

P R E S E N T A T I O N

The analytical framework of the research of **Luminița HOARȚĂ CĂRĂUȘU** is based on analyzing the journalistic discourse. The investigation is grounded in a corpus of titles from the journalistic area. Titles are ways of interacting and claim to be dialogical. Dialogicality is the degree to which other discourses, voices, positions, representatives of other groups of people and interests are present in the journalistic discourse in a form of interaction which is undistorted. In looking of journalistic texts, one can notice that the titles in the journalistic discourse disguise an oscillation between informing and persuading (or between telling and selling).

Ligia Ghilea considers that a product, no matter how exquisitely achieved, if improperly displayed, cannot be correctly appreciated. Perfection, passion, emotion are conditions that will ensure the success of an advertising campaign. Without music, advertising is incomplete. Music, the universal language which has the power of joining everyone together, can overcome all language barriers.

Ion Guțu presents a motivated attempt to promote a new science – the symbology. The researcher considers that different aspects of the symbology have already been inserted in the problematic area of the hermeneutic science which, in its second research direction, proposes various interpretative approaches of the symbol. The separation and the empowerment of the symbology science allows the symbol to become an object of study sui generis, investigated within two epistemological compartments: the general symbolic which will study the mechanism of symbolization and the symbolism - the study of semantic and functional values of symbol in various kinds of human imaginary (mythological, biblical, literary, poetic, individual, etc.).

Lilia Răciula studies the diaphasic variability of various nominal expressions based on „oră” („hour”) in lyric works of N. Stănescu. In order to highlight the internal mechanisms of the semantic diaphasic variability, we propose a semantic complex analysis of these units based on semes and intensional and extensional comparisons of the semantic structures of these lexical items.

Valentina Șmatov and **Mihai Rumleantschi** analyze from the viewpoint of content and form W. Faulkner's discourse held at the moment he was being awarded the Nobel Prize in literature.

Angela Coșciug proposes a study of the lexical and semantic peculiarities of proper names/”units” in Hebrew (Aramaic), French and Romanian versions of the Bible.

The article of **Ioana-Iulia Olaru** focuses on the historical ancient stages of the main examples of toreutic art, between the period of the Republic and early Christianity, underlining the changes made regarding propaganda message, which was compulsory for artists (craftsmen) serving power.

Rahim Ombashi studies the Cycle of Kreshniks - one of the famous monuments of the national traditional Albanian culture - from the perspective of collective mentality and literary image.

Irina Ciornaia analyzes the events' development in the Bildungsroman from the perspective of literature.

Virginia Popović regards the words of Serb origin in language and literature of Banat (region).

The article of **Marina Teterina** deals with the personification of Nature in modern English. The author attempted to carry out analysis of the cognitive metaphor Nature is Woman and the gender-conceptual structure in Anglo-American culture. Proceeding from the assumption that any personification is sexification that is cultural assumptions and beliefs underlie all kinds of personification, the author claims that the concept of Nature comprises biological, social-cultural and psychological attributes pertaining to the feminine beginning which allows including the concept of Nature in the category of feminine gender and using 'she' as co-referring pronoun.

Viorica Condrat considers the intertextuality is the generally accepted term denoting the interconnectedness and interrelatedness of texts. The new text is thus viewed as part of the vast network of texts influencing one another. The present article aims at revealing how contextual meanings influence the process of text interpretation.

The article of **Daniela Vladu** inquires into the difficulties of poetic translations regarded as linguistic products of artistic creation. Translation is an essential point of each communicative act, removing the concept of incompatibility and replacing it with the complementary one. Poetry as a literary text does not say things directly, but brings to mind various prior experiences and stimulates thinking with the help of elevated linguistic forms. The artistic expressive means used in poetry are not related to language alone but refer to the same extent to the structure, rhythm and melody of the whole texture as well as to the literary genre, creating thus a whole in accordance with the artistic message expressed in it. The quality of a poetic translation might be assessed only due to the pragmatic quality.

Georgiana Elisabeta Panait proposes some poems.

Veronica Păcuraru reviews the monography of Lilia Răciula „Variabilitatea diafazică în cadrul unor serii stilistico-istorice” (Chişinău: Editura „Bons Offices” SRL, 2010. 190 p.).