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CONTACT

Institutul de Cercetări Socio-Umane „Gheorghe Șincai”
Str. A. Papiu Ilarian, nr. 10A, 540074 - Tîrgu Mureș;
E-mail: icsu.acad.ms@gmail.com

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„GHEORGHE ȘINCAI”

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Narcis-Mihai Martiniuc

**COSTUMUL BĂRBĂTESC DIN ZONELE ETNOGRAFICE
MARAMUREȘ ȘI OAȘ: „MITOLOGII NAȚIONALE”, ORIGINI,
EVOLUȚIE, MORFOLOGIE ȘI SIMBOL. SEC. XVII- XX
(Partea I)**

Abstract: The Traditional Male Costume from Maramureș and Oaș Ethno-Cultural Regions: „National Mythologies”, Origins, Evolution, Morphology and Symbolism. (17th - 20th Centuries). Part One. *It was immediately after the Second World War that the costume from Maramureș and Oaș regions drew the attention of the specialists in ethnography and traditional art. In the same period, Romanian nationalism reclaimed the value of this traditional costume. Until the instauration of the communist regime, the profile of the peasant from these two regions was vague and partially unknown to the Romanian intellectuals.*

The first part of the study deals with the role of the male's costume in the Romanian protochronist discourse. I demonstrate how it evolved from a hazy image emerging during the 19th century, to a hypothetic and falsified „Dacian costume” able to contribute to the Romanian nationalist discourse during Ceaușescu's rule.

In the next three sections of the paper I refer to the design and the evolution of this costume, emphasizing the local, unique and differentiating elements. I particularly insist on the attire' elements that were borrowed from different ethnic groups and various geographic areas which finally had an influence on the Maramureș and Oaș Romanian costume.

Keywords: Maramureș Region, Oaș Region, ethnography, traditional costumes, protochronism.

Ionuț Biliuță

**BISERICĂ ȘI NAȚIUNE ÎN TRANSILVANIA (1800-1900).
CONCEPTUALIZĂRI ȘI ISTORIOGRAFII DISCORDANTE**

Abstract: Church and Nation in Transylvania (1800-1900): Debating Concepts and Historiographical Views. *The present paper discusses the historiographical debates between the secular and the ecclesiastical canons regarding the entanglements between institutionalized traditional*

religion (mostly the Orthodox Church) and the process of national awakening in 19th century Transylvania. The emergence of a national conscience among the Romanians in Transylvania situated at the periphery of the Habsburg Empire (from 1866, the Austro-Hungarian monarchy) coincides with the stern efforts of Orthodox clergymen such as Metropolitan Andrei Șaguna to re-shape the institution of the Transylvanian Church according to the new political realities following the 1848-1849 Revolution.

Keywords: *Orthodox Church, Transylvania, 19th century, nationalism, national awareness, historiographical debates, Imperial Church, political theology.*

Marian Zăloagă

CONCEPTUL DE CARACTER NAȚIONAL ÎN ISTORIOGRAFIA SĂSEASCĂ ÎN SECOLELE AL XVIII-LEA ȘI PRIMA JUMĂTATEA A SECOLULUI AL XIX-LEA

Abstract: *The Concept of National Character in Transylvanian Saxons' Historiography from the 18th to the First Half of the 19th Century. Although a highly controversial concept and for the last decades a topic commonly visited by the social scientists, the notion of the "national character" was initially investigated in the histori(ographi)cal writings. In my view, every qualitative research which seriously considers a satisfactory content analysis cannot deny the relevance of the approach from a historical perspective. Usually, the major landmarks/criteria considered in the debate from the 17th to the long 19th century texts concerned with this topic, outlined the importance of the climate or of the institutions, ethnic genealogies and the confessional belonging, also, playing a vital role in the accounts promoted. The elaboration of this concept within the elite culture(s) and its dissemination in larger social strata turned it into a discursive recurrence and it even became a popular mode of discussing group identities. Explicitly or not, otherness and its representation has remained a key reference in this rhetoric. Living for centuries in a multiethnic milieu, Transylvanian Saxons were interested to address the notion of "national character" in texts aimed both for in-group usage (e.g. edification), as well as, for promoting themselves in the consciousness of the others. It may be claimed that the debate had only infrequently to do with climatological explanations but rather insisted on honorable idolized/idealized ethnic genealogies going back in the classical and late antiquity and the Middle Ages. Although making frequent references to otherness, Saxons' attempts to define and work*

within the paradigm of the national character, may also be seen as a reflex of the confessionalization which involved processes of social disciplining, and eventually lead to the forging of a specific national group identity. As the texts I am referring to, written by Martin Felmer, Michael Lebrecht and Martin Schnell, show it, Saxons' concern with the topic was much earlier than the recent secondary bibliography has demonstrated. Yet more, a comparative perspective lead me to the conclusion that in this self-definition process, the Saxons not only historicized the inventory of attributes assumed as definable but also, succeeded to properly manage, control and disseminate them in-group and out-group.

Keywords: National character, Transylvanian Saxons, historiography, national genealogies, identity.

Iulian Boldea

ȘTEFAN PETICĂ: REVERIA CA ARMONIE MUZICALĂ

Abstract: Ștefan Petică: Reverie as Musical Harmony. *The first authentic Romanian Symbolist writer (G. Călinescu) - poet, novelist, playwright, sociologist, Ștefan Petică is a poet of reverie and musicality. The suggestion of impenetrable emotions, the cultivation of the harmony of vision and rhythm, all these are complemented by the echoes and the representations that stem from the sensational and musical sensitivity of Ștefan Petică, where the sounds reconstruct, as in the poems in prose, fragments of the past, say a "story", reconstituting suggestively an atmosphere of mystery and voluptuousness. In Ștefan Petică's poems a musicality of sensations is made by the conversion of affective states into poetic figures of remarkable coherence. The erotic feeling is a sum of the same harmonious reveries, observing the symmetry of the senses, the pictures of femininity being rewritten in a delicate, fragile style, in musical verses that seem evanescent.*

Keywords: Symbolism, musicality, reverie, vision, harmony.

THE MAKING OF MODERN BEAUTY PAGEANTS - TRADITIONS, MYTH, TALES, AND HISTORIES

Abstract: *This article traces in a comparative manner the creation of modern beauty pageants in the US, France, and Romania. It will argue that beauty pageants played a significant role in devising a visible embodiment of national identity – “Miss Romania”, the nation’s most beautiful woman. The first national beauty pageants were held during the years following World War One and quickly became a global phenomenon. However novel and “modern”, beauty pageants did not arrive on the historical scene ex nihilo but were the result of previous social and cultural developments that can be traced to the middle of the 19th century. In the United States, beauty contests were created on the foundations set by 19th century cultural revival movements of medieval festivals and pageantry. Travelling across the Atlantic in the immediate aftermath of the “Great War”, they were adopted by European nations and molded on the basis of Greco-Roman aesthetic ideals under the supervision of Maurice de Waleffe, a Parisian journalist and creator of “Miss France” and “Miss Europe”. In Romania, modern beauty pageants followed Western organizational patterns, at the same time striving to create a unique national identity for their winners. A symbol of national pride and identity, “Miss Romania” was culturally constructed as a modern embodiment of traditional, historical, and mythological traits, virtues, and physical qualities defined by organizers and contemporary intellectuals as belonging exclusively to the Romanian nation. This article will highlight some of the ideological and discursive elements that defined both what “true” Romanian beauty meant and the ways in which this identity could be bestowed upon the winners of the country’s first national beauty pageants. It will also strive to prove that Romanian intellectuals appropriated Western aesthetic canons and blended them with local and regional ideas in a process defined by historian Eric J. Hobsbawm as “the invention of tradition”. The resulting definitions attached to “national” feminine beauty rested on the cultural and historical recovery of popular stories, myths, traditions, and artifacts. What resulted was a unique blend of Western and Eastern ideals of beauty, a fluid and contradictory feminine image that was inherently tied to the Romanian cultural context of the 1920s and 1930s.*

Keywords: *beauty pageants; femininity; history, myths, traditions; national identity.*

Sonia Doris Andraş

**ALLO, ALLO, ICI LE BUCHAREST DU PEDIGREE!
THE NATIONALIZATION OF WOMEN'S FASHION IN
INTERWAR BUCHAREST**

Abstract: *The newly formed Greater Romania engaged in a process of modernization, with Bucharest as its flagship metropolis, striving to be recognized internationally and reach economic stability. Women's fashion became a marker in substantiating Romania's self-assertion as a modern state, with great emphasis on creating a viable textile industry. This occurred with protectionist policies implemented by increasingly right-wing, totalitarian decision makers. These measures also aimed at curbing Romania's reliance on textile imports, by providing cheaper comparable raw products domestically. More complex fashion and beauty items were declared luxury products and were thus heavily taxed. Even though the costs became exorbitant, women were still expected to be elegant. They were a form of national currency, as beauty ambassadors, both in their daily lives, during their frequent outings, and in events such as beauty pageants. Bucharest, in its quality of Little Paris, mirrored and oftentimes foreshadowed these tendencies.*

Keywords: *Greater Romania, nationalization, interwar Bucharest, Little Paris, women's fashion, industrialization.*

Mihai Chioveanu

**PURIFICATION AND DESTRUCTION. THE TWISTED ROAD
OF ROMANIA'S NATION-STATISM CLEANSING PROJECT
(1941-1944)¹**

Abstract: *The importance of the Romanian Holocaust resides in the staggering number of victims, the expediency of the killing operations, in its mixture of police, military, and bureaucratic violence, all efficient and organized, and the proximity to the Holocaust in the Ukraine, different from the "classic" Shoah only in terms of framework and method. Moving from here and aiming for clarity, the present study tries*

¹ The present study has been published before, in Hungarian, by the same author, as „Megtisztítás és elpusztítás. A román nemzetállam tisztogatásainak tekervényes útján (1941-1944)”, in Molnár Judit ed., *Jogfosztás – 90 éve Tanulmányok a numerus claususról*, Társadalomkutató Egyesület, Budapest, 2011, pp. 345-358.

to follow the dynamic of the policy that made the Romanian chapter of the Holocaust possible, a development that was neither incidental nor accidental.

Keywords: *antisemitism, ethnic cleansing, war, mass-murder, deportation, emigration, Holocaust*

Cornel Sigmirean

LUCIAN BLAGA ȘI CENZURA COMUNISTĂ

Abstract: *Lucian Blaga and the Communist Censorship. The installation of the communist regime at the end of the Second World War brought a radical cultural shift. Literature, art and education became instruments of the political propaganda. Numerous intellectuals and artists were convicted and eliminated from the public sphere and their work was erased from the national canon. The Romanian people were to receive a new cultural identity. Among the intellectuals that were condemned by the new regime was the poet, playwright and philosopher Lucian Blaga, one of the most complex personalities of Romanian culture. He was excluded from the Philosophy Department of the Cluj University and employed at the History and Philosophy Institute of the Romanian People's Republic Academy in Cluj at the Department of Philosophy. As a researcher in a project dedicated to the Romanian thinking in Transylvania in the 18th century, Blaga was constrained by the communist censorship to interpret his findings through the lenses of the Marxist philosophy, thus, illustrating the way in which the Romanian culture came to be ideologized during the communist regime.*

Keywords: *communist regime, political propaganda, philosopher Lucian Blaga, ideology, censorship.*

Nicoleta Sălcudeanu

HYPOSTASES OF EXPERIMENTALISM

Abstract: *Even if transition from the socialist realism to real literature was achieved, in the beginning, partially and ideologically filtered, libraries have managed to get works that will cause dramatic changes in the evolution of Romanian literature. The immediate consequences of these changes will be seen not only in professionalization of higher education, but also in the immediate synchronization of the techniques of creation, making again place, after a considerable interruption, to the experimental literature.*

Keywords: *socialist realism, Romanian literature, experimentalism, synchronization.*

Corina Hațegan

THE “SCÎNTEIA” NEWSPAPER – THE IMAGE OF THE “PERFECT” COMMUNIST ROMANIAN SOCIETY DURING THE ‘80s

Abstract: *This paper aims to highlight some characteristics of the Romanian communist periodical publication, namely the “Scînteia” newspaper in the ‘80s. I focus on the last ten years of the newspaper’s existence, outlining the main themes which were tackled in its pages. I demonstrate that the newspaper “Scînteia” from the ‘80s, and not only, was not simply an informative publication but a “silencing” one, obedient to the Communist Party. Basically, its main purpose was to present the socialist society as wonderful as it could, meanwhile describing the capitalist one as mostly, if not entirely, awful.*

Keywords: *communist society, communist newspapers, propaganda, Nicolae Ceaușescu, peace fight, personality cult.*

Anca Șincan

**ISTORIOGRAFIA GRECO-CATOLICĂ ÎN EXIL.
CONSIDERENTE ASUPRA UNUI FALS DIALOG ÎNTRE 1960-
1989**

Abstract: Greek Catholic Historiography in Exile. Survey of a False Dialogue between 1960 and 1989. *The present article surveys the main directions that the historiography of the Romanian Greek Catholic Church took after the forceful unification with the Romanian Orthodox Church in 1948. There are several places where the history writing on the Romanian Greek Catholics survived. Several centers in exile took over for the national Greek Catholic school now imprisoned by the new regime. In Rome and Munich the research travails of the interwar researchers were continued engaging at times in a dialogue with the Orthodox Church historiographical narrative on the Romanian Church in Transylvania, disavowing the interpretative lines, research findings and church historians. Important production came from the Greek Catholic intellectuals in Romania. While not published except in Samizdat form or as articles in the newspapers of the Romanian diaspora these inroads into the history of the Greek Catholic served an important purpose: they needed to prove to a community that lived at the limits of legality in the totalitarian state that the Church was functioning and preserve the narrative lines from the Orthodox and national historiographical canon.*

Keywords: *historiographical canon, Greek Catholic Church, communist Romania, exile, underground church.*