

Morometii li Marin Preda

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at the core of this book lies the relation between power as socio political phenomenon and the novel as literary discourse it shows that in a society facing the excess of power in its various forms novelistic fiction mediates knowledge about societal power

structures and uses specific strategies to subvert and denounce them the first part of the study is theoretical it presents some of the most prominent theories of power from plato machiavelli nietzsche to weber dahl lukes parsons bourdieu or foucault after offering a critical approach to the concepts of power defined in the social political and philosophical fields it articulates the relations of power imprinted in literary discourse within a typology of four categories in the second part of the book this taxonomy of power is applied to four key novels in the context of romanian literary crossroads showing how novelistic fiction not only assume a critical and subversive position against the excess of power but also unveils our fragility when experiencing history

includes entries for maps and atlases

this volume will be of interest to everyone seeking to understand the relationship between war as an historical narrative and its representation in the arts and in culture notably in literature film theatre and music more specifically it will be of the greatest interest to undergraduates postgraduates researchers and academics in a wide range of disciplines including literary studies film and drama studies music and history the introduction by jay winter sets the context particularly with reference to the first world war while the conclusion summarises the significance of the research undertaken and its value for future research this book will also have an impact on writers publishers and organizers of exhibitions museums memorial sites and monuments whose influence in the field of war and memory has been increasing steadily in recent years the imminent celebrations and commemorations pertaining to the great war beginning in 2014 together with the imminence of the seventieth anniversary of the end of the second world war in 2015 will provide additional stimuli to public attention in this area over the next few years

heroes and victims explores the cultural power of war memorials in 20th century romania through two world wars and a succession of radical political changes from attempts to create pluralist democratic political institutions after world war i to shifts toward authoritarian rule in the 1930s to military dictatorships and nazi occupation to communist dictatorships and finally to pluralist democracies with populist tendencies examining the interplay of centrally articulated and locally developed commemorations maria bucur s study engages monumental sites of memory local funerary markers rituals and street names as well as autobiographical writings novels oral narratives and film this book reveals the ways in which a community s religious ethnic economic regional and gender traditions shaped local efforts at memorializing its war dead

vols for 1969 include actfl annual bibliography of books and articles on pedagogy in foreign languages 1969

nici avangardiștii cei mai radicali n au putut ignora total tradiția deși la modul teoretic au pretins că au aruncat o la coșul de gunoi un urmuș a valorificat absurdul care nu lipsește din folclor dar nici din caragiale constructiviștii au simțit tentația să l asimileze pe brâncuși la avangardă etc iată însă că postmoderniștii au ajuns la înțelepciunea că lumea contemporană începe doar cu dâșii am auzit voci spunând că liviu rebreanu este atât de învechit încât nu mai are ce căuta în programele de învățământ nu mai vorbim de eminescu acesta n ar fi decât un scriitor istoricizat interesant cel mult prin câteva poeme cu tentă parodic textualistă cum susține un eminent istoric literar care consideră că locul în canonul literar românesc trebuie cedat postmodernistului mircea cărtărescu cu detronarea poetului național sintagmă complet depășită captatio benevolentiae din conferința aurei crhisti începe cu o astfel de provocare m am întrebat nu o dată pe întinderea ultimilor ani ce s ar întâmpla dacă într o bună zi ne am pomeni față în față cu mihai sau mihail cum îi spunea nichita stănescu eminescu cu lucian blaga sau nicolae iorga cu george călinescu sau liviu rebreanu cu titu maiorescu sau cu una dintre marile doamne ale literaturii române hortensia papadat bengescu s ar simți acasă aici printre noi scriitorii români aceste întrebări ar stârni fără îndoială ironiile sau comentariile sarcastice ale multor postmoderniști textualiști douămiiști sau post post moderniști care și au întocmit într o grabă suspectă precipitată o nouă tablă de valori acceptate fiindcă noțiunea de cultură e suspectă din punct de vedere politic desigur acești mari scriitori nu s ar mai simți acasă ci abandonați cu patria lor cu tot în numele alteia obscură fudulă în vulgaritatea ei hibridă din punct de vedere nu numai cultural așa cum o prevedea alarmat mircea eliade în celebra lui conferință din 1953 destinul culturii românești theodor codreanu

beginning with 1953 entries for motion pictures and filmstrips music and phonorecords form separate parts of the library of congress catalogue entries for maps and atlases were issued separately 1953 1955

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