not see the problems the teacher has but, on the other hand, I do not think teachers do it deliberately, they simply do it, they just act. That is the moment when we wear a mask.

*10. Do you have any pieces of advice for the students?*

Lots of them, but a fundamental one is: read as much as you can, whether you like it or not, because, when you choose to study English, you also study its literature, so you choose to become professional readers.



## A STUDENT AGAIN

Adriana Preotu, I, MA

Coordinator: Professor's Assistant Catalina Balinisteanu



There are several stages in the life of a person and each of them starts and ends with a test. Although most stages are the same for all of us, what makes us unique is the way in which we handle our success or failure.

For example, there comes a day in the life of each student when all the efforts and hard work over the years are put to a test: the day of the final examination. It is such a stressful and confusing moment, when you are required to write for three hours almost non-stop – because the topics are very complex and the time is so short – so only after did you reach home and get a good sleep, you come to realize that that was it, the big exam; your life as a student has ended and it is time to go to the next level, that of getting a job. So, like most of my fellows in the University, I planned to become an English teacher, mostly because it was one of the safest options I had. Another reason was the fact that during my years in the University I had the best teacher one can ever have, who gave us different ideas of how to make lessons more interesting and challenging, how to involve pupils in the process of teaching and I came to see myself as a teacher.

Call it misfortune, but my plans did not work the way I wanted. I was quite disappointed at the beginning when all my fellows in the University began working as teachers, but then I started thinking I had lived my whole life according to different plans, all had been decided years ahead and this summer something has changed. For the first time I did not get what I wanted. I began to think that it was a sign that maybe I should act without thinking so much before. I am still young and I have my whole future in front of me, so the only thing I have to do is to decide upon a different job, to find something else that I enjoy doing.

Until that moment comes, I sometimes help younger students with their difficulties in English, just to 'keep in shape' and I am a 1st year Master student, so my life is still full and rewarding and I am not sorry at all for choosing to come to the Faculty of Letters. I have learnt a lot during the three years I was a student there, I discovered a series of interesting books which took me to a different world, introduced me to different mentalities and cultures, I met very many intelligent and complex teachers, from whom I had many



things to learn and last, but not least, I made some really good friends, with whom I hope to keep in touch as many years as possible. I do not regret the time I have spent there, I enjoyed each of them, the good and the bad, and I can say that I felt on my own that it has been a life-time opportunity so I advise every student to do the same, because it is as they say "the years are never coming back!"

Plus, being a student has a lot of advantages. First of all, if you study hard during the year, you have a chance to get a scholarship and then you have a lot of money to count when travelling or visiting different places. You also get to meet new people with whom you can discuss at a different level than, let us say in high school, because they are more interested in learning but along whom you can also party and have lots of fun and, because you are a student, people are more willing to forgive you when you act irresponsibly.

Once you start working, you lose most of these advantages, but you get others in return: you start depending more on yourself, you have to take responsibility for your acts and you become financially independent. In other words, you grow up and define yourself as an individual.

Either way, it is important not only the person that you become in life, but also the road that took you there, so put a smile upon your face and enjoy each day and night, mark your every success and learn from your mistakes, but most of all, find reasons to celebrate life, be happy just because it is Tuesday!



## A 'JUNIOR' TEACHER: EVERYTHING IS POSSIBLE

*Dana Colac, I, MA*

*Coordinator: Professor's Assistant Catalina Balinisteanu*

Here I am twenty-two, having finished college and started teaching. How is that possible? I still feel as if I were in high school, as if I should be the student and yet, I am the professor.

I look back in the period of college with all the stressful, hard times but with all those moments of fun, laughter and joy I spent with my few colleagues. At the beginning I was reluctant about going to college but now that I look back I can see how much it has helped me. First of all, you get to meet new people who can only help you develop, learn more about you and other human beings. You get to know all sorts of personalities and learn how to cope with them and how to understand their way of being. You learn how to listen to other colleagues and let them express their ideas even if you do not agree with them and how to cooperate with them. The professors impress you the most. It is with their knowledge, which is amazing and makes you feel like you will never be able to know so many things, and with their way of being, of teaching. Each of them has their own style and some may seem strange but that is what shapes their personality and makes them who they are. You do not notice it on the spot but when you find yourself in front of your own pupils you realize that you use some of your professors' expressions or way of teaching and you start to smile.

I think going to university is important and should be a great experience. For me it was even more important because during this period I met the person who is now my best friend. We were together everywhere and it made time pass easier and seem more pleasant. As Oscar Wilde once said: "Anybody can sympathize with the suffering of a friend, but it requires a very fine nature to sympathize with a friend's success."

Nevertheless, college has to end, too. The hardest part of it all is the graduation exam. Weeks and weeks of writing, searching for the appropriate information, adapting it to your subject, revising it and so on. Finally, you print about eighty pages and when you hold them in your hands you realize that it's your first important accomplishment. However, there is another step, which will determine if your work was worthwhile: presenting it to the board of examiners. Everything ends in about 10-15 minutes

and it can either be great or your whole paper can be torn into pieces just like that. If your paper manages to "escape" untouched you can consider yourself lucky and safe. You've done it!

You think you are free after this exam but you have only ten days to prepare yourself for the next one which is even more difficult and can decide your future carrier, the state examination. You wish you were out there, at the seaside or somewhere else but you have to read and learn if you want your faculty to have had a purpose and if you want a job. You get there on the day of the exam and you have four hours to do the best you can. Some fail, others succeed, as in every exam.

Once you finished with this, you think that getting a Master's degree in English can be another step in your life. But that involves another exam. Well why not, what harm can another one do? Therefore, you get back to work, open the books, take a deep breath and here you go again. The summer is over now, you had almost no holiday and another exam is knocking at your door. Somehow you did it, you passed it and now you are a student again. Classes are now different; they involve the student more and allow him to express himself/herself more freely. The atmosphere is more pleasant, you don't fear the professors like you used to do because we are all colleagues now even if the experience is different. The lectures and seminars are more demanding but they are more interesting as well and helpful for your carrier as a teacher. I was one of the lucky ones who got a job and I am now teaching English, even though I didn't think it would happen. I have to say that it is different and harder from what we have experienced during practice in college. I guess it depends on the pupils a lot and the whole atmosphere in school. However, it is amazing to know that there are children who will learn English with your help and this brings you a feeling of achievement and delight. Everything in this life happens with a reason, there are lessons in every experience that we must learn and every step must be taken at its time, slowly, with patience and hard work if you want to achieve something and be able to say, when you are old, that you left something behind and someone will remember you.



# MOODLE, ONESTOPENGLISH. NEW TEACHING AND LEARNING E-TOOLS

Anca-Madalina Barcan, II, E-R

Coordinator: Professor's Assistant Mihaela Culea

Since communication represents more than a key competence nowadays, the aim of this article is to tackle the issue of teaching students, and not only that, but also the issue of conveying emotions and reduplicating, not only on a day-to-day basis, but also in the virtual world. Information technology is omnipresent in our lives as well as in the educational endeavours, and there is no doubt that it has led to a fundamental change in the way we teach and learn.

Virtual environments set the grounds for new models of learning. Moodle represents such a new alternative to traditional approaches to education, bringing teachers and students together.

Moodle is a very adequate mediating instrument due to the dialogical nature of its tools, especially the Wiki, both in the technical logic of its development, and in the pedagogical approach.

The word Moodle is actually an acronym for *Modular Object-Oriented Dynamic Learning En-*

*vironment*, although originally the M stood for "Martin's", named after Martin Dougiamas, the original developer. Moodle is a Course Management System, also known as a Learning Management System or a Virtual Learning Environment. It is a free web application that educators can use to create effective online learning sites. It is designed around an

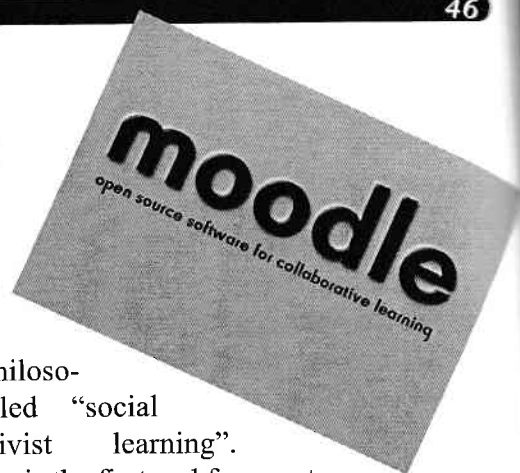
educational philosophy called "social constructivist learning".

Interaction is the first and foremost feature of Moodle: both the students and the teachers can collaborate within each activity, whether in the chat room, the forum, or leaving feedback on a workshop.

Moodle's built-in functions allow students to make various quizzes. Quiz types relevant to language teaching are: Multiple choice, True/False, Numerical, Matching, Description, and Cloze. Moodle has three different patterns of internal use of its tools which define the capability of interference on the platform

which each user is allowed to have. In it, one can find a full Course Management System able to manage pedagogical activities in order to offer to all the subjects involved in the educational process a highly qualified online system. The subjects of the educational process can be enrolled as student, teacher or administrator.

Moodle's most important quality is its self-oriented structures, its capability of allowing the teacher to fully manage the language-mediated system, or to order and construct one's teaching approach. Moodle is also known for its potential of mediating authorities, as well as for the possibilities of interaction mediated by its tools, fostering the collaborative work online, with Wiki as a remarkable tool in a virtual environment. Wiki works in Moodle as a tool to allow students and/or teachers to write collectively, in a collaborative process.



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Preparing students for life in virtual environments is no longer an aim in itself as such places tend to become, through their constant presence in our lives, less and less "virtual", as what we call "real" relies on a sense of "reality". Regardless of the shortcomings which are inevitable in any teaching and learning approach, using technology as a support for student motivation and, moreover, as a connector to nowadays requirements on the working market, will ultimately render both students and teachers content of the

education process they are involved in. Technology has transformed the nature of connections between teachers and students. Our mutual goal should be to help spread innovations in teaching with technology across the campus while fostering sustained innovations.

*Onestopenglish* is also a modern site which provides and offers information for teaching English, and it appeals both to the teachers and to the students that are to become teachers. It has over 6,500 resources, including lesson plans,



***No, Potter. The key marked BREAK does not cause the school bell to ring!***

achieve its main goal, that of improving and practising their grammar and skills in the easiest and most useful ways possible. Besides all

the pieces of information written above, the most important aspect of this site is that it offers materials for teachers who prepare students for the Cambridge exams and for other types of exams. The leading exams authors Mark Harrison, Russell Whitehead and Lucrecia Luque-Mortimer give pieces of advice about tackling the different exams paper by paper, section by section, and each article is accompanied by teaching worksheets for use in class.

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<http://www.onestopenglish.com>

worksheets, audio, video and flashcards, and *onestopenglish* is considered to be the world's number one resource site for English language teachers. This site has a different perspective on the way in which a foreign language needs to be taught.

*Onestopenglish* welcomes its readers with interactive games and activities in order to





# STUDENT FLASHBACKS

Ionut Avram, I, ER

Ciprian Iovu, I, ER

Coordinator: Professor's Assistant Mihaela Culea

## •Welcome, dear students!

On the 1st of October 2009, at 12 o'clock, in amphitheatre C2 of the Faculty of Letters the opening ceremony of the academic year 2009-2010 took place. The speech was addressed by the Dean of the Faculty, Mrs. Adriana-Gertruda Romedea, who presented, in a few words, the educational environment of the faculty, its structure, the number of students, and the major achievements of the faculty in the previous academic year. At the same time, the freshmen found information about the "Students' League", "an organisation which is always young."

## •A new name for our university.

On the 13th of October 2009, in accordance with the Official Monitor of Romania 684/12.10.2009, the University of Bacău changes its name into University "Vasile Alecsandri" of Bacău, as a remembrance of and homage to the great Romanian poet born in Bacău, in 1821.

•The International Conference of our Professors. Between the 16th and 17th of October 2009, the International Conference "Individual and Specific Signs" (the 3rd edition) was organized at our faculty, with a very challenging theme: "Cultural Spaces and Identities in (Inter)Action", combining contributions from different fields of study: Philology, History, Psychology and Sociology, Communication Sciences, or Economic Sciences, thus inviting to a multi- and trans-disciplinary dialogue. The conference was organized by the Faculty of Letters, University "Vasile Alecsandri" of Bacău – Romania, UFR Arts University, Bordeaux 3 – France, the Philological School of Higher Education, Wroclaw – Poland, "Alecu Russo" State University of Bălți – The Republic of Moldova, and by Interstud and Cetal Research Centres.

•The "Studentiada" month was an interesting period of the year for all the students, and a unique moment to make friends and meet people. The range of events took place between the 26th of

October and the 1st of November, and the students could take part in different sports competitions, such as basket, bowling, football, chess, or they could relax at the theatre while watching "Farmecul amețitor al banilor negri", a Romanian play, or they could go to a classical music concert. All the activities were particularly interactive and a good opportunity to have fun.

## •The freshmen's prom.

This was one of the most eagerly expected moments of 2009. The show was a creative compilation in one way or another, because it took place, for the first time, at the Summer Theatre right next

to Cancicov Park. We were witnesses to wonderful moments with special guests, such as the clown brothers, Augustin the Wizard, Deko band, and many others.

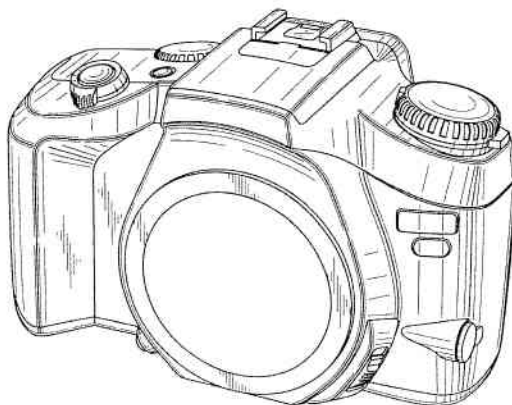
## •Life and poetry.

On Thursday, the 3rd of December, at the Council Hall, Ms. Mihaela Mocanu Gâlcă, a student at the Faculty of Letters in the 3rd year, launched a poetry and meditations

volume, "Lacrimi din tăcere". The 'leader' of the meeting was PhD Lecturer Adrian Jicu, and different key figures in the field of culture were invited: Ioan Enache, Petre Isachi, Nicolae Mihai, Ștefan Olteanu, Ion Prăjișteanu, or Petru Scutelnicu.

## •Stella.

On the 4th of December, in amphitheatre C2, the film "Stella" was put on air for all the students of the university. It is the first film of a Romanian trilogy directed by Vanina Vignal. The film, shot in two years, presents the life led by Stella, a Romanian woman living in a Parisian suburb, together with her husband, Marcel, a Romanian gypsy who ends up in France because of a disease. In fact, their relationship is at the heart of the plot.



## STUDENT GROUPS AND ACTIVITIES

### 1. STYLES ACROSS CULTURES.

The first S.A.C. meeting in 2010, on the 21st of January, announced that we are "Back in style" searching for the appropriate "bridges" for transgressing discipline boundaries (style of syntax, syntax as style, style in syntax, style vs. syntax, syntax of style, syntax with style etc.). Third year-students (from the English-French and Romanian-English groups) who accepted the challenging task of representing syntactic concepts (such as coordination and subordination, sentence constituents, clause elements and clause patterns) metaphorically, either verbally or visually, presented a creative and personalised alternative to the dry conceptualizations imposed by the standards of an academic course in syntax or stylistics (PhD Lecturer Nadia N. Morărașu).

#### STYLES ACROSS CULTURES S.A.C.

Form of organization: student group developing extracurricular activities and research activities at the Faculty of Letters from "Vasile Alecsandri" University of Bacau.

Membership: any English speaking student interested in communicating interculturally "about, in and with style".

Proposed themes for the 2010 meetings:

- Style and syntax (21 January 2010)
- Listening styles in a cross-cultural perspective (March 2010)
- Cultural reading styles vs. textual styles (April 2010)
- Conversational styles vs. rhetorical styles (May 2010)
- Speaking styles across varieties of English (May 2010)
- Styles in creative and professional writing (June 2010)
- Autobiographical vs. biographical styles (November 2010)
- Academic writing styles and skills (December 2010)

Contact: Coordinator: PhD Lecturer Nadia N. Morărașu – [n.morarasu@yahoo.com](mailto:n.morarasu@yahoo.com)

Activity updates: <http://stylesacrosscultures-group.blogspot.com/>

### 2. THE DEBATE CLUB

It is coordinated by PhD Associate Professor Ioan Sava (the English Department) and PhD candidate, professor's assistant Florinela Floria (Department of Philosophy and Communication). Students from various specializations are invited to join the debate club in order to be trained in their communication and argumentation skills on a monthly basis. Students are encouraged to take part in the regional and national contests under the auspices of ARDOR (The Romanian Association of Debate, Oratory and Rhetoric). Toma Victor Cătălin, Trăistariu Răzvan (Informatics, II), and Vrabie Alexandra (Communication and PR, I) are only some of the students who played a part in the last national competition PARLY 2009, as a part of the project "We are Europeans – We Communicate Better", which took place in Bacău, Slănic-Moldova, 19-22 November 2009. Here are some useful contacts and addresses: [www.ardor-deb.ro/](http://www.ardor-deb.ro/), [floria.florinela@ub.ro](mailto:floria.florinela@ub.ro)

### 3. CULTURES AND GENRES

It is a student group developing extracurricular and research activities with the objective of preparing students for the diversified world of communication, helping them handle intercultural encounters, as well as offering students the opportunity to engage in unconventional interactions with their peers by exposing them to the specific styles of performing different activities. The group's activities are coordinated by PhD professor's assistant Andreia Suciuc and PhD professor's assistant Ioana Boghian. The general theme for the academic year 2009-2010 is Promoting Cultural Icons and, thus, the four meetings held during the I semester invited students from Communication and PR to perform very interactive tasks while promoting various cultural areas: 29th October 2009: Promoting Great Britain, 26th November 2009: Promoting Canada, 10th December 2009: Promoting Australia, 21st January 2010: Promoting Singapore, Philippines and Canada. Here are some useful contacts and addresses: [boghian.ioana@ub.ro](mailto:boghian.ioana@ub.ro)



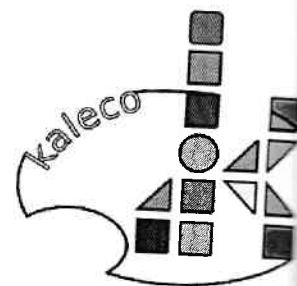


DG Istruzione e cultura

Programma di apprendimento  
permanente



Multilinguismo



143452-2008-IT-KA2-KA2MP *Kaléidoscope: Langues en couleurs*

„Vasile Alecsandri” University of Bacău, Romania  
Faculty of Letters  
Nr. 8, Spiru Haret Street



### „Kaléidoscope: langues en couleurs” (KALECO)

KALECO is an international project, initiated by Comune di Pavia, Italia. The Faculty of Letters is a partner in this project together with other universities and institutions from Italy, France, Denmark, England, Spain, Sweden and Estonia.

Type of project:

Financed by EU

Main objectives:

**Promoting multilingualism and ensuring mutual understanding  
and cooperation between people from countries in Europe**

Role of « Vasile Alecsandri » University of Bacău:

- Attending the project meetings for an exchange of experience
- Participating and contributing to the common activities of the project by implementing the local network and skills:
  - the survey of the linguistic situation (text and video-dvd);
  - the language festival;
  - cooperating in the elaboration of a “charter” of multilingual local policy;
  - the creation of a web site which offers multiple opportunities for activity, exchange, and for communication within the consortium
- Working on optional activities of the project:
  - creating (and playing) multilingual plays;
  - creating and promoting web radios within the consortium;
  - work on a methodology module which suggests pathways for the writing of a linguistic autobiography

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“Vasile Alecsandri” University of Bacău, on air:  
April 7, 2010

## BUSINESS IN COLOURS

*Elena Constandis, Bogdan Apostol,*

*II, Accounting, Faculty of Economics*

*Coordinator: Professor's Assistant Mihaela Culea*

### 1. Introduction

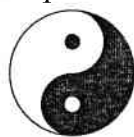
Since ancient times, man has been attracted to colour. Whether we refer to artists, poets or painters, all of them have used colour under one form or another depending on what they wanted to convey by using that colour. Each colour symbolises a variety of moods or emotions. For this reason, we chose to address this issue and to show that colours are used not only in painting and literature, but also in areas which we have not really thought of.

### 2. What a colourful world!

Colour is everywhere around us. Whether we think of the blue sky and oceans, green forests or flowers' colour we can say that colours are always present in our life. Colours make everything around us become and livelier. They not only have an impact on everything that surrounds us, but they can also influence our state of mind.

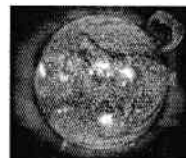
Everyone has his own perception about colours and what they symbolise, that is why colours mean many different things to different people and cultures. Depending on our perception of colour, a colour could inspire us the feeling of joy or sadness, warmth or coldness, calmness or agitation.

**White** may be defined either as the absence of all colour or as the presence of all colours of the light spectrum, and white can represent either innocence or the ultimate goal of purification. White is often the heaven, while black is the underworld. It is light, air, life, holiness, love, redemption. The white flag is a symbol of surrender or friendship.



**Black** represents the lack of colour, the primordial void, barrenness. It can also mean sorrow or mourning, as in the Christian tradition of wearing black to funerals. In this respect, it can also symbolise death. Black is also linked to

witchcraft (Black Magic), evil, and the unknown, as the predominant colour worn by "evil witches" in some cultures. The stock market crash of 1929, called Black Tuesday, also links the colour with ideas such as failure, depression, and despair.



**Red** is an emotionally charged colour. It is associated with the sun and the gods of war, anger, blood-lust, revenge, fire, and the masculine. It can also mean love, passion, and health.



As a colour, **orange** is most often linked to flame and fire conveying their qualities. Orange can also mean luxury, wealth, prosperity, wisdom, and creativity.



**Yellow** often stands for light, for the sun's rays, the intellect, faith, and/or goodness. However, yellow can also be a sign of weakness, betrayal and/or jealousy. Insects that bear yellow and black stripes are often poisonous, or they attempt to imitate another poisonous insect, and, in this respect, yellow can be seen as a warning, and/or a sign of protection for its bearer.

In medical terms, a yellow flag means quarantine.



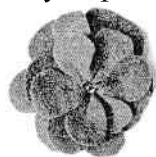
**Blue** is the colour most often associated with matters related to the spirit and the intellect. It is the colour of sky and heaven, also having strong connections with nearly all forms of water; for this reason it can have feminine, cool,



and contemplative qualities. Its link to the sky also connotes eternity and immensity, time and space. Blue may suggest the truth (no clouds to hide it) and intelligibility; it is linked to loyalty, fidelity, constancy, and chastity. Many babies are born with blue eyes, thus innocence and purity can be attributed to the colour, too. With relation to the moon, it can represent tender love, passive qualities, and deep wisdom. It also makes us think of witchcraft; when lights burn blue, there are ghosts around.



**Green** is a dualistic colour. It can represent envy, evil, and trickery, and/or growth, renewal, and life, as lush of vegetation. In Arthurian legends the green knight slew all those who attempted to cross his bridge, until he was killed by Arthur. In this respect, green can be seen as death's unprejudiced nature and the slaying of the naive. Green also suggests vegetation, growing things, fertility. It also speaks of Mother Earth, life, nature, resurrection, permanence, and love; green was the colour of Aphrodite, the Greek love goddess, born from the green sea. It is usually a feminine colour, but it is also one of neutrality, passivity, and indecision. It is a sign of freshness and youth, along with virtue and peace. Hospitality and knowledge also follow. It can be thought of as expectation in relation to spring hopes. As the national colour of Ireland, it is supposed to bring luck, especially on St. Patrick's Day. In psychology, if we relate it to sensations, persons who like green are often defensive and solitary, or cold. It also represents the serpent, especially in poetry.



**Purple** is derived from the combination of red and blue, it unites red's fiery masculinity with blue's cool femininity. Purple is often used to represent royalty, imperial power, justice, and/or truth. Christian references to the colour link it with God the Father and royal power. Dried blood has a purple hue in it, and bruises

on the flesh are often purple, so it can also be a sign of physical injury.

### 3. Colours in business

It seems hard to believe, but colours have a meaning even in the business field. It has been shown that people tend to buy products whose packaging and colour stand out. The science of colours has been used by researchers in the marketing area so as to determine how to influence the customers' perception and make them buy their products.

Colours are also used to categorize different goods and to express events that often occur in a company. For example, when we say *white goods*, we refer to machines used in the kitchen, towels and the linen.

Electronic equipment for home entertainment like television sets, stereos or DVD players are examples of *brown goods*. Food is considered a *red good*. The class of goods that are not bought very often, generally clothes, are examples of *orange goods*. In the category of *yellow goods*, we can point out expensive goods in the home or outside it, for example cars.

The colour of the uniform can express the status that you can have in a company, or it may show the job that you practise. For instance, the *blue-colour workers* are employees who work in industry. The *white-colour workers* are those employees whose job does not involve physical work; clerks and teachers are part of this category.

A specific colour could also describe the economic situation of a company. When an account or a *business* is *in red* it means that the business registers loss, and when a *business* is *in black* it means that the business is on profit, or at least that the company has more assets than debts.

Expressions such as *green taxes*, *black market*, *grey market*, *blue-sky ideas*, *blue-chip investment* are also used in the business field, to make reference to negative or positive features. For instance, if the managing director of a company has *blue-sky ideas*, this means that his initiatives are a bit too idealistic and unrealistic, and this is not good for the business. Goods and services which are paid for in cash, and therefore not declared for taxation, are features of a

*black/hidden/shadow economy*. On the other hand, governments have decided to introduce *green taxes* so as to discourage behaviour that could damage the environment.

### Conclusions

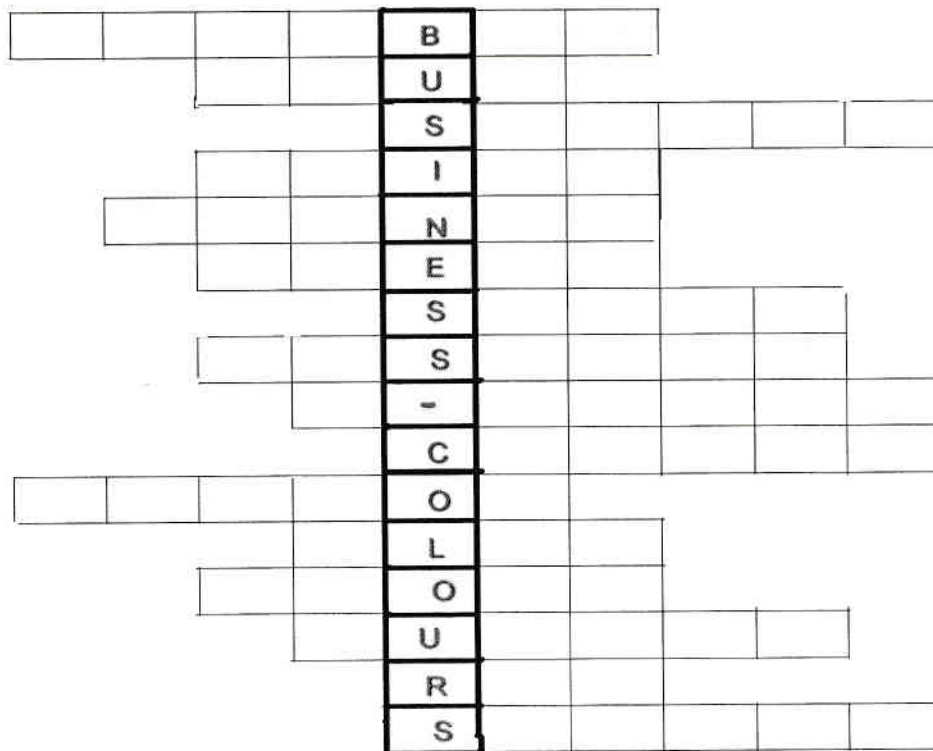
All the aspects mentioned above allow us to reinforce the initial statement that colours are always present in our lives, no matter if we refer to the denotative applicability and presence of a colour in an ordinary object, or to the connota-

tive and symbolic use of colours in collocations and phrases, as in the case of those specific for the business domain.

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Wyatt, Rawdon, *Check your English Vocabulary for Business and Administration*, fourth edition, London, A & C Black, 2007, pp. 8-9.



### Complete the crossword by answering the following statements:

- Beautiful appearance on the sky, usually after rain;
- Too idealistic ideas are called...-sky ideas;
- Number two always gets.....medal;
- Machines used in the kitchen, towels, are associated with .....goods;
- Clothes belong to.....goods;
- The colour of nature which also symbolizes Ecology;
- The most important British economist, called "the father of modern economics", was Adam..... (1723-1790)
- A domain which uses matching colours;
- ...belongs to orange goods (item of clothing);
- Country which has on its flag a leaf of maple is called.....;
- Expensive goods, in business, are recognized as.....goods;
- An employee who works in bad conditions or dangerous jobs; he provides unskilled work: .....-collar worker;
- Electric equipment for home entertainment is associated with.....goods;
- A powerful colour that represents wealth, extravagance, royalty, wisdom, celebration;
- Bureaucracy is also known as the .....-tape;
- The most colourful season is.....

Rainbow, blue, silver, white, orange,  
green, Smith, fashion, T-shirt, Canada,  
yellow, blue, brown, purple, red, spring



## DECODING BUSINESS: WHAT DOES **B-U-S-I-N-E-S-S** MEAN?

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Everyone speaks about business even though it is not a Romanian term. It has entered our language as such without being translated. "Business" can be heard everywhere, being uttered by everyone, but do they really know its meaning?

The etymology<sup>1</sup> of the word "business" refers to the state of being busy, either as an individual or the society as a whole, doing commercially viable and profitable work.

This activity named "business" appeared from the moment Adam sold Heaven for an apple. Bad choice, we think, but we are humans and there are moments in our life when we make mistakes, because we do not take the right decisions.

So, we think that it is really interesting to analyse this word, BUSINESS. Therefore, for us, Business means:

Build,  
Unique,  
Success,  
Imagination,  
New,  
Entrepreneur,  
Satisfaction,  
Stress.

Just looking at these words you will think that there is no correlation between them, but, if you are willing to read our explanations, maybe you will change your opinion.

Thus, for us, business is:

\* To **Build** your own life, your own career, to improve your personal life. Running your own business implies spending a lot of time in order to create something out of nothing. Karl Marx<sup>2</sup> says: "Catch a man a fish, and you can sell it to

him. Teach a man to fish, and you ruin a wonderful business opportunity".

\* To have a **Unique** idea which impresses the others and makes you the leader in a domain, a model who is admired by the others. Originality is the foundation when you start your own business. Keep in mind that a unique idea would be one that would not be found in several minds, so put your imagination at work and find something that no one has made until now. This way, you will have the command on the market.

\* To be **Successful**. That is the first thing that comes to one's mind when starting a business. We invest time, money and ideas in order to be successful, hoping we will be rewarded later on. Monty Burns<sup>3</sup> says "Family, religion, friends... these are the three demons you must slay if you wish to succeed in business." But there comes the question: "How far should we go?"

\* To be **Imaginative**. Successful businessmen should have ingenious minds, as they have to visualise their business on the whole. They should plan it, create it, develop it, advertise it, and they should always be able to change the strategy, in order to improve it, or they should predict failure and success. As a Latin proverb said<sup>4</sup> ("Believe that you have it, and you have it"), in order to start a business, it is not enough to have money and ideas, you should think of all the details.

\* To make **New** products. When you reach the top, you should think of ways to maintain yourself there. The best solution is to always add something new. In business, if you do not do that, you are eliminated, because customers get bored quickly and they will try something else.

\* To be a good **Entrepreneur**. This is important when you have to divide the work on departments, so you must arrange your activities very efficiently, as this could be an advantage when fighting with the competition. Greg Biffle<sup>5</sup> said

<sup>1</sup> The Collaborative International Dictionary, available at <http://ro-en.ro>

<sup>2</sup> Marx, Karl, *Quotable Quotes*, [www.goodreads.com](http://www.goodreads.com)

<sup>3</sup> Burns, Monty, *Business and Finance Quotes*, [www.woopidoo.com](http://www.woopidoo.com)

<sup>4</sup> Latin proverb, *Latin Proverb quotes*, <http://thinkexist.com>

<sup>5</sup> Biffle, Greg, *Quotes by Greg Biffle*, [www.quotesdaddy.com](http://www.quotesdaddy.com)

that "It is free enterprise. Come on, bring your best stuff".

\* To get some **Satisfaction**. Any work that is not followed by satisfaction is in vain. Satisfaction is given by success, by the fact that your qualities are recognised and appreciated by the others. And, at the same time, you make profit, you create a name for yourself, you are a brand. Horace<sup>6</sup> said "This is enough", and this means that if you are satisfied, then you obtained everything.

\* To have a **Stressful** life. To be a businessman does not involve only good aspects, there are also negative facets to this. One of them is stress, given that you are always concerned with your business, you make plans, strategies, and you are always worried.

To sum up, as a tag we consider the following<sup>7</sup>: "Sometimes you can be the pigeon, and sometimes you can be the statue": it is not enough to be inventive; you also have to be a good entrepreneur, a good manager. Business means more than you can imagine. It begins by building unique ideas for future investments that will give you great satisfaction, and that happens because your ideas are something new, and everyone will love them!

### Good or bad decisions?

**Journalist:** *What is the secret of your success?*

**Entrepreneur:** Two words.

**Journalist:** *What would they be?*

**Entrepreneur:** Good decisions.

**Journalist:** *And how do you learn to make the right decisions?*

**Entrepreneur:** Experience.

**Journalist:** *How did you get this experience?*

**Entrepreneur:** Two words.

**Journalist:** *What are they?*

**Entrepreneur:** Bad decisions!!!

Taking this joke seriously, during the history of business every businessman had to take some decisions. Great businessmen are considered to be persons who are perfect in their job (let us take Bill Gates, for example), but businessmen are human, so they commit mistakes, too.

Here are some examples of famous business decisions, some of **the worst and best**

**decisions ever made**. Was it good or bad the fact that ...

... Asa Candler bought the rights to **Coca Cola** from its producer but he sold them for just 1\$? – **a bad decision**: one billion bottles are produced daily!

... the Swiss collaborated with the Japanese in the watch-making business, thus creating Swatch? – **a good decision**: the market share in the 1980s grew to 50%.

... **Dell** decided to sell its products to big stores, but the boss **Michael Dell** then changed plans and restarted selling products directly to customers? – **a good decision**: this caused Dell to be in the top 3 PC manufactures in the world.

... Sam Philips sold the exclusive contract he had with a young talented singer for \$35,000? – **a bad decision**: the young man was **Elvis Presley**, who later became the king of rock & roll.

... the company which produced **Barbie** decided to give her a boyfriend, Ken? – **a good decision**: Barbie became a famous brand, and it is said that a Barbie is sold every two minutes!

... two talented artists sold the rights to the **Superman** character for \$130? – **a bad decision** considering how profitable Superman became after that.

... **Apple** refused to license their product (Apple 1, which is considered to be the first personal computer) to other manufactures, trying to keep the exclusive control? – **a bad decision**: Bill Gates broke the \$100 billion barrier with a similar product.

... Sors Harizon stopped digging for **gold** and sold his land to a South African firm somewhere around 1800? – **a bad decision**: that land produced a million kilos of gold every year, for the following 90 years.

In conclusion, we can say that mistakes happen in business, too, just as they happen in every other domain. Some can be repaired, while others cannot: the greatest issue at stake here is, nevertheless, **money**.

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<sup>7</sup> Tag available at [www.flickr.com](http://www.flickr.com)



## OUR WORLD, WHERE TO? THE AGE OF CONSUMERISM

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Coordinators Professor's Assistants  
Andreia Irina Suciu & Mihaela Culea*

What does **consumerism** mean?



Theoretically, consumerism is the idea that personal happiness can be obtained through consumption, the purchase of goods and services. Nowadays this phenomenon is deeply rooted in people's minds and has become their main priority, leading them to be reliant on consumption. They spend a lot of money for shopping, but most of the stuff is unnecessary to their lives, which demonstrates that consumerism is a routine for people, transforming them into materialists. Is this the happiness we/ they search for?

The thing that people do not know is that consumerism is a pattern of behaviour that affects our society, economy, and environment. While people with a fine financial situation buy more than enough food and throw it away, a child dies of hunger every 3 minutes.

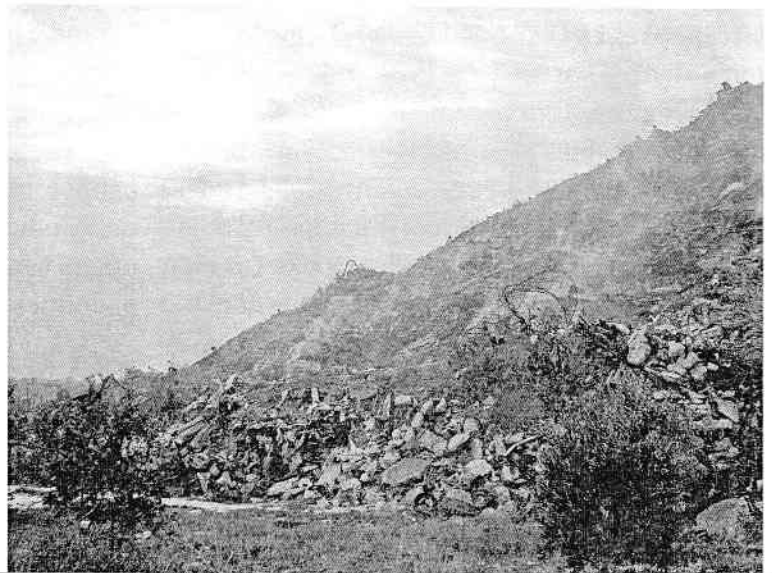
It is an often stated concept that the economy would improve if people just bought more things, more cars and spent more money. The financial resources should be spent on education, nutrition, housing, etc. but, instead, they are spent on products of doubtful

value and little social return. In addition, the purchaser is 'robbed' by the high price of new things, the cost of the credit to buy them, and by the less obvious expenses such as, in the case of automobiles, increased registration, insurance, repair and maintenance costs.

And this introduces another issue – that of resources consumption. Due to the enormous production, the natural resources are exhausted. This excessive demand for consumer goods has created most of the existing ecological imbalance. This will become a much greater problem than most people expect or believe now. The imbalances have already caused ecological disasters in different places all over the world, with many more to follow. Other problems that appear are: too much waste, pollution (soil, air and water), fewer forests and, automatically, mudslides.

These are the reasons that made Annie Leonard and her team do some research on the impact of consumers on the planet's resources, and they transformed it into a video called *The Story of Stuff*. On the site with the same name we find the following ideas about consumerism:

- the exploitation of natural resources leads





work, watch TV, shop, work...

Shopping is not the solution to the environmental problems we are currently facing, because the real changes we need are not for sale in even the greenest shops.

Look beyond vague claims on packages like "all natural" to find hard facts. Is it organic? Is it free of super-toxic PVC plastic? When you can, buy local products from local stores, and that keeps more of our hard-earned money in the

community. Buying used items keeps them out of the trash and avoids the upstream waste created during extraction and production. But, buying less may be the best option of all. Less resources consumed. Less pollution. Less waste. Less time working to pay for the stuff. Sometimes, less really is more. More happiness...

In conclusion, consumerism creates more issues than we realize, and it makes us forget about the real cause that is provoking it. The thing that we do not see is that we are the cause and, at the same time, we suffer its effects.

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to "trashing our planet";

- we are running out of resources and we are using too much stuff;
- the Americans represent 5% of the world's population, but they are using 30% of the world's resources and so, they create more waste; if everybody consumed just like the U.S., then we would need 5 planets, but we only have one;
- we use energy and toxic chemicals for production and we do not know the full impact on the health of the environment;
- 99% of the stuff we buy becomes trash in 6 months;
- the ones that control the consumption process are: fashion, advertisements and the media; two of their affective strategies are: planned obsolescence (make stuff that is designed to be useless as quickly as possible so we will chuck it and go buy a new one) and perceived obsolescence (convince us to throw away stuff that is still perfectly useful);
- consumers are involved in a cyclic process:

## So, we are the 'criminals' and also the 'victims'!





# WORDLE, SLUMDOG, GHOST BIKE

Silvia Buga, II. ER

Coordinator: Professor's Assistant Catalina Balinisteanu

## **wordle** (noun)

A piece of text, which has been rearranged into a visual pattern of words.

### **Background**

The *Wordle* tool, and thereby the word *wordle*, is the brainchild of Jonathan Feinberg, a senior software engineer at IBM. The tool's popularity and usefulness has led to recent nomination for a 'Webby' (an international award given to people involved in web design and web-based media).

Though unsubstantiated, I think that the source for the term *wordle* came by blending *word* and *doodle* (a random pattern or picture drawn when thinking about other things). However the orthographic form *wordle* is not completely new, listed in *Webster's Revised Unabridged Dictionary* (1913) as describing a pivoted component of a die (device for cutting or moulding metal).

Underlying the *wordle* is the earlier concept of a *tag cloud*, a visual representation of the user-generated tags (keywords) describing the content of a particular website. Related expressions are *data cloud* (or *cloud data*), a data display using font size and colour to display numerical values, and *collocate cloud*, which gives a visual representation of the collocational patterns associated with a particular word.

## **slumdog** (noun)

A very poor and underprivileged person, especially a child, who lives in a slum (= a poor and crowded area of a city where people live in very bad conditions).

### **Background**

*Slumdog* appears to be a new coinage, with no obvious evidence of independent use prior to the movie. Its wide-scale exposure as a result of the film's success may mean that it stays the course.

The origins of the word *slum* are uncertain, though it dates back to the early 19th century when it was used as slang for 'back room'.

## **lipstick on a pig idiom**

An unsuccessful attempt to make something ugly look more attractive.

### **Background**

Though the expression *lipstick on a pig* may be relatively new, porcine (i.e. pig-related) idioms and phrases have permeated the English language for a very long time, with the poor old pig always carrying negative connotations (compare *sweat like a pig*, *make a pig's ear of something*, *a pig in a poke*, etc). In fact the idea of vain attempts at converting something from ugly to attractive, as intended by use of *lipstick on a pig*, is similar to that of the famous old proverb "You can't make a silk purse from a sow's ear".

The word *lipstick* did not itself appear to the late 19th century, so the idea of incongruously adorning a pig with cosmetics is comparatively new. Its origins do however date as far back as 1926, when Charles Lummis, editor of the *Los Angeles Times*, commented that "*Most of us know as much of history as a pig does of lipsticks.*"

Though President Barack Obama recently galvanised popular use, *lipstick on a pig* has existed in political rhetoric for a number of years. The expression criticizes spin and is used to insinuate that a political opponent is attempting to repackage established policies and present them as new. It notably features in the title of the book *Lipstick on a Pig: Winning In the No-Spin Era* by *Someone Who Knows the Game*, written by Torie Clarke.



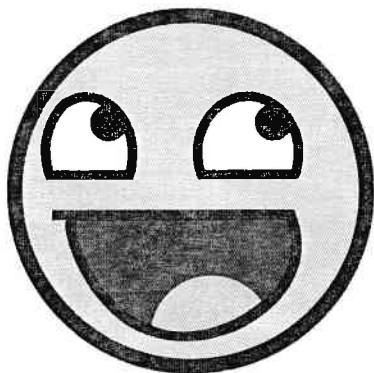
**ghost bike or cycle** (noun)

A bicycle that is painted white and left in a particular place in memory of a cyclist who has been killed.

**Background**

The first *ghost bike* appeared in the United States in October 2003, in St Louis, Missouri. After witnessing an accident where a motorist hit a cyclist in a cycle lane, Patrick Van Der Tuin placed a white-painted bike at the crash site, with a hand-written sign saying "Cyclist Struck Here". Noticing the effect that this had on motorists in the area, Van Der Tuin then enlisted the help of friends to place 15 more *ghost bikes* at prominent accident spots around St. Louis. Similar projects began in other US cities in subsequent years, including Pittsburgh, New York, and Chicago. The first *ghost bikes* in the UK appeared in London in 2005.

The word *ghost* originates from old English *gāst* meaning 'spirit' or 'soul', which in turn has Germanic origins (Dutch *geest* and German *Geist*). The *gh-* spelling is thought to have been introduced in the fifteenth century by English printer William Caxton, who was probably influenced by the Flemish equivalent *gheest*.

**framily** (noun)

People who are not related to you but are your very close friends and are as important to you as your family.

**Background**

*Framily* is of course a new portmanteau word, blending *friend(s)* and *family*. It first hit the spotlight in 2006, in the context of research commissioned by UK food manufacturer Dolmio (picture the well-known advertisements featuring members of a puppet family gathering happily together over a steaming dish of spaghetti bolognese!). The research also showed that, within *framily* groups, individuals sometimes take on roles that they would otherwise perform in a family – there's often an organiser, a caring, motherly figure, a person who's always having problems, and someone who behaves more like a child and needs 'looking after'.

Though only recently acknowledged in the UK, the concept of *family* has existed in the United States for some time, especially among the younger, city-based generations, as caricatured in popular TV shows such as *Friends* and *Seinfeld*. In a related context, those of us who are happy to be in the company of both *framily* and *family* might galvanise the recently coined trend of *togetherring*. This is the practice of going on holiday with extended family and friends – imagine one big, happy crowd of your pals, parents, grandparents, kids, siblings and all related off-spring!

**recessionista** (noun)

A person who is able to dress in a fashionable way even though they do not have a lot of money to spend on clothes.

**Background**

*Recessionista* is a clever blend of *recession* (defined in *Macmillan English Dictionary* as 'a period when trade and industry are not successful and there is a lot of unemployment') and the noun *fashionista*, which was coined in the early nineties to describe a person who wears fashionable clothing or works in the fashion industry. The suffix *-ista*, taken over from Spanish, has entered productive usage in English in recent years to describe a follower or devotee of someone or something. It regularly pops up in political commentary for example *Blairista*, *Bushista*, *Palinista*. A related neologism in this context is the expression *recession chic*, coined in the early nineties to refer to the concept of style and elegance within the constraints of a tight budget. The *recessionista* then, is the personification of *recession chic*, emerging some years later against a backdrop of economic downturn in 2008.

Also at the interplay of fashion and finance, though with an ecological twist, is the related expression *slow fashion*. Taking inspiration from the concept of *slow food*, advocates of *slow fashion* invest in pieces of clothing, which will last a long time, and are often made from locally-sourced or fairly-traded materials.

**FROM:**

[www.macmillan.com](http://www.macmillan.com)



## APPLYING FOR A JOB IN THE MIDDLE AGES

Cosmin Stan, I, EF

Coordinator: Professor's Assistant Mihaela Culea

It was about 3 a.m., and I was doing what I usually do at 3 a.m., namely panicking before an exam. With my brain all mushy from the last minute learning session, I decided to take a break. So, I turned on the TV to see what was on. As I was zapping through the programmes, I saw a detective in a murder mystery just about to reveal the prime subject, and right after that, on the scroll of a news station, one could read that the economic crisis strikes again. And then it hit me. Why is everyone panicking? I asked myself. There is life even after the crisis. I told myself I should write a memo or something, but I did not get the chance until now. Let us rewind. These are the premises for this article. Its purpose is simple and clear, to remind everyone that the Romanian people scorn danger, and I also thought of adding a little drop of humour to our barren environment. If you enjoy my little mischief, then, with your approval only, this column could become a serial. So, are you prepared to go medieval? Perhaps... are you the one we are looking for?

Nowadays, many of the students face two major problems: we are young and without money. But asking mom and dad for money to go to the "disco" is not good, right? So, we apply for a job. But now, at our economic birth, the economic crisis showed up. Economic Boo Hooo! Think now it is tough? Then how about trying to nail a job in the Middle Ages? Care to try? Are you the one we are looking for? If yes, take a look at our requirements!

### 1. The rat catcher

The rat catcher is a man who catches rats. I know, I could not believe it myself. So, what can we say about this distant cousin of Tom's? Well, at first, Sir-Rat-a-Lot actually existed. No, not the name, the job. It is now considered among historians to have been one of the most widespread professions across Europe. Not as menial as thou should be first inclined to describe this noble art. Highly regarded in medieval society, the rat catcher got rid of all sorts of pests, but especially rats, in order to keep the

cities healthy. Sometimes, if the problem was serious, whole teams of rat catchers gathered from the countryside in order to exterminate the "enemy". As a consequence, they were handsomely paid and well respected across the realm. The profession seems to be as old as the hills, and the fact that they still exist today under one form or another, only seems to prove what has been said. If you want to apply for the job, you should know we are not looking for just anybody, OK!!! You must like to be drenched in blood and filth, you must be very shrewd, and certainly more intelligent than a mouse, and you probably have to be married to a cat!

So, if it looks like a cat, walks like a cat and smells like a cat, then it must certainly be a rat catcher.

### 2. Avon sales person.

#### Medieval style

This is a job that might appeal to you, ladies. If you want to work for a multinational corporation, travel around the world, be surrounded by luxury products and have a flexible timetable, then you are in the right place. Sounds too good to be true? All YOU have to do is give us your soul..., uhh, I mean, a bit of your time and leisure, and the company will take care of the rest. Just sign on the dotted line. It will not bite. Come on, sign. Sign now and we will throw in a free company guide book.

#### COMPANY GUIDE BOOK:

Motto: *Work 'til you drop and make the money pop.*

**Rule no. 1:** Carry at all times this guide book with you.

**Rule no. 2:** Walking is good for your health, so walking from country to country should not be an issue. On your way, you must sell our products, plus, we will not need to think about travel expenses. We like thrifty people.

**Rule no. 3:** On your way, while you are still earthbound, please establish a "campagnia" or "societas terrae". If you do not know now what

it is, just look it up under section III, paragraph 4, under the letter *u*.

Section III, paragraph 4, letter *u*: A "campagna" or "societas terrae" is a contract for carrying and commercializing goods, using land infrastructure. Both the profits and the losses were equally shared between the contracting parties.

**Rule no. 4:** You are not allowed, by any means, to get yourself killed, damage or lose the merchandise, have someone steal it, get sick, or be late, before putting the money into our account in one of our local company branches.

**Rule no. 5:** Once your land missions are complete and you gain enough trust from the headquarters, they might repay your efforts by assigning you to fulfil a "commenda" contract. That moment, jump at the opportunity and accept the mission. I know you do not know what a "commenda" contract is, that is why I am telling you now. A "commenda" contract is a trade contract for transporting and commercializing goods over a specific maritime trade route. The most circulated route right now is the one between London (from which you will carry tin) and Genoa or Venice. From Venice you pick up Chinese silk, not some French stuff, and then you go to Constantinople to sell your merchandise and to get, in return, the precious alumina, which is crucial for blacksmiths and so, it is very profitable. Since the voyage will take about two years, make sure you stock up with a big quantity of "magic" leaves (toilet paper not yet invented!) and sell them when the prices are high, in order to make the maximum profit. If you are successful in your trip, you will bring about 75% of all the profits and gain headquarters' respect.

**Rule no. 6:** In case you die (raped, tortured and killed by pirates; raped, tortured and killed by the crew; sunk about; killed by lack of water on board; eaten due to lack of food on board; killed by illnesses that sprout on board, etc.), although the company will not suffer any financial losses, due to the nature of the "commenda" contract, your family will be taken in and sold as slaves, considering the time and effort the company invested in you.

Signature

### 3. The pirate

So, ye wanna be a pirate, eei?! Well, if you wanna be a pirate, then you have to be CRAZY! Crazy about the sea that is! haHA!!! Ye think that we are just a bunch of good-for-nothing wretched fools, but you are wrong mateeee... Our bloodline comes far away from the sea kings of Phoenicia, terrible and fierce seamen, who ruled the Mediterranean for centuries. Believe me, lad, there is nothing in the world better than sailing the open waters, robbing and pillaging along the way, no shore untouched, no island unscathed, no bottle unopened, singing along the way. Aye! The ship will be your cradle, gently rocked by our mother, the sea. haHA! So, you know, we are looking for brave souls, we do not want any girly-men, no, we do not want any of those! Unless, of course, you really are a girl, and that changes things a bit, right? Aye, there is life on board, lad! Spending your time with filthy bastards, losing your boots at cards, and listening to a thousand pirate songs, aye, there is fun on board, lad! There are decks that need to be washed, grub that needs to be cooked, and tobacco rolls to be rolled for your favourite person in the world: me! haHA! Ahhh, there is nothing better than life on board, the life of a buccaneer, sailing through uncharted waters, living countless adventures, fighting and dying a thousand times, and then you are brought back to life, only to fight once more, breaking a hundred hearts, and leaving behind twice as many scions... nothing beats being a pirate! haHA! Now, raise the flag, all hands on deck, hoist the sails, you good-for-nothing wretched worms! HA! Sing something merry while you are at it!

*Yohohoho, yohohoho*

*Yohohoho, yohohoho*

*Let us get Binks wine*

*Once we get there we'll be fine*

*Lalalalalalalalalalalalala*

*Through the seas we march ahead*

*We won't stop until we're dead*

*Lalalalalalalalalalalalala*

*Yohohoho, yohohoho*

*Yohohoho, yohohoho...*

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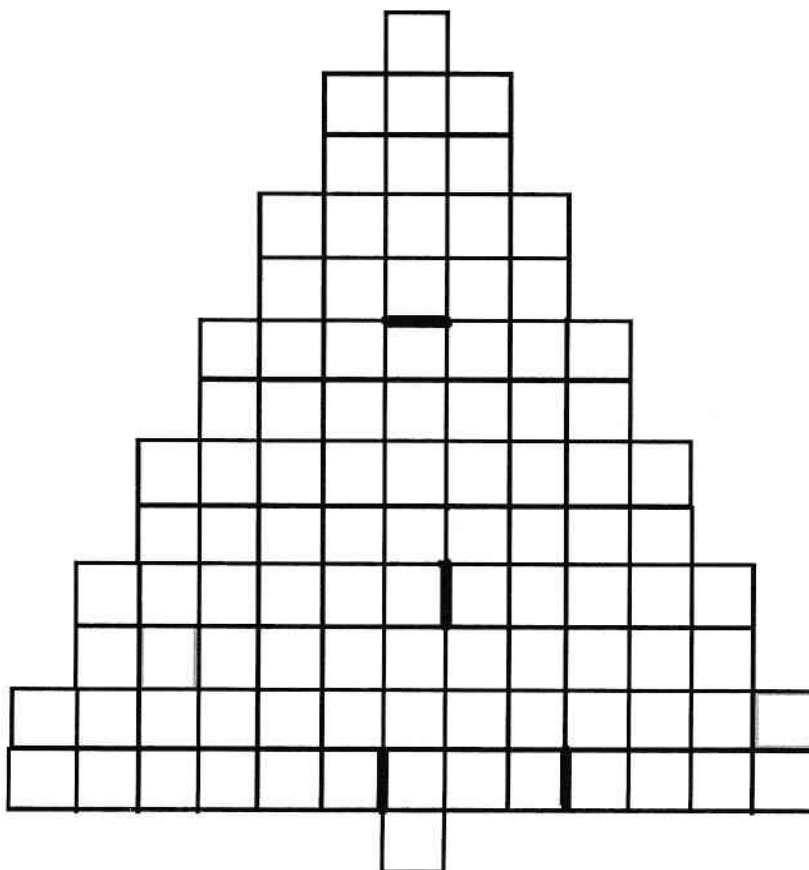
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1. Ready, ... go!;
2. Span of time, period;
3. "... of a feather flock together";
4. Synonym for "depth, cavity";
5. To become friendly with someone again, after an argument. "To bury the ...";
6. Synonym for "writers";
7. Synonym for "to amuse";
8. Synonym for "happiness", "exaltation", "high spirits";
9. The author of the novel "Tess of the D'Urbervilles";
10. "As plump as ...";
11. A statement that something will definitely happen at the time or in the way that has been arranged;
12. These animals howl.

**A – B It is what we wish to you!**

set, era, birds, abyss, hatchet, authors, to entertain, merryment, Thomas Hardy, a partidge, confirmation, wolves and dogs

