

THE FIRST ROMANIAN WOMEN JOURNALISTS AND THEIR CULTURAL CONTRIBUTION

Odette Arhip*
Cristian Arhip†

Abstract

The beginning of journalism is a head note of the 19th century in Romania. Women greatly contributed towards modernization. They appreciably helped their nation to synchronize with the European standards and the ideological, philosophical and political goals of the 19th century. The country had to accomplish several major assignments in the political, social and cultural fields and women were perfectly empathetic. Most of them practiced journalism or they were the first female Romanian writers. Those, living in Transylvania which was part of Austro-Hungarian Empire (1867-1918), were strongly influenced by the modern views, ideologies and perspectives, and they disclosed the new perspectives for their peers from Moldavia and Muntenia. The present contribution highlights the first and most important Romanian women-writers who shaped the new position of their country in Europe and their condition as well. Women went a long way towards equality, freedom, emancipation and an upper social eminence. Besides their actions and activities, the paper dignifies the stylistic and general literary qualities of their artistic outcomes.

Keywords: Romanian women; journalism; Europe; culture; modernization.

* Odette Arhip, Ph.D., is Professor at the Ecological University of Bucharest

† Cristian Arhip, Ph.D., is Lecturer at the Ecological University of Bucharest.

Authors' contact: arodette@life.com

The subject of Romanian women's contribution to cultural development of our country has been several times approached by us. The women's position in the Romanian society and the history of our country seem to be a constant issue and an unfailing debate almost in every historic epoch. It is not the only matter with such characteristics. For example, multiculturalism is also an issue as old as Europe and its history and it has begun when the Roman elite took possession of Greek spiritual legacy and all the benefits of its civilization.¹ The women's contribution has become an instant controversial and even a philosophical matter during the Enlightenment. The asymmetric relationships between the so called "fair" or "gentle" sex, on one hand, and men, on the other hand, were key points in many philosophical, sociological or political approaches. Applying to Enlightenment, we have to underline the fact that the traditional classification of feminism distinguishes between The First Wave (modern feminism or the feminism of equality) which appeared during the Enlightenment² and was dominant in the 19th century, and The Second Wave (radical or contemporary feminism, appeared in the '60s) which claimed the right of difference in a context of avowed equality. Many authors refer to The Second Wave and its crucial philosophical influence identified with John Stuart Mill's and H. Taylor's works. Both of them argued for civic and political equality between women and men (Miroiu 1995: 21). In Romania, this topic became outstanding and relevant especially during the 19th century. The large number of vital national objectives prevailed over the classical preconceptions of those years. Men and women bound their efforts in order to achieve the social, political and cultural goals of the nation: the union of all Romanian counties, the attainment of the national independence, social and cultural progress timed to the civilization of Western Europe. Romanian women were perceived as fellow fighters for the specific goals of the nation and their contribution was as valuable and purposeful as that of the men. Romanian women left quickly behind the older habits of charitable or philanthropic activities and moved forward to an active involvement in all great political, military, social and cultural actions and gestures. Women were an integral part of the life of the nation and one of the main consequences was their fast maturation.

Of course, this is a very brief introduction to a measureless topic. It was not peculiar only for Romania. Since the very beginning, feminism was reformist in all the countries. The British authors used to assert that the goal of the feminist research works has been "to give back the women to the history", but also "to give back the history to the women" (Miroiu 1995: 33)³. In order to render to the women their visibility from the historical point of view, it was a common place for quite a long period to differentiate with respect to "Hi-story" (phonetic expression for men's history) and "Her-story". But the so called her-story is very interesting in Romania too.

Apart from this general context, I underline few aspects definitive for the evolution of the Romanian society in the 19th century and afterwards. First of all,

¹ Claude Karnoouh, *Un logos fără ethos*, in *Tribuna*, no. 38/18-27 September 1997, p. 7

² Mary Wollstonecraft published *A Vindication of the Rights of Woman* in 1798 – cf. Mary Wollstonecraft, *A Vindication of the Rights of Woman*, Penguin: Harmondsworth, 1975 *apud* Miroiu, Mihaela, *Gândul umbrei. Abordări feministe în filosofia contemporană*, București: Alternative, 1995, pp. 19-20

³ Lerner, Gerda, *The Creation of Patriarchy*, New York: Oxford University Press, 1986 *apud* Miroiu, Mihaela, *op. cit.*, p. 33

Romanian people, both men and women, faced the fundamental historicity (the revolutionary movement in 1848, the first Union achieved in 1859, the independence obtained in 1877) and they were equally enthusiastic in taking an active part in all those events, promoting them in the country and abroad, and helping Romanian nation to come into a well deserved social and cultural rank in Europe.

Romanian women did not insist upon the sexual inequality essentially, but upon the necessity to be side by side with men into the ample, concurrent political, social, cultural, and even military activities. Many women left the so called *home-front-side* and participated in all kinds of actions. The active service or the ambulance service must be dignified. As the subject of this contribution is another one, we do not intend to make a point from the estimable examples of Ana Ipătescu (during 1848 Revolution) or Ecaterina Teodoroiu (The First World War). The word *combatant* has ceased to be use only for men. The cliché-image of a woman involved only in protected and preserving home, the family and the modest assets faded away. A lot of women were voluntary or trained nurses saving lives and contributed to the victory. Some of them and not a few wrote interesting diaries and quite many proved to be literary gifted. Most of them, belonging to aristocracy and being of French origin, wrote in French or in English. But diaries existed in all the countries. Romania was not an exception. Unfortunately many of the Romanian diaries were lost or ignored. We wish to mention here Arabela Yarka's diary which was minutely brought into attention by Elena-Claudia Anca's article.⁴ Arabela Yarka was not only a sorrowful wife, but also an efficient nurse attending the horrors of war. Next to Queen Maria, Martha Bibescu and Maria Cantacuzino-Enescu, she founded hospitals. As a woman-writer, she revealed a great sensitivity which got through the numerous descriptive pages or the touching portraits. Men use to focus on documents, data, historical and military or politic aspects. Women are meant to be attentive to all the details, emotions and feelings. Yarka's diary was categorized as an introspective one (Mihai Zamfir 2006: 145), the author meditating upon her sensations, pathos, sentiments and death premonition in a way which seems alike with Jeni Acterian's confessions⁵. She described very realistic, even in tough scratches, the cruelty of the war, the sufferings of the human beings, creating pages which may be paralleled with those existing in Camil Petrescu's, Cezar Petrescu's or Hortensia Papadat-Bengescu's novels (*Ultima noapte de dragoste, întâia noapte de război; Intunecare; Balaurul*). All these successful and literary bright outcomes were also possible due to the bold-hearted beginning of journalism in Romanian counties in the first half of the 19th century.

All Romanian women had a clear and well defined conscience of their common origin and coincident interests and goals in the political, historical and social fields. Nevertheless, all of them easily and fluently used an authentic Romanian language, sometimes even with an epic movement, and always pointed by great alertness and brightness next to a powerful lexical relief. I may say that, based to a very compelling values criterion and standards, Romanian women played the part of mother-bees in the society. They constituted a kind of coagulating agent. It is a well known fact that societies

⁴Anca, Elena-Claudia, *Eros și Thanatos în jurnalul de război al Arabelei Yarka*, in *Annales Universitatis Apulensis, Series Philologica*, tom 3, no. 12, Alba Iulia, 2011, pp. 7-18

⁵ Cf. Acterian, Jeni, *Jurnalul unei fete greu de multumit*, Bucuresti, Humanitas, 2010

congregate around an active and valuable personality, a real enlightener, when they have incisive, farseeing goals.

The French, German, Italian influences and the historical period in which Transylvania was a part of Austro-Hungarian Empire (1867-1918) stood for a general spiritual progress, but also for a women's emancipation loop. This agreeable impact took place both in Tarile Române and in Transylvania. Gathering the information from all corners of the country, it was proved that Paris, Vienna, Rome, etc. have been important factors which had greatly influenced the intellectuals' education, the spiritual progress and the communication between Romania and Western Europe. In fact, the very beginning must be laid on the conclusive cultural and historical points when Scoala Ardeleană appeared stepping in (*Supplex Libellus Valachorum* – 1792 – and *Lexiconul de la Buda* – 1825) or when Mihail Kogălniceanu (1840 – *Dacia literară*) and Titu Maiorescu (due to his political, cultural and spiritual activity during the second half of the 19th century) took a stand for the national, spiritual emancipation.

Romania had to prove to Europe that it has a valuable culture and civilization, and also the fact that Romanian language has all the necessary qualities for literary and journalistic development. Reputedly, Nicolae Filimon's inner impulse to write a novel was his wish to educe the narrative and stylistic good points of the Romanian language (*Ciocoii vechi și noi* – first important Romanian novel published in 1862 by Alexandru Odobescu in *Revista română/The Romanian Review*). Literature and journalism came in sight due to the foreign stimuli and due to the national realization that the nation and the country must come into prominence with well deserved autonomous status. These desiderata were conclusively helped by literary, political and journalistic acts. The newspaper became the major mean of information, a fateful witness of the Romanian evolution in its whole.

The Romanian women had an active, conclusive and settled contribution to the progress of their country and to their own emancipation and modernization. Concerning this last statement, it is useful to mention several facts. The first ideas about feminism appeared in Romania due to a few women writers who had also a journalist career. They are less known because they had not an active voice in the political field which was the most noticeable. They cannot be compared, in terms of quality or of repute, to their fellow women writers or journalists from Western Europe. Still, some of them were active in the traditional Romanian counties; others were keen personalities in Transylvania. All of them had a conclusive part to bring into notice their intellectual activities⁶, to impose it as an efficient tool for getting concrete shapes to the principle Romanian desires in the 19th century: the union of the counties, the independence of the nation, liberty, equality, emancipation and living synchronic to Europe.

George Călinescu considered that our first female writer was Hermiona Asachi, Gheorghe Asachi's daughter. Gheorghe Asachi was a cultural and literary personality who imposed the first historic short-stories and magazines.⁷ He also noticed the fact that almost all the pioneers of female spiritual expressivity came from the upper, educated class with clear and sound influences from abroad. An excellent example is offered by Queen Maria's

⁶ Also for this reason, journalism was a foreground headwork.

⁷ Gh. Asachi published "Albina Românească" (1829) and he organized the first theatre representations (1816). He was a cultural mentor for schools, literature, theatre, journalism and typographical activity.

cultural actions and political impetus activity. For instance, in her diary, Queen Maria confessed her desire and propensity for a more active and productive social life for all the women in Romania (Săndulescu 2008: 101). Her diary is as well a proof for a considerable literary talent, vast cultural enlightenment and education, and disposition to bring forward the Romanian artistic values and progressive resolutions and undertakings. She was a kind of key-note speaker in the political and social context by contrast with her husband, King Ferdinand. Queen Maria was highly appreciated and loved by the people and she always tried out her artistic and sensitive character. She had amiable relationships with almost all the important political men of that period (Barbu Stirbei, Alexandru Averescu, I. G. Duca, N. Iorga, etc.) and she acted on many crucial decisions regarding the governance of the country. She was also the author of several significant public speeches and she always had a great and benefic influence upon the population. Her modern ideas and opinions threw that period out into bold relief.

Other critics and historians inclined to another opinion. Namely, the first Romanian woman journalist was Maria Rosetti (1819-1893) who edited few newspapers quite well-known in that epoch: "Românul/The Romanian", "Mama și copilul/Mother and Child" (Petcu Marian 2007: 37). She was born in England and she began her journalistic activity next to her husband, C. A. Rosetti, in 1857⁸. It was another example for a woman's implication in activities usually linked to men's working field. As a matter of fact, several clues regarding the fact that women joined men in patriotic aspects came in sight at the same time with other important European countries as well. However, men's undertakings to lay the foundation of Romanian journalism are acknowledged. I. Heliade Rădulescu, statesman, poet and journalist, published a literary and scientific review, "Curierul de ambe sexe" (1837), as a result of his complete understanding of the intellectual tendency of his time. The same remark is consistent for "Albina românească" (Gheorghe Asachi), "Icoana Lumii/The Icon of the World" and George Barițiu's "Gazeta de Transilvania".

Other notable remarkable person was Sofia Nădejde (1858-1946), Iosif Nădejde's wife and Octav Băncilă's sister. The first was a significant politician, publicist and sociologist. The latter was one of the most gifted Romanian realist painters with radical political views. Sofia Nădejde did her first appearance as a journalist in "Femeia româna/The Romanian Woman", but she continued to publish in "Basarabia", "Contemporanul/The Contemporary", "Literatură și știință/Literature and science" (editor – Constantin Dobrogeanu-Gherea), "Gazeta săteanului/The Villager's Newspaper", "Muncitorul/The Worker", "Munca/The Labour", "Social-democrația/Social Democracy", "Lumea nouă/The New World". She was the director of "Evenimentul literar/The Literary Event". She was too a well known translator, and the author of quite a lot of novels, short-stories and plays: *O iubire la țară/Love in the Country*, *Din chinurile vieții/Among Tournements of Life*, *Robia banului/The Thrall of Money*, *Părinți și copii/Parents and Children*, *Patimi/Passions* etc. From a literary point of view, she experienced the impact of French naturalism and another two Romanian currents - *poporanism* and *semănătorism*. She shared with her husband and brother the radical ideas and she played a very active role in the socialist movement of that historical epoch. She was appreciated as the leader of the

⁸ Cf. Petcu, Marian, *Istoria jurnalismului și a publicității în România*, Iași : Polirom, 2007, pp. 37-39

feminist movement and her entrance as a journalist had a clear and fierce attitude. She argued for equality between men and women and for liberty.

Sofia Nădejde had a famous dispute against Titu Maiorescu.⁹ They argued about brain capacity at men and women, the latter maintaining that women had no capacity to develop their intelligence and their social function must be remote.¹⁰ The female author proved very sound scientific knowledge, being an equal crusader for Maiorescu. She pointed out correctly the fact that the so-called women ignorance was a direct consequence of the lack of education and scarce social conditions which were unfortunately retained by the political class.¹¹ From a literary and stylistical point of view, the author proved great confidence in her scientific knowledge and objectivity, producing well balanced sentences frequently full of humour or irony. Her irony was preferentially casted upon her peers who indulged themselves in old-fashioned positions and overacting sides being delight-toys for men or childish creatures who cuddle themselves. All this social appearance induced her disgust and dolour.¹² She used a lot of tough-minded similes and metaphors which helped her style to look more pragmatic, resolved and bold-hearted. Her complex sentences conduct an impressive scientific and cultural authority and reveal a constant ethical polyvalency. There are no stylistic or literary clasimness. This is an obvious sign of mature, well prepared approach of a person who was aware and involved in all the aspects of the new Romanian society. She proved to be an upholder of modern approaches and left away the old fashioned standards. She was perceived as a model and women for all the counties repeated, on a smaller scale, her example and they all embodied the Romanian feminine paradigm of the 19th century. So, the revolution blossomed in minds and souls.

Women must be equally appraised and their value has to be assigned. This appreciation became effectual for Romanian public opinion as well. The precarious aspects of the Romanian women's life were discussed and presented by the revolutionary rising generation.

As a matter of fact, the first initiator of feminism in our country was Maria Flechtenmacher (1838-1888), a musician, writer, and a journalist who married the well known composer Alexandru Flechtenmacher. She brought into focus that modern European tendency at that time. On the other hand, her husband, Alexandru Flechtenmacher, politically militated in favor of revolutionary ideas, the union of Moldavia and Tara Românească. He also created the musical background for "Hora Unirii", the harmonious symbol of the great historical achievement from 1859. His wife, Maria Flechtenmacher, published the social and literary newspaper "Femeea Română/The Romanian Woman" between January 1878 and April 1881 with two issues each week. That periodical benefited by the contributions of significant personalities of Romanian cultural life: Vasile Alecsandri, Alexandru Macedonski, Constantin Mille, Iosif Vulcan, Constantin Bacalbașa, etc.

⁹ Cf. *Răspuns d-lui Maiorescu în chestia creierului la femei* in Mihăilescu, Stefania, *Din istoria feminismului românesc*, vol. I, Iași : Polirom, 2002, pp. 89-95

¹⁰ Cf. *Cestiunea femeilor* and *Răspunsul d-lui Maiorescu în chestia creierului la femei*, in Mihăilescu, Stefania, *Din istoria feminismului românesc*, vol. I, Iași : Polirom, 2002, pp. 83-95

¹¹ Cf. Nădejde, Sofia, *Cestiunea femeilor*, in *Femeea română*, no. 111/1879

¹² Cf. *Răspunsul d-lui Maiorescu în chestia creierului la femei*, in Mihăilescu, Stefania, *Din istoria feminismului românesc*, vol. I, Iași : Polirom, 2002, p. 94

In many of her articles, Maria Flechtenmacher mentioned statistical aspects regarding women's situation: women consisted in 43, 4% from the active population of the country, a figure which established Romania on the second place in Europe, one step behind Austria (44 %), but far in front of France and Italy. She sent many and severe wake-up calls for the Romanian society regarding women's low rate of interest for education. The middle and the lower social groups were hardly spotted in schools and universities. As Nicolae Bălcescu or C. A. Rosetti stated¹³ as well, Romania women worked in very difficult conditions, with very small earnings, for too many hours each day and enduring as well legal injustice as a result of the laws enacted by Vasile Lupu, Matei Basarab, Callimachi, Caragea or based on the Civil Juridic Code (1866), the latest being strongly influenced by Napoleon's Code.

In one of her leading articles (published on the 5th of April 1878), Maria Flechtenmacher indited a real ode for the Romanian women who deserved to be equal to those living in the United States, England, Italy or Germany. She proudly mentioned the fact that many women from Transylvania, Bessarabia and Bucovina subscribed to her magazine or the fact that a lot of associations congratulated her and the civic minted actions of the women living in the capital of the country. Those tones and undertakings presented in her publication were known in the Western Europe too as many female readers had standing orders to "Femeea română/The Romanian Woman"¹⁴. Maria Flechtenmacher was initiated in the existing of other European magazines far more advanced in promoting and protecting women rights (e.g. *The Magazine from Geneva*, *La Cornelia* - Florence, *La Donna* - Bologna, *Women's Suffrage Journal* – England, and many others issued overseas). Her style was simple, quite unpolished, but direct and bold, mentioning a lot of information and being a true model and stimulus for the Romanian population "across the mountains" meaning Transylvania (Arad, Gherla, Făgăraș, Cernăuți, etc.)¹⁵. One may notice the effort to blur her feminine features in favor of other detached ones. She wrote sly about Parisian fashion, worldly habits, and regretted the deaths of great feminine spiritual leaders such as George Sand, de Sevigné, de Girard, Madame de Staël etc.¹⁶ Maria Flechtenmacher's articles had plenty economical, social and even encyclopedic information. Her wisdom and talent, remarkable acquirements and ample knowledge underlined the irrefutable contribution of Romanian journalism as a whole.

Taking into account women differentiation, several female writers and journalists brought in the general situation and asserted the necessity to emancipate Romanian women as a condition for at least two causes: updating Romanian society and synchronizing it with European standards. For example, Sofia Chrisoscoleu (1839-1861), born Cocea, a journalist and a teacher, wrote more than 40 articles in which those aspects were discussed. She insisted upon the inherent link between women's emancipation and a new, modern Romanian society. She was also an advocate for the union of the Romanian counties and she presented her point of view in many newspapers: "Românul/The Romanian", "Dacia", "Steaua Dunării/The Star of Danube", "Reforma/The Reform", "Foiletonul zimbrului/The

¹³ Cf. Mihăilescu, Stefania, *Studii de gen*, Iași : Polirom, vol. I, 2002, pp. 14-18

¹⁴ Ibidem, p. 77

¹⁵ Ibidem, p. 76

¹⁶ Ibidem

Urus Columns". She wrote very hearty articles for Romanian women in order to impel them to take action in all kind of activities regarding the progress of our nation. For example, in the article *Către damele române/Towards Romanian Women*, she brought forward the important function of education and the fact that women must be involved with great liability in teaching actions. She wrote in 1859: "Today work side by side with Romanian men in order to develop intelligence and for the happiness of our nation! You may rely upon the fact that people will admire you and your names will be referred with full respect by the generations to come."¹⁷ She succeeded to achieve a kind of ample, realistic radiography of the Romanian society which collated with multiple and serious problems. This good and performing skill for anticipation and synthesis may be found in other future epochs as well.¹⁸

Accordingly, quite many women interfered in educational dimension of the Romanian society. They founded schools, edited reviews, wrote articles and brought out into full relief the necessity to promote women and their activities which were of equal importance to those of men's. For example, the daughter of a lawyer, born in Botoșani (1843), Constanta Dunca Schiau, who studied at Vienna and Paris, outlined a national project for girl-schools and she received an official recognition. She also published short-stories and novels in a magazine, "Amicul familiei/The Friend of the Family" (1863-1865). She translated a lot in order to present the hard and unequal women's condition in Romania. The anachronistic mentality regarding the social women condition was presented in her works: "Femeia femeii/The Woman's Woman", "Fiicele poporului/The Daughters of the Nation" and "Feminismul in România/The Feminism in Romania".

Following the already mentioned examples, another woman born in Banat, Emilia Lungu-Puhalló (1853-1932), issued magazines as "Familia/The Family", "Biserica și școala/The Church and the School", "Amicul familiei/The Family's Friend", "Drapelul/The Flag"¹⁹ in which she wrote about the same major social, political and civic women's concerns.

Another female writer and publicist was Constanta Hodós, born in Arad in 1860. She was an usual appearance in magazines like: *Vieața/The Life*, *Tribuna/The Tribune*, *Lumea ilustrată/The World in Images*, *Universul/The Universe*, *Luceașărul/The Morning Star* and, as the director of *Revista noastră/Our Magazine*, she was provided with very famous and valuable contributors: G. Coșbuc, M. Sadoveanu, Elena Farago, I. Minulescu, Alice Călugăru, G. Topârceanu, Elena Văcărescu.

Ecaterina Raicoviceanu is considered the first Romanian professional journalist²⁰ and she militated in favour of women's emancipation being aware that this kind of action signifies a more complete and accurate portrait of the Romanian people. Her pen-name was Fulmen and she was born at Pitești, in 1873. Ecaterina Raicoviceanu urged on the great union of all the Romanian counties, event historically performed in 1918. She depicted the main characteristics of our nation in her eleven volumes of literature and

¹⁷ Ibidem, p. 67

¹⁸ Cf. Chiciudean, Gabriela, *Toposul la Ion Eremia în „Guliver în Țara Minciunilor”*, in *Annales Universitatis Apulensis, Series Philologica*, no. 13, Alba Iulia

¹⁹ Petcu, Marian, *op. cit.*, p. 38

²⁰ Cf. Predescu, Lucian, *Enciclopedia României. Material românesc, oameni și înfăptuiri*, București: Cugetarea, 1940, p. 913

translations very powerfully influenced by the American thoughts and ideology. As a matter of fact, in 1945, she lost her right to publish any more because of her propensity towards “imperialistic values”.

In 1855 two other important female publicists and writers were born: Ruxandra Berindey Mavrocordato and Aspazia Munte. The first one was a gifted co-worker for many French magazines, but she also enforced the newspaper *Le Moment* from Bucharest. The latter, together with Lucia Minodora Cosma, published a lot abroad, but also at home: *Luceafărul/Morning Star* (Budapest), *Temesvarer Zeitung* (Timișoara), *Românul/The Romanian* (Arad). The both knew several foreign languages (French, Italian, German, English, Hungarian, and Serb) and they had artistic endowment proved in great European cities: Paris, Rome, London, and Milano. Minodora Cosma had an exquisite didactic career as well.

Ana Conta-Kernbach, born in 1865, was a respectful teacher and poet in Iași and she published in the most famous review of that epoch – *Convorbiri literare*. She became an example for another member of the same family. Cornelia Kernbach-Tătușescu had a more fruitful journalistic activity although she was also very committed to her profession; she was a remarkable physician.

Adela Xenopol was the editor of the monthly magazine *Viitorul românelor/The Romanians' Future* in which the women's lack of legal and political rights was presented. This journal was at first published in Iași, between January and October 1912, and afterwards in București, between November 1912 and June 1916.²¹ It offered to T. V. Stefanelli the possibility to present the fervent activities of the women from Bucovina. Although the style is bald and artless, the article revealed many actions, numerous names and the women's clean-cut conscience that they must be part of the national feminine general effort and to confederate the single endeavors. So, at the 8th of February 1891, “The Society of the Romanian Women” was founded by the countesses Elena Popovici-Logothetti and Olga Grigorceanu-Logothetti, together with the baroness Ștefania Hurmuzachi. Several other various forms of associations existed as well at the end of the 19th century and at the beginning of the next one: Uniunea Educatoarelor Române (Iași), Societatea „Sprijinul” (București), Societatea Femeilor Române, Asociația „Cultura și ajutorul femeii” (București), Societatea Crucii Roșii Românești, Societatea Ortodoxă Națională a Femeilor Române, Societatea pentru ocrotirea orfanilor de război, etc. Almost all of them had a charitable and humanitarian characteristic which was appropriate and specific to women. But it is as important to underline the fact that all of them had well defined social, political and cultural aims. The women proved their capacity to take over masculine tasks (in industry, public institutions, actions of conservation of the goods or belongings, etc.) and an increased number of articles in the newspapers carried forth all those efforts and commandable merits.

Many of the female journalists and writers were reputed translators. Perfect examples are offered by Anita Pavelescu-Dimo, born in Zagreb, and who was a constant and trustworthy contributor for the foreign newspapers *Bukarester Tageblatt*, *Temesvarer, Volksblatt* and Emilia Tailler. The latter studied at Brussels, was the chief editor of a publication committed for education (*Jurnalul femeii/The Woman's Journal*), and signed all her translated works under the penname E. Delasurpa. She was the author of an

²¹ Cf. Mihăilescu. Ștefania, *op. cit.*, p. 126

appreciable number of original contributions which took the shape of narrations, short stories, and novels.²²

Although all these authors debated the same subjects, it is obvious that their actions were quite frail because there was no a coordinated activity, but everybody tried to promote causes and to bring home great ideals in several places on the whole territory of Romania. Comparatively, there was no difference between programs, articles and claims, but all of them lacked the power of a linked system.

Paradoxically, the strongest women association had developed in Transylvania (Braşov) under the following name: Reuniunea Femeilor Române/Romania Women Reunion. In 1911, its president, Maria Baiulescu, submitted to call together the women for a congress dedicated to unify all the reunions existing on the territory attached to Austro-Hungarian Empire. That congress took place in Braşov, on June 1913. The elected committee consisted almost entirely of feminine personalities from the main towns of Transylvania: Elena Săbădeanu (Sibiu), Catinca Bârseanu (Sibiu), Ana Filip (Abrud), Paulina Rădulescu (Lugoj), Sofia Beles (Arad), Elena Pop (Blaj), Elena Meşianu (Zărneşti), Maria Moldovan (Mediaş), Ana Pop de Lemeny (Cluj) and Lucretia Muraseanu (Turda).²³ Eleonora Stratilescu expressed the full solidarity of the women from “the free country” with the modern tendencies of those living in the Austro-Hungarian Empire. Eleonora Stratilescu had a PhD in philosophy and wrote a lot of articles about the necessity of woman’s active social, economical and political involvement. She presented sound contentions and arguments.²⁴

Feminism, as organized social movement, is a natural outcome of a modern nation striving to present itself to Europe and to the world. Several quite legendary personalities, such as Maria Rosetti, Ana Ipătescu, Elena Cuza, Pelaghia Roşu, Sevastiţa Bălcescu, Zoe Golescu, were crucially present and involved in the revolutionary movement (1848), The Union from 1859, The Independence War (1877) and The Great Union of 1918. They were not inferior to any other European woman in on the barricades of the revolutions from France, Germany or those from Austro-Hungarian Empire. Women are a consistent part of the Romanian identity cast on a modern European background.

Although women, as all the minorities, seem to be considered a marginal category and these marginal categories have no history, being the preys of the majority, Romanian women embraced history, being a momentous part of it. In Transylvania, as a constituent of the Austro-Hungarian Empire, women had a much more important contribution to the intellectual assault on the latest European moral, political, and cultural values.

Both in Transylvania and the other Romanian counties, journalism was a promoting and reporting device which was efficiently used equally by men and women. A complete, minute and total view of the importance of Romanian journalism may be obtained from the recent volume *The History of Romanian Journalism in Dates* (Polirom 2012). It is a quite impressive result of a broad collective work of professors, researchers, librarians and archivists in which I was a member myself. Romanian journalism has contributed to an

²² Cf. Petcu, Marian, *op. cit.*, pp. 41-42

²³ Cf. Mihăilescu, Stefania, *Din istoria feminismului românesc*, ed. cit., pp. 31-32

²⁴ Stratilescu, Eleonora, *Situaţia femeii în societate şi în stat*, in Mihăilescu, Stefania, *Din istoria feminismului românesc*, ed. cit., pp. 215-225

exceptional spiritual destiny of our nation. It is also another great opportunity to attest the importance and always the benefic presence of women in journalism as well.

REFERENCES:

- Anca, Elena-Claudia, *Eros și Thanatos în jurnalul de război al Arabelei Yarka*, in *Annales Universitatis Apulensis, Series Philologica*, tom 3, no. 12, Alba Iulia, 2011, pp. 7-18
- Acterian, Jeni (2010), *Jurnalul unei fete greu de multumit*, Bucuresti : Humanitas
- Chiciudean, Gabriela (2011), *Toposul la Ion Eremia în „Guliver în Țara Minciunilor”*, in *Annales Universitatis Apulensis, Series Philologica*, no. 13
- Karnoouh, Claude, *Un logos fără ethos*, in *Tribuna*, no. 38/18-27 September 1997, pp 7-9
- Lerner, Gerda (1986), *The Creation of Patriarchy*, New York: Oxford University Press
- Mihăieș, Mircea(1995), *Cărțile crude. Jurnalul intim și sinuciderea*, Timișoara: Amarcord
- Mihăilescu, Stefania (2002), *Studii de gen*, Iași : Polirom
- Mihăilescu, Stefania (2002), *Din istoria feminismului românesc*, vol. I, Iași : Polirom
- Miroiu, Mihaela (1995), *Gândul umbrei. Abordări feministe în filosofia contemporană*, București: Alternative
- Miroiu, Mihaela, *Experiențele femeilor și pericolul feminist*, in *Secolul XX*, no. 7-8-9/1996
- Petcu, Marian (2007), *Istoria jurnalismului și a publicității în România*, Iași : Polirom
- Predescu, Lucian (1940), *Enciclopedia României. Material românesc, oameni și înfăptuiri*, București: Cugetarea
- Săndulescu, Al. (2008), *Întoarcere în timp. Memorialiști români*, București: Editura Muzeul Național al Literaturii Române
- Shusterman, Richard (2000), *Performing Live*, Cornell University Press
- Ungureanu, Mihai-Răzvan, *Granițele morale ale Europei (despre modelul cuplului în societatea românească la începutul secolului XIX)* in *Secolul XX*, no. 7-8-9/1996