valoare culturală." La fel de interesantă este descrierea etapelor din traducerea *Bibliei* la noi, precum și impactul ei în stimularea limbii literare, dar și a literaturii pe care a dominat-o vreme de câteva secole. Secțiunea dedicată psalmilor în literatura română (ar merita adusă la zi, prin adăugarea *Psalmilor* lui Radu Vancu) sau trecerea în revistă a scriitorilor în opera cărora găsim elemente biblice constituie alte puncte de referință ale addendei. De altfel, trebuie spus că ea se integrează armonios întregului, rotunjind, convingător, demersul Doinei Cmeciu.

Masivă și excelent documentată, *Glosar englez-român de termeni și nume biblice. Semnificații în discursul literar* (Bacău, Rovimed Publishers, 2022) se impune ca o lucrare de referință pentru cercetarea relației între discursul biblic și cel literar/artistic, dar mai ales pentru înțelegerea nuanțată a modului cum textul religios a rodit pe terenul ficțiunii. O lucrare care confirmă pasiunea și priceperea autoarei, capabilă să ducă la bun sfârșit un proiect complex, care cere erudiție și subtilitate, răbdare benedictină și sprinteneală interpretativă. Le regăsim în acest op care ascunde o muncă sisifică, despre care dau mărturie miile de termeni inventariați, explicați și comentați, dar și notele de subsol, bibliografia și anexele cărții. Deși nu e menționată, lucrarea Doinei Cmeciu mi-a amintit de *Dicționarul de personaje biblice și reprezentarea lor în arte* al Vioricăi S. Constantinescu, de care se desparte totuși prin faptul că aici sunt incluse nu doar personaje, ci și toponime sau evenimente relevante pentru mesajul *Cărții cărților*. Ea acoperă, așa cum bine observă același Nicolae Nicolescu, în Cuvânt-înainte, o lipsă, dovedindu-și din plin utilitatea: „Prin structura materialului oferit (etimologie, definire a termenilor, semnificare contextuală și interpretare, colocații, expresii, exemple, bogate referiri la discursul literar al culturii britanice), lucrarea trece dincolo de utilitatea didactică, trezind, credem, interesul unor categorii mult mai largi de cititori."

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**Adrian Jicu[1]**

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**Cătălina Bălinișteanu-Furdu**, *Old and Middle English Literature. The Literature of the Renaissance*, **Bacău, Editura Alma Mater, 2021, 212 pages.**

The book is a survey of Old and Middle English literature, of the literature of English Renaissance which is addressed first and foremost to the students (and readers) that want to apprehend the basic information about these literary epochs, as well as about the terms/concepts specific to this period of time. The survey begins with a short presentation of the literary eras which might help the readers differentiate between certain literary movements (we mention here Romanticism, Victorianism, Modernism, Postmodernism, etc.) and know which literary movement a certain writer or creation might belong to. Cătălina Bălinișteanu-Furdu offers in the first chapter a timeline of British literary history together with definitions for specific concepts and examples of works and characters contrived in particular eras.

The second chapter of this book is a survey of Old English literature in which the author discusses the most important events in the Middle Ages which are divided

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in three main stages: the Early Middle Ages (450-1066, marked by the reign of King Alfred the Great), the High Middle Ages (1066-1216, started with the Norman Conquest, marked by the first crusades and by Thomas Beckett's murder on the stairs of Canterbury Cathedral which generated the most important pilgrimages in England), the Late Middle Ages (1216-1485, devastated by plague, famine and wars; its ending was marked by the Battle of Bosworth Field where King Richard III was killed and was followed by King Henry VII's ascension to the throne which marked the beginning of Renaissance). Literature created in the Early Middle Ages is called Old English literature (or Anglo-Saxon literature) which left manuscripts with epic poems, riddles, stories with saints and sermons. Beginning with the 7th century, the Anglo-Saxon literature is strongly influenced by the spread of Christianity, so that it "buried the pagan past beneath the Christian present" (J. Donaldson, "The Middle Ages in M.H. Abrams (ed.) *The Norton Anthology of English Literature*, vol. 1, 1968, p. 4.) as it is the case of chronicles or of works such as: *Beowulf*, *The Seafarer*, *Widsith*, *Deor's Lament*, *The Wanderer, The Dream of the Rood* – most of them being elegies which reflect feelings of nostalgia, loneliness or alienation.

The third chapter represents an analysis of the oldest and longest epic poem about the early Germanic people, aiming at letting the readers know the structure, style and genre of this poem, learn the general characteristics of the epic poem, and understand the historical context in which this work was created, and later written down, as well as the sources and analogies for *Beowulf*. Once the readers understand the historical context, they can distinguish the cultural types and can identify the literary themes and motifs. Furthermore, the author offers an analysis of space and time (how these are illustrated in *Beowulf*) and the definition of the primitive hero that most of the time juxtaposes with the description of the Anglo-Saxon king.

The author gives us in the fourth chapter a survey of vernacular medieval literature (in the High Middle Ages, due to the Norman conquest, the Middle English literature was written in French – the second language, and official documents were in Latin – lingua franca) and an analysis of Geoffrey Chaucer's *Canterbury Tales* which offers the readers plenty of literary genres, styles, themes and motifs, as well as new cultural types. The author also offers important details about the historical and cultural context in which Chaucer wrote and published his book, about the language he used, about the social classes mentioned in his work, about the strategies he used in the characterization of the pilgrims, as well as about the woman's role in the society.

The goal of the next chapter is to present the readers the general characteristics of Renaissance and how this literary movement appeared and evolved in England. Between 1500-1660, the English Renaissance consists of various literary epochs, therefore, the author suggests an overview on the kings and queens that reigned during that period and that gave the name for different literary eras: the Elizabethan era, the Jacobean era, the Caroline era and the Commonwealth period – this is not necessarily a literary movement, it referred to 1649-1660, when no government was stable, and any administrative structure was doomed to peril because of the political and military pressure. Not surprisingly, the chapter focuses on the fundamental traits of the Renaissance and on its peak, the Elizabethan era which was by marked by the works of: William Shakespeare, Edmund Spenser, Philip Sidney, Thomas Kyd, Christopher Marlowe, etc. This era was also marked by the evolution of the Elizabethan drama and theatre which required the foundation of many acting companies and the construction of several famous theatres like: the Globe, the Blackfriars Theatre, the

Swan, the Fortune, the Curtain, the Rose theatre, etc.

The next five chapters of the book follow William Shakespeare's work and define the literary genres he uses: sonnets, tragedies, comedies, romances, and history plays. The readers will find out the general characteristics of the sonnet, as well as the novelty Shakespeare brings to his sonnet; they will also discover the most important themes and motifs used by the writer in his creations: love, beauty, the passing of time; in addition, the readers will find out the themes from the sonnets dedicated to the Dark Lady which defy the conventions of the traditional sonnet. Regarding Shakespeare's tragedies, Cătălina Bălinișteanu-Furdu prefers to give us the general traits of this genre, an analysis of the most significant themes and motifs focusing on the definition of the tragic hero based on Aristotle's *Poetics* which she further adapts to Shakespearean works. Aristotle's theory lies at the basis of Cătălinei Bălinișteanu-Furdu's definition of Shakespeare's comic hero which increases the originality of the survey. Shakespeare's comedies are analysed by discussing time and space, the discourse of love, by presenting the major themes.

A different chapter of this book is dedicated to William Shakespeare's history plays which are in fact literary biographies of different kings and historical figures: Henry VIII, Henry VII, Henry IV, King John, Richard II, Richard III, Edward III. The plays present the fall of the Lancastrians and the disputes from England until 1485 due to the Elizabethans' increasing interest in history. Shakespeare avoided writing about religious figures (because England had already become a protestant country) and about contemporary political persons to avoid censorship or the loss of sponsorship. The major theme discussed is the king's legitimacy taking into account the numerous political crises created during the War of Roses.

Romances, a literary genre which William Shakespeare approached during the Jacobean era, are contrasted to comedies by emphasizing the themes used in the five romances: *Pericles, the Prince of Tyne*; *The Winter Tale*, *Cymbeline*, *The Tempest* and *The Two Noble Kinsmen*. *The Tempest* is defined as Shakespeare's literary testament due to the roles he endows Prospero, due to the soliloquies he has with the audience, due to the discourse of power with the servant's subversive attempts to destroy the master. Cătălina Bălinișteanu-Furdu invites the readers to undertake a contrastive survey on certain motifs which Shakespeare used in many plays: the storm (*The Tempest* vs. *The Tragedy of King Lear*), the magic (*The Tempest* vs. *The Midsummer Night's Dream*), madness (*The Tragedy of Hamlet* vs. *The Tragedy of King Lear*), etc. In fact, this seems to be the main goal of Cătălina Bălinișteanu-Furdu in her book: to make the readers transgress the boundaries of the traditional discussions about William Shakespeare's work, and make them voice their own opinions and thoughts and to encourage them to expand their individuality and originality.

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