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Cuvânt înainte

Cel de al patrulea volum de contribuții ale doctoranzilor din programul structural EDUCATI 2, ajunși acum în ultimul an de studii și înaintea prezentării tezei, atestă într-o măsură corespunzătoare progresele făcute de aceștia și maturizarea lor în domeniul cercetării științifice. Aflate în faza finală, de redactare și definitivare, tezele care stau la baza acestor articole se prezintă nu numai cu intenția de a

ilustra foarte largă tematică din care și-au ales doctoranzii subiectele, de la cele mai firești unei epoci a ciberneticii și a rețelelor de socializare la cele aparent tradiționale, pe care le încarcă cu noi semnificații sau le investighează cu mijloace moderne; cele mai multe dintre ele au și substanța necesară pentru a demonstra capacitatea viitorilor doctori de a construi un proiect pe care să-l ducă apoi la o realizare proprie cercetării umaniste și mai ales a celei literare: o carte, o sinteză originală, o încercare reușită de a depăși simpla descripție, clasificare sau așezare într-un lanț istoric fără mari semnificații.

Aflați acum la finalul unei perioade de trei ani de efort susținut, care a implicat lungi și obositoare investigații preliminare, dar și fructuoase stagii de documentare în universități străine și mai ales în bibliotecile lor bogate, cu toate aparițiile la zi, doctoranzii dau în aceste texte măsura înzestrării lor și totodată pe aceea a împlinirii promisiunilor inițiale. Nu ne îndoim că se află printre ei câțiva autori de care se va mai auzi; deja câțiva dintre acești tineri au participat cu succes la manifestări științifice în străinătate, deja unii dintre ei au texte sub tipar în reviste sau alte publicații de peste hotare. Ei sunt numai primii care ies la lumină dintr-o serie mai numeroasă, ea însăși o serie promițătoare dintre cele care așează cercetarea literaturii și antropologiei culturale din țara noastră în contemporaneitate cu cele din alte țări avansate.

Prof.univ.dr. Mircea Angheliescu

Opera de avangardă și estetica sublimului

Daniel Clinci

Conducător științific prof. univ. dr. Mircea Martin

THE AVANT-GARDE WORK OF ART AND THE AESTHETIC OF THE SUBLIME

Abstract

In this paper, we will deal with the Avant-garde work of art from a viewpoint that questions the Kantian aesthetic tradition. Kant's third *Critique* deals specifically with concepts such as the beautiful and the sublime, defining each by means of his "subjective universal judgment" theory. Following on the path of Longinus and the Christian tradition, Kant defines the sublime as that which creates tensions and insecurity. The Avant-garde work of art does not function in the realm of the Kantian beautiful, but in that of the Kantian (and post-Kantian) sublime. The theories of Derrida and Lyotard will help us establish how the Avant-garde work of art becomes sublime.

Key words: the sublime, the beautiful, Avant-garde, Kantian aesthetics, Postmodern aesthetics.

Ipostaze ale copilăriei în Antichitatea greco- latină

Sînziana Cotoară-Mucica

Conducător științific prof.univ. dr. Mircea Martin

ASPECTS OF CHILDHOOD IN GRECO-ROMAN ANTIQUITY

Abstract

This paper aims to depict the image of children and childhood in Greco-Roman antiquity, by exploring both public (legislation, formal instruction, gender and class segregation etc.) and private (procreation, family relations, informal education, gender segregation etc.) spaces, but also the philosophical tradition, i. e. those theories highly influential of the adult view on childhood and attitudes toward children. The paper will further argue that in the antique view the ideal child is *puer senex*, the “old child”, whose social role is merely serving his/her family, as well as the larger community.

Key words: childhood, children, Greco-Roman Antiquity, infant mortality, *logos*.

Mihail Sebastian – Mircea Eliade

Maria – Magdalena Dinu (Dragomir)

Conducător științific prof. univ. dr. Paul Cornea

MIHAIL SEBASTIAN – MIRCEA ELIADE.

Abstract

Friendship of Mihail Sebastian and Mircea Eliade, then coldness created between the two, offered subject to release of numerous articles and literary studies. Most times, Mihail Sebastian was criticized and even compassion for the friendship that brought around by Mircea Eliade. The reason for this criticism was the near of Mircea Eliade by the professor Nae Ionescu, and near the extreme right policy. But even come to be a propagandist of this policy, according to the testimony of Mihail Sebastian, Eliade is not a radical anti-Semitic. It is possible that Sebastian to exaggerate accusing his colleagues to reach a extreme. From journals of the two writers, the correspondence between them or with other people and even some interviews, trying to understand the sinous trail friendship and why they collapse. Mihail Sebastian's premature death stopped to Mircea Eliade any possibility to revenge.

Key words: Mihail Sebastian, Mircea Eliade, friendship, subjectivity, policy

Elemente polemice în dramaturgia lui Camil Petrescu

Mioara Fătu (Oprea)

Conducător științific: prof. univ. dr. Florin Mihăilescu

POLEMICAL ELEMENTS IN CAMIL PETRESCU' S THEATRE

Abstract

To sustain, to sustain himself, to propose, to react, to come to front, to impugn were the demeanors which haunted permanently Camil Petrescu. The theatre also took control of his entire life and determined persuaded to express this passion through different tools: theatre chronic, drama, directing his own works, theoretical works about show as art and about communication inside performance, studios of experimental purposes. Polemic and antonymic are the outsets for most of his works. If dramas were created in order to collate attitudes certain savour of the era, comedies are especially created, for the moody audience of that time. Both genre highlight the queries of the contemporary awareness, the intricate life of the ideas and the polemic demeanor. The sustained fever of his activity aroused adversities, but at the same time his drama got readers interest in it as well as the reactivity of Treated for the use of false playwright , richness of ideas of The aesthetic approach of the theatre, the passion for truth and the need of explaining his own drama in Addenda at The untrue treatise.

Key words: to oppose, antinomy, controversy, absolutely, performing arts

Contextul istoric românesc în *Jurnalul Alicei Voinescu*

Oana Hilohi

Conducător științific prof.univ.dr. Elena Zaharia-Filipaș

THE ROMANIAN HISTORICAL CONTEXT IN ALICE VOINESCU'S DIARY

Abstract

The writing deals with the diarist's experiences towards the stirring events since 1929 – when the day-book began, to her life's end – 1961. We are proposed close-ups (in which pixels were to be changed by words) with Armand Călinescu, Nicolae Iorga, Carol al II-lea, Mihai Antonescu. The devastating thrill about war (which in itself is a polymorf process) is so largely depicted as changes the spectator /reader into an actor – non belligerents are excluded because of the circumstances' high stakes and the keennes of her creeds. The old world's end – for this half of Europe – is determined by the rising of the new society, imposed by the Soviet occupier and the writer was there, at the very place, in order to be rather a coroner (called for registering the vital signs' disappearance) than a notary (summoned for recording a goner's last will).

Key words: journal, war, political parties, communism, exile.

Dincolo de suprarealism: visul în opera lui Gellu Naum

Elena-Alina Hordilă (Stamate)

Conducător științific prof. univ. dr. Florin Mihăilescu

BEYOND SURREALISM: THE DREAM IN GELLU NAUM'S LITERARY WORKS

Abstract

What role does the dream play in Gellu Naum's literary works? The space of total freedom of reflexion and expression is consubstantial with the world of dreams. But the dream is supervised, lucid and awake and it is one of the "essential tools". For Gellu Naum, the dream is closely related to poetry as a means of knowledge and a way of gaining absolute freedom.

Unlike the surrealists that value the irrational association of images, the dictation of thought, in the absence of any control exercised by reason, Gellu Naum practised a way of seeing the reality and the events with the eye of the inner self, which lies between the moment of awakening and profound dream, where the conscient and the subconscious are one. The esoteric reading is one of the closest

ways of understanding his writings, as reinterpreted symbols combine with a way of seeing reality in a pluriperspective way and the poetry has the power of suggestion similar to alchemical texts.

From a genealogical point of view, his literature was one of the first to prepare the escape from modernism as it assumes autoreferentiality, it emphasizes the biographical truth and plays with the gliding between literature and reality.

Key words: Gellu Naum, dream, surrealism, lucid dream.

„Bătălia canonică“ și literatura copilăriei după 1989

Ștefania-Adelina Mihalache

Conducător științific prof. univ. dr. Eugen Negrici

THE “CANONIC BATTLE” AND THE CHILDHOOD FICTION AFTER 1989

Abstract

The fiction with the theme of childhood published after 1989 was caught in between a very heated cultural and political debate which started with the writers of the “old regime” being accused of collaboration with The Communist Party and finished with more general concerns among the literary critics about the “crises” of the Romanian novel due to a lack of interest in “hard” topics and themes

on the parts of the new, young writers. Without being separately analyzed, the block of writings on childhood were considered a symptom of this “soft”, minimalistic trend in literature along with biografism, the fiction of the self, etc.

Following closely the debate, the article aims to provide arguments for taking the fiction on childhood out of this biased terrain and position it under different critical terms and strategies identifying also possible “hard” values for it in the process.

Key words: debate, childhood, minimalistic, soft, hard, crises, novel

Caracterul justificabil al regulilor de putere. Canonul estetic

Vasile Mihalache

Coordonator științific prof.univ. dr. Mircea Martin

THE JUSTIFIABLE CHARACTER OF THE RULES OF POWER: THE AESTHETIC CANON

Abstract

This article aims to argue that the aesthetic canon is the main tool that serves the justification of the rules of power in the literary field within the social space at large. The consideration of reading as a spectacle of interpretation and recognition of value according to fundamentally atemporal, although historically unsteady, norms makes the aesthetic canon appear like a network wherein questioning a link is a mere threat to the whole. Likewise, the rules of reading and evaluation, which can be whichever others, are seen as having the same moral ground as that kind of rules that social life would not be possible without. Rather, the canon serves as a justification of the existence of rules itself, it awards them a ground and a consistency that go beyond the mere exercise of literary analysis, so we may state that, among other things, canonization is the mechanism through which the rules drawn from the study of fiction become rules of social conduct.

Key words: aesthetic canon, justification, legitimacy, rules of power.

Revistele literare ca obiect de cercetare: probleme de terminologie și interpretare

Ana-Sorina Negoită

Conducător științific prof. univ. dr. Mircea Martin

LITERARY REVIEWS AS A RESEARCH TOPIC: TERMINOLOGY AND INTERPRETATION PROBLEMS

Abstract

This paper examines in a contrastive manner the vocabulary and the theoretical approaches used in different works who are discussing the topic of literary press/ literary reviews.

The first part of the paper discusses the interaction between the literary press and the literary reviews as presented in different sources of the dynamics of the Romanian cultural space.

The second part of the paper compares the different theories that place an emphasis on literary reviews, analyzing them as networks, environments, means and even cultural fields, highlighting the differences in terms of methodology and theoretical framing between the way the French literary press' role was approached and the apparent lack of attention the Romanian literary reviews given.

The final part of the paper argues that the space of the Romanian literary reviews between 1964 and 1971, without becoming a uniform space, is subordinated to a constitutive coherence determined

by the political constraints of the regime, and that the notion of a literary press field explains precisely this specific form of combating the official ideology through esthetic means, as the content of most literary reviews of the aforementioned period proves.

Key words: literary press field, literary review, network, hybrid.

***Moara lui Călifar* – câteva perspective de interpretare**

Cornelia-Elena Pandealea (Miron)

Conducător Prof. univ. dr. Eugen Negrici

CĂLIFAR'S MILL – SOME PERSPECTIVES OF INTERPRETATION

Abstract

Gala Galaction, the Romanian writer, author of the novel *Călifar's Mill*, makes a complex construction that offers the possibility of multiple interpretation. This essay aims to analyze the novel in terms of fantasy, folklore and theology. The author manages successfully to dress in a literary form ideas with moral and even theological content. In this way the desire for enrichment and the pact with the devil are presented by Gala Galaction emphasizing all their consequences for the human soul.

Key words: Gala Galaction, *Călifar*, novel, theology

Filmul expresionist german și proza lui Emil Botta: tehnici, influențe, intertextualitate

Bogdan-Alexandru Stănescu

Conducător științific prof. univ. dr. Eugen Negrici

THE EXPRESSIONIST GERMAN CINEMA AND ITS INFLUENCE ON BOTTA'S PROSE WRITING

Abstract

We are trying to set-up a new interpretation grid upon Emil Botta's prose volume, *Trîntorul*, using his film essays as a starting point: my assertion is that his story has the general aspect, both thematic and stylistic, of an expressionist film. His articles from the "Vreimea" magazine are true aesthetic statements, programmatic knots of creation: the writer identifies the future of literature to be closely related to that of the new art, cinema. Literature will become a hybrid, a contaminated way of expression, re-born from the womb of cinema. We focus on some iconic titles of the era's cinematographic products, such as *Nosferatu*, *The cabinet of doctor Caligari*, *Dr. Mabuse*, *Death of Siegfried* or *Krimhilde's revenge*, trying to identify key elements of the expressionist aesthetics that flow into the Romanian writer's prose.

Key words: Expressionist film, hybrid art, film criticism, screenplay, the journal Vreimea, Emil Botta's prose.

Ciuleandra și misterul feminin

Alina Stârcea (Tabacu)

Conducător științific: prof. univ. dr. Eugen Negrici

CIULEANDRA AND THE FEMININE MYSTERY

Abstract

Ciuleandra and the feminine mystery sets face to face the woman and the maniacal dance. Ciuleandra is in fact the the supreme instance in the novel which becomes a metaphorical character; she is the real

Lilith in the terms of the present paper. Ever since their first encounter, Puiu and Madalina are seduced by its power. Even the method of killing Mădalina chosen involuntarily by Puiu reminds of the snake squeeze – the strangulation. During the seductive dance which seems to possess them, Puiu experiences the girl's demonic seduction: 'I was whirled by Ciuleandra and by the lust for that wicked girl'. This instant is enough for his soul to never be free again. His greatest sin is that he practically

buys Madalina, which represents a mystification of love. The girl agrees to all conditions once her cry remains unheard: 'Mom, don't give me away! Don't give me away, mom!' She tacitly accepts her

faith and a new identity – 'Madeleine'. Madeleine is a surface creation, a shell; she gives up being a person per se and becomes a simulacrum of a human being.. She is submissive to indifference. She

is an exacerbated form of Eve, as she is appearance, not substance. Puiu remains under her spell even after he kills her, his yell 'be quiet!' does not stop the tumult of words , of sounds within him. He

realizes the course is backward (this is why he starts from the dance towards the music in rediscovering Ciuleandra) and in anamnesis he finds

within only the reverberation of music which shaped his destiny and he abandons himself to the maniacal, orgiastic, maenadic dance.

Key words: metaphorical character, demonic seduction, apollonian, dionysian, maniacal dance

Câteva ipostaze ale personajului negativ în perioada destalinizării

Alexandrina–Ana Szekely Durac

Conducător științific prof. univ. dr. Eugen Negrici

A FEW REPRESENTATIONS OF THE NEGATIVE LITERARY CHARACTER DURING THE DE-STALINIZATION YEARS

Abstract

For a short, but crucial period after Stalin's death in 1953, the literary character had, given a relatively relaxed political atmosphere, the chance to regain a part of its aesthetic value. The focus on the inner life of the character, the role of the main character in a given literary text attributed to the negative character, as well as several attempts to add a more modern – and authentic – view to the individual represent ways of inducing a certain complexity to what has been, for the better part of the first years of communism in literature, mere propagandistic fiction. One of the main source of inspiration for the writers trying to overcome the constraints of socialist realism will be the “old man”, the representative of the social class privileged during the political regime prior to communism. The aristocrat, the bourgeois, although requiring a pre-fabricated evolution, within the ideological purpose, will become pre-text characters for a recovery of the literary value, allowing intricacy of conflict and a development of the characters' illustration that will re-establish the aesthetic value of literary creation.

Key words: negative literary character, aristocracy, socialist realism.

Mircea Eliade – teoria asupra jurnalului

Luria Rebeca Șerban

Conducător științific: acad. prof. dr. Eugen Simion

MIRCEA ELIADE'S THEORY OF THE DIARY

Abstract

My article has for goal to find whether Mircea Eliade has a theory of diary or not. During my research I have presented a few characteristics of his diary. Eliade considered his diary a place where he could find himself and where he could fix the time. He prefers the diaries where the writer notes everything but he doesn't do the same. He uses censorship because he wants to write only when the events have already happened and because he doesn't want to put in danger the persons who still live and in this way he protects them. He uses also another diary in order to note what it's more intimate but doing

that he diminishes the value of his diary. He is a very good reader of diaries and as all the diarists, he abandons the diary for a specific period but he always returns to write. The conclusion is that he has not a special theory. He advise the unprofessional diarists to be more careful to the environment and to write every little detail and to note each special event from his life or from his closest friends or family and the most important, in his opinion is to be spontaneous, authentic.

Key words: Mircea Eliade, diary, theory, authenticity, censorship, sincerity

British Travellers to Interwar Romania

Silvia Tuvene

Conducător științific prof. univ. dr. Mircea Anghelescu

BRITISH TRAVELLERS TO INTERWAR ROMANIA

Abstract

In this article I will analyse two travel accounts of British travellers to Romania during the interwar period, D.J. Hall, *Romanian Furrow* (1933) and Sacheverell Sitwell, *Roumanian Journey* (1938). The aim of the analysis is to shed some light over these texts and writers, and to establish if there was a fashion amongst West Europeans to travel to ‘Wild Eastern Europe’, to see how or if these British writers contribute to the imaginative colonisation of Romania and elucidate the context in which these travelogues were written (whether they were commissioned or not by Romanian influential political or cultural personalities), what do the two texts have in common, how do they differ). The research will try to establish what image do these texts project of interwar Romania and whether Romania is for these travellers an exotic or an European country? What stereotypes and common places these foreigners employ to construct a Romanian identity?

Key words: D.J. Hall, *Romanian Furrow*, Sacheverell Sitwell, *Roumanian Journey*, travel literature, Derek Patmore, *Invitation to Romania*, the Balkans, Eastern Europe.

Starea poeziei după război

Georgiana-Florentina Zmeu (Soare)

Conducător științific prof. univ. dr. Eugen Negrici

THE STATE OF ROMANIAN POETRY AFTER WORLD WAR II

Abstract

Submitting itself to the rigors of Social Realism, Romanian poetry after World War II was less varied than its interwar counterpart, expressionless, stereotypical and nonartistic. It was an instrument of the Communist propaganda, meant to demonize the enemies of community, the more educated or rich otherness. Its purpose was to inoculate hatred or to glorify the figures of Stalin, Lenin and Gheorghiu-Dej, on the pattern of Saint George, the dragon killer. There were two preferred postwar Romanian poetry formulae: the exhortatory mobilizing, conflicting or disrupting one, and the hymnological one, which magnified the heroes of the Communist revolution (resembling the medieval encomium). The Communist propaganda instruments were based on the more familiar archetype of medieval Christianity and on its mechanisms of fear (the political heretic was tortured to abjure like in the Middle Ages). Similarly to medieval understanding, perfectly schizoid and antagonistic, the party maintained, by all means, including poetry, a permanent state of siege, stimulating combat, hatred and violence against the socio-political schismatic.

Key words: postwar poetry, Communist propaganda, Stalin, Lenin

Biblioteca integratoare. Elemente pentru un design instituțional universal

Adriana Borună

Conducător științific prof. univ. dr. Ion Stoica

Reflecție cu privire la problema dizabilității

THE INTEGRATIVE LIBRARY. ELEMENTS FOR AN UNIVERSAL INSTITUTIONAL DESIGN

Abstract

The article analyses existing standards and guidelines regarding accessibility of information and knowledge in information units and particularly in public libraries as providers of services for all users. The main guidelines to be considered when offering a public information service are systematised: namely access to the library premises, signs and orientation, access to the collection and to the different types of documents, as well as the communication and transmission of information. The guidelines provided can serve the library community in planning or redesigning public information services that adapt to all, where full access to information is guaranteed. So, in our view, a library that manages integration is to replace the traditional model of special libraries through the inclusion of resources they possess and their potential in library services across all types of users.

Key words: Disabled people; integrative library; collection; services; objectives; solutions

Valorificarea patrimoniului cultural național prin proiecte de digitizare

Nicoleta Roxana Dinu

Conducător științific prof. univ. dr. Mircea Regneală

The Exploitation of National Cultural Heritage through Digitization Projects

Abstract

Due to the new technologies of information and communication, the digitization is one the main purposes of an info-documentary structure. This paper aims to present the stages of the digitization process of the documents with a highly important value, held by cultural institutions, such as libraries and archives, though the different digitization guidelines written by international bodies/organizations (IFLA – International Federation of Library Associations, LAC – Library and Archives Canada, Minerva Working Group). The paper highlights two digitization projects developed in two European countries (Spain and Great Britain), which could be good practices in the digitization field and a support for the other cultural institutions.

Key words: project, digitization, heritage, new technologies, users

Bibliotecarul de referințe și utilizatorul de informații

Cristina Raluca Man

Conducător științific prof. univ. dr. Mircea Regneală

THE REFERENCE LIBRARIAN AND THE USER OF INFORMATIONS

Abstract

Librarians are experts in the contents, arrangement and disposal of their collections, as well as how information is organized outside the library. With the unprecedented development of information and communication technologies, reference librarians must adapt to new trends in users' informational behavior. The primary duty of a reference librarian is to assist library users. The reference desk or information desk of a library is a public service counter where professional librarians provide library users with direction to library materials, advice on library collections and services, and expertise on multiple kinds of information from multiple sources. The reference librarian is responsible for providing helpful information in response to questions posed by users of the library and must be responsive to the needs of users, think critically and be organized as well as organize or coordinate projects and services for the user. A reference librarian must be aware of current trends and have a wide base of knowledge, must keep tabs on the new types of reference and user services. He has to be able to collaborate with others to improve services and implement new services, in the profession and also with the user. The reference librarian must also be an advocate for the library and be involved in any outreach programs and actively promote the library and its services.

Key words: reference librarian, information skills, users of information, librarian competencies

Problema reprezentativității în studiile de istorie orală

Dogaru Adelina

Conducător științific prof. univ. dr. Nicolae Constantinescu

THE ISSUE OF REPRESENTATIVENESS IN ORAL HISTORY STUDIES

Abstract

At an emic level, the representation of past facts is placed in the common memory of the past shared by the vast majority of the members that make up the group studied. Thus, the witness narrators

define as representative those facts that all the members of the group recognize as part of their past, therefore facts involving a large number of individuals in a particular socio-historical space and context. However after a comparative analysis, we note that often common memory goes beyond the boundaries of the studied space and recomposes itself in very similar forms in other areas which had a

similar socio-cultural fate, as it happened for instance in the case of communism in the Soviet bloc countries, but not only. Thus, the etic perspective on Romanian communism, considers to be representative the particular element, the one that highlights the specific difference in terms of historical past and how it is remembered by the community, that identifies and individualizes the

collective memory of a group against another and last but not least that part of the past stored and recalled to which individuals relate to define, ultimately, their identity (as a social group, political or national group).

In the analysis that I am suggesting for consideration I have identified several elements considered as representative from either an emic or an etic

perspective insisting upon the consequences brought upon the individual memory when accounting for their own life experiences, by choosing to assume a pattern of representativeness.

Key words: representativeness, oral narratives, communism, etic, emic

Scurtă introducere în ciber-cultură

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SHORT INTRODUCTION IN CYBERCULTURE

Abstract

Technological development, the invention of the computer and that of the internet generates new cultural phenomena and influences and alters some of those already existent. New concepts and theories are starting to take shape in the scientific community. Therefore, a scientific approach is necessary to facilitate and introduce this new area of study. In the given space I have tried to outline the general context and the concepts used in various approaches of cyberspace. There are aspects of cyberculture studies which have a common ground with the literary text and therefore with the literary theory. During my research I have come across different theoretical tendencies and varied allegations in respect to the capacities of the new technology and inevitably with confusing and unjustified theoretical aspects. I find it important to clarify certain theoretical approaches and to formulate an eloquent position in accordance with reality.

Key words: cyberculture, cyberspace, hypertext, intertextuality, phantasm, virtual, virtual-synthetic, new media

Un nou câmp de cercetare antropologică: clubul ca spațiu urban de socializare

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A NEW ANTHROPOLOGICAL FIELDWORK – THE NIGHTCLUB AS A SOCIALLY URBAN SPACE

Abstract

The purpose of this paper is to present how it was built an anthropological fieldwork in a space that is very poor studied in the social sciences in Romania: the nightclub. We tried to give a definition to this space and to describe its most essential characteristics. The nightclub, as fieldwork, is an urban space very rich in information for understanding parts from the contemporary culture and society. Our study in the nightclub aims to discover the changes and the particularities of the feminine gender in its social life, by its representations in this kind of space.

Key words: anthropology at home, urban space, the nightclub, feminine gender.

Istoria și memoria unui cartier bucureștean

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HISTORY AND MEMORY OF AN URBAN DISTRICT IN BUCHAREST

Abstract

This article is an ethnological attempt to recreate the history of a particular urban district in Bucharest by tracing its written and oral memory. The intention of the author is not to deliver a monographic research but to find out the specificity of the city evolution, with a focus on the development of an urban area within the history of the metropolis. This urban district is rather young in Bucharest, but it has certain older roots as a suburb of the Romanian capital. Using the example of three urban elements, such as a church, a factory and a public statue, we can trace the elements of reality and of the mental (even collective) representation of the built space that lead to a sense of unity among the inhabitants. The use of fictional texts of the Romanian contemporary literature provides means of better understanding such representations.

Key words: urban ethnology, urban development, suburb, oral history, collective imaginary.