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**DIVERSITATE ȘI  
IDENTITATE CULTURALĂ  
ÎN EUROPA**

**TOME 22/1**



**București, 2025**

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# **I. FONDAMENTS**

## **HOW DO WE READ IN THE AGE OF INTERTEXTUAL DIGITALISM? BIBLIOGRAPHY AND WEBOGRAPHY**

George NEAGOE

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### **Abstract**

The study is a reflection about how reading practices, habits, attitudes and methods changed in the most recent context of digitalism. This type of digital globalization has many consequences on humanistic studies. The shift to Digital Humanities is uncertain due to the lack of critical approach. Digitizing is not the same as digitalizing. The literary critics and historians, the textual scholars, the researchers of manuscripts and rare books need to redefine their status. Reading with proficiency may be their opportunity to engage into debates. But there are voices who claim that computers are able to perform the same task. Literary reading extended its meaning since the beginning of digital fiction. The aim of Digital Humanities would be the progress of knowledge, neglecting that objective data is an intellectual construct. Every notion is debatable and fluid. It seems there is no cardinal point. The next question might be whether AI is endowed with volition and dubitative attributes.

### **Key-words**

Digitalism, Digital Humanities, reading, knowledge, AI.

## II. BRANDS OF CULTURAL IDENTITY

### „NATHAN DER WEISE“ ALS FREIMAURERISCHES SYMBOLSPIEL: DIE SPRACHE DER TOLERANZ UND AUFKLÄRUNG ("NATHAN THE WISE" AS A MASONIC SYMBOLIC PLAY: THE LANGUAGE OF TOLERANCE AND ENLIGHTENMENT)

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#### **Abstract:**

This article examines the Masonic symbols and specific Masonic language in Gotthold Ephraim Lessing's play *Nathan the Wise*. While the work is often understood as a plea for tolerance and interfaith dialogue within the context of the Enlightenment, less attention has been given to its deliberate use of symbols and terminology rooted in Masonic traditions. These elements emphasize universal brotherhood and moral ethics. The analysis highlights how Lessing subtly integrates these aspects into the narrative and dialogues to convey the core principles of Freemasonry—humanity, reason, and equality—in literary form. Particular attention is given to the imagery and metaphors that allude to Masonic rituals and values. The article demonstrates how Lessing's embedded messages promote an ethical worldview that transcends religious boundaries, making the play a seminal text of the Enlightenment.

#### **Keywords:**

Freemasonry language, Enlightenment, Freemasonry Symbolism, *Nathan der Weise*

# **PLASTIC AND SYMBOLIC ASPECTS OF BYZANTINE PAINTING IN THE CONTEXT OF SACRED ICONOGRAPHY. EVALUATING THE RELATIONSHIPS WITH ARTISTIC ANATOMY AND THE STRUCTURES OF COMPOSITIONAL GEOMETRY**

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## **Abstract**

The geometric constants in Byzantine iconography represent a particularly fertile interdisciplinary field of research, situated at the intersection of artistic, historical, philosophical and theological dimensions of visual expression. The correlation between poetry and mathematics, between art and geometry, is not coincidental; rather it arises from the fact that these domains each participate, in their own way, in a shared horizon of symbolic thought and intellectual contemplation. They belong to the higher order of spiritual exercise, wherein perception converts into understanding, and formal intuition acquires cognitive value. In the context of the Byzantine icon, geometric constants do not function as mere elements of aesthetic composition but as structures mediating transfigured historical realities, bearing profound theological meaning. They synthesise, through a specific visual language, the full complexity of Revelation, transcending the boundaries of mimetic representation of sacred events and assuming an integral hermeneutic function: historical, moral, dogmatic and eschatological. This iconic presence, although distinct from the empirical reality of the represented subject, cannot be reduced to a mere symbolic recollection. Discussing the harmony of the transfigured body in iconography undoubtedly means affirming an ontological truth specific to the theology of the image. However, it remains imperative to investigate the fundamentals and internal logic that govern this transfiguration, in order to adequately comprehend the ontological and epistemological status of the icon within the Orthodox ecclesial paradigm.

## **Keywords**

Iconography, Byzantine painting, compositional geometry, golden ratio, sacred image.

# THE THEOLOGICAL AND ICONOGRAPHIC DIMENSION OF CHRIST'S REPRESENTATION IN ORTHODOXY

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## **Abstract:**

This text presents a systematic analysis of the icon in the Orthodox theological tradition, emphasising the dogmatic fundamentals of its veneration and the development of a Christological iconographic typology. Starting from the central premise of the Incarnation of the Son of God – the image of the invisible God (Col 1:15) – the icon is understood as a visible manifestation of a transcendent reality, being theologically legitimate by virtue of the eternal Word assuming human nature.

The work outlines the essential distinctions between latria and dulia, according to synodal and patristic teachings, and broadly reconstructs the historical course of the iconoclastic controversies that led to the formulation of a coherent ecclesiology of the sacred image. On an iconological level, the study proposes a thematic and functional classification of Christ's representations in Orthodox iconography, highlighting the dogmatic, liturgical and aesthetic aspects of sacred images. From the Pantocrator icon and Christ's archpriest representations to the Passion cycle and the illustration of the Holy Trinity, the approach aims to articulate a theological vision of the image, in which the aesthetic dimension is inseparable from its soteriological and ecclesial content.

In conclusion, the Orthodox icon is valued as a visual expression of Revelation, rooted in Tradition and inscribed in the liturgical dynamics of ecclesial communion.

## **Keywords**

Orthodox icon, iconic theology, Christ Pantocrator, Christological typology, iconoclastic controversy, Byzantine sacred art.

# **THE INTRICACY OF FAMILIAL STRUCTURES AND THE NOTION OF FATHERING IN CONTEMPORARY FAMILY SYSTEMS**

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## **Abstract**

Contemporary familial structures reflect increasing complexity that is reshaping traditional roles. Fathering now embodies emotional engagement, co-parenting, and adaptive identity within diverse configurations, challenging normative assumptions, and redefining paternal presence in evolving family systems. In this context, families are systems made up of subsystems and individuals. Problems experienced by one member of the system typically influence the entire system. In the 21st century, the family experienced disappointment and crises as never before, mostly owing to the fathering challenge. Modern family structures exhibit changing paternal responsibilities, with fathers being more engaged in caring, emotional support and everyday activities. This transition contests conventional gender stereotypes, advocating for equitable parental duties. Active paternal involvement enhances children's development, fortifies familial connections, and promotes equitable partnerships within varied and evolving contemporary families.

## **Keywords**

Contemporary family, familial structures, fathering, parenting, systems

# PARTICULARITIES OF THE FORMULAIC ASPECT OF PROVERBS<sup>1</sup>

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## **Abstract:**

For any researcher, examining a corpus of proverbs highlights a *schematic scenario* that ensures their resilience over time and their circulation across vast spaces, as well as their ability to (self-)regenerate in diverse contexts, altering details in accordance with ever-renewed reference systems and the changing possibilities of reception by an increasingly large audience. Universal conceptual data (life, death, good, evil, human qualities and defects, the universe, nature – mobilised to signify human nature) correspond to several patterns, several compositional characteristics that constitute the canvas for the arrangement of meanings. Practically, some researchers argue, the paremiological treasures of peoples rely on a vast action of compositional “calque” and the recurrence of certain ideas and images<sup>1</sup>.

## **Keywords:**

Proverbs, “formulaic style”, stereotypy, compositional schemes, conciseness, symmetry, archaicity, Romanian language, Turkish language.

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<sup>1</sup> This study is part of the work *Romanian and Turkish Paremiological Structures: A Contrastive-Typological Analysis*, prepared to be defended as a doctoral thesis at “Ovidius” University of Constanța, Doctoral School of Humanities.

<sup>1</sup> N.T. Tecelli, 2016, p. 207, with references to Christine Michaux, 1999, and G. Kleiber, 1985.

### III. LINGUISTIC CONFLUENCES

#### MILITARY DISCOURSE. CHARACTERISTICS AND TYPES

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##### **Abstract**

Efficient communication is essential in any field, being vital in dynamic, high-stakes environments such as the military, where clear and accurate communication safeguards troop safety and mission success. In this paper, we delve into the peculiarities of military communication, aiming to point out some of the features of its different types. The focal point in our endeavor – the ceremonial speeches in the Romanian Navy – are going to be analyzed taking into consideration the rules and regulations that govern military communication in the Romanian Armed Forces, on the one hand, and the rhetorical and public relations strategies used, on the other hand.

How the military communicate, and the types of discourse and strategies they use vary according to context. For instance, internal communication is defined by precise, concise and direct language needed to coordinate missions, to give orders and to report back from the field. Ceremonies are prone to the same military rigor, the purpose of communication being different, however. In this case, speeches become a means to bring forward the discipline within the military institution and to promote its core values: respect, unity and honor.

##### **Key words**

*Discourse, military communication, group communication, rigor, tradition, military ceremony.*

# THE LINGUISTIC CONFIGURATION OF TATAR WEDDINGS IN DOBRUJA

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## **Abstract**

The ethnic diversity in Dobruja influences the wedding ceremony and the traditional prop, which varies according to the community we are referring to: Romanians, Lipovans, Turkish, Tatars, Aromanians, etc. In the current study we will highlight some terms related to the specific wedding attire and props of the Tatars in Dobruja, grouped according to extra linguistic criteria: the gender of the person wearing the wedding attire (bride, groom), colors and symbols, types of items that make up the dowry, etc.

Alongside the clothing terminology, we will also take into consideration the elements pertaining to the wedding ceremony: various categories of fabrics and embroideries that make up the bride's dowry in the Tatar community, the collection of gifts that were offered to the bride, to the groom's family, but also to the suitors or to the groomsmen.

This paper's aim is to highlight the linguistic complexity generated by the Tatar wedding ceremony in Dobruja. The language and terms that make up the props of Tatar weddings reveal a mixture of archaisms and ritualistic expressions, loans from Turkish, Romanian, etc. The linguistic elements of Dobrujan Tatar weddings are not mere expressions, but can be considered identity landmarks, which carry on the cultural heritage of the community.

## **Key-terms**

*Tatar language lexis, ritual clothing, symbolic gifts, ceremonial objects.*

# THE PROBLEMATICS OF GRAMMATICAL GENDER OF NOUNS IN ROMANIAN GRAMMARS

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## **Abstract**

In Romanian descriptive grammars, noun inflection is a controversial chapter. However, grammarians agree that the noun has the known grammatical categories: gender, number and case, and that gender is not a criterion for inflection, since it is an intrinsic feature of the noun.

This paper presents an exploration of the gender subcategories of the noun, as illustrated in the three modern Romanian grammars, and describes both the motivated or unmotivated classification of nouns into the gender subcategories - masculine, feminine and neuter, as well as the general morphological, syntactic and semantic expression of this grammatical category.

Thus, an undeniable feature of the gender of the noun is its fixed character because each noun has a gender feature, by which it falls into one of the three subcategories, each of them having its own inflection, characterized by homonyms and specific combinations of desinences. Moreover, there are also nouns whose inclusion in a particular gender subcategory is closely related to the expression of semantic distinctions imposed by natural gender.

## **Key words**

*Grammatical gender, specific contexts, common gender, personal nouns, epicene nouns.*

# THE TYPOLOGY OF VERBS IN MODERN ROMANIAN GRAMMARS

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## **Abstract**

The verb is, as we well know, one of the most complex parts of speech in the morphological system of any natural language. In the following pages, we aim to examine the typology of verbs in modern Romanian grammars and to highlight the classification criteria used in their analysis.

In principle, the main verbal categories are determined based on morphological (regular and irregular verbs, predicative and auxiliary), syntactic (transitive, intransitive, copulative) and semantic (action, state, modal) features. Contemporary grammars emphasize the interaction between these criteria, providing an integrated perspective on the verb.

The study emphasizes the complexity of verb classification in Romanian and the need for a flexible approach, which should reflect both their formal structure and their role in the utterance.

## **Key words**

*Verb, verbal typology, classification criteria, verbal categories.*

# IV. EVENTS

## THE PARABLES OF JESUS IN *THE GOSPEL ACCORDING TO MARK*

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**Abstract:**

This study addresses the issue of biblical parables as presented in the *Gospel According to Mark*, the New Testament. Essentially, the parables found in Mark 4:1-34 convey messianic messages articulated directly and focused on specific, clearly delineated themes. Jesus Himself explains the first parable – the Parable of the Sower – to His disciples. However, Mark, being a product of Hellenistic civilisation, often tends to interpret each scene and concept within a parable’s structure, sometimes rendering them more akin to allegories.

**Keywords:**

Biblical parables, doctrinal message, allegorical interpretations, *Gospel of Mark*.

## REVIEW

***Viorica Marian, 2024, Puterea limbajului.  
Cum ne transformă mintea codurile pe care le folosim pentru a  
gândi, a vorbi, a trăi. Translated by Iulian Comănescu,  
Bucharest: Editura Humanitas<sup>1</sup>***

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### **Abstract:**

This review of *Puterea limbajului. Cum ne transformă mintea codurile pe care le folosim pentru a gândi, a vorbi, a trăi* (original English title *The Power of Language: How the Codes We Use to Think, Speak, and Live Transform Our Minds*), authored by the psycholinguist Viorica Marian, aims to highlight the cognitive particularities of multilingual speakers, as revealed through experimental studies and tests – especially those employing *eye-tracking technologies* – conducted over the years on multilingual subjects.

Moreover, Marian’s study innovatively addresses the evolution of communication codes in the context of contemporary technological advancements.

### **Keywords:**

*Language, thought, communication codes, multilingualism, eye-tracking.*

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<sup>1</sup> The volume is the Romanian translation of the original English edition authored by Viorica Marian, *The Power of Language: How the Codes We Use to Think, Speak, and Live Transform Our Minds*, published in 2023 by Dutton/Penguin Random House.