tension between vitalism and reason, the only two solutions presented were either sobriety or ecstasy (happiness being considered, suggestively, unaccessible by all the actors of the period). Sobriety is to be found in the concept of *Gelassenheit* in Heidegger's *Sein und Zeit*, while ecstasy is suggested by a wide array of acitivities characteristic to the period, such as bullfighting. The evolution of these societies towards extremist ideologies such as Communism, Fascism and Nazism is accounted for as a consequence of the "exiling of happiness" from the perception of life in the twenties. As one can see, Heidegger is present at all levels in this book.

Finally, the essay on "Deconstruction, Asceticism, and Self-pity" makes a brief history of the appearance and sudden disappearance of an aesthetic theory of *Stimmung* (because, Gumbrecht thinks, *Stimmung* itself never goes away). From Alois Riegl in the last years of the 19th century, who expected modern art to be an art of mood, to Leo Spitzer and Gottfried Benn in the 1940s, who thought that any description of harmony in the world was prohibited in art, *Stimmung* lived its career as a concept. But even after it was proclaimed dead, *Stimmung* resisted in the existentialist novels of Sartre and Camus and lives on even today. The final part of the essay, a polemical attempt to discuss the deconstructivist "energy" as also having its own *Simmung*, may be enjoyed for its irony, but is, in my opinion, irrelevant to the point this book is trying to make. Anyway, the battles of deconstruction are lost since the wartime journalism of Paul de Man came to public knowledge and there isn't much to add to that.

One more word about Gumbrecht's book. The German American scholar doesn't encourage one method or another to approach more "truthfully" the literary text. He prides himself in his own distrust of theories and, of course, claims he did not ellaborate one: "I am skeptical about the power of «theories» to explain atmospheres and moods, and I doubt the viabily of «methods» to identify them". There is no method of analysis that he recommends, and his rejection of the specialists' jargon is very "American" itself: "I believe that researchers on the terrain of the «human sciences» should rely more on the potential of counterintuitive thinking than on a pre-established «path» or «way»". Reading for the *Stimmung*, in Gumbrecht's opinion, does away with method and with the ambition of reading for the truth in the text – rather "it seizes the work as a part of life in the present". Hopefully, this lack of commitement to method will not encourage uncritical impressionism in its readers and followers; one must remember that aesthetic and epistemologic ignorance are the exact opposite of what this book is trying to encourage. Hopefully, *Stimmung* will provide a stimulating perspective, one that researchers will be able to make the most of.

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Ioan MILICĂ, **Lumi discursive. Studii de lingvistică aplicată** ['Worlds of discourse. Studies in applied linguistics'], Iaşi, Junimea, 2013, 294 p.

Of the two distinct directions in twentieth-century linguistic studies – theoretical linguistics and applied linguistics – Ioan Milică chooses to focus on the concrete aspects of verbal communication in its dynamics determined by the encounter between the life and communication experience of a message creator/sender and the universe of discourse (and knowledge) entertained in a recipient's mind. His volume *Worlds of Discourse* is remarkable

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not only through the range and density of the case studies but also through the clarity of its theoretical frame. The volume is obviously the synthesis of several years of research – with partial results disseminated through articles published in academic periodicals and conference proceedings. In the period 2010–2013 Milică's research continued under the umbrella of the project *Sens şi expresivitate* [Sense and expressivity], financed by a POSDRU operational programme, which was concluded with the publication of this book.

After an introduction pointing to the competing/complementary directions in the last century's linguistics and making clear the author's option for the study of the "living language" – the "real thing" – the first section of the book is devoted to the public discourse and brings together case studies that identify, analyse and interpret phenomena in political and media discourse. Making use of the theory of conceptual metaphors (Lakoff and Johnson), the author looks into some of the ideologic elements that were used in the Romanian press in the period the Legionary Movement was at its peak, as well in the press during the Communist period. He remarks upon the close connections between thought, language and action, upon the aggressiveness of the totalitarian discourse, on ways in which a sign can acquire an ideological function and, generally, upon the supremacy of ideology over langauge.

The second section is devoted to the world of proverbs and presents their linguistic patterns in accordance with the assumption that their semiotic universe and their specific grammar and usage are correlated and analysable with the means of pragmatics and functional stylistics. The fact that proverbs can hoard representations of human relations is investigated in connection to the issue of stereotypes that reflect the collective imaginary. The author makes use of such working procedures as concept analysis, comparative description and semantic interpretation.

Finally, the section devoted to "naive" and "sophisticated" cognitive patterns gathers articles whose common denominator is the identification, description and illustration of those properties that are shared by the two distinctive types of world view, the folk, empirical type and the educated, academic, scholarly type. The author demonstrates that the communicative patterns are expressions of certain cognitive patterns that activate the signifying energies of the respective speech acts and remarks upon the metaphoric character of at least some of the discursive worlds. After investigating plant terminology, particularly the "botanical imaginary" of Christian inspiration, the author focuses on the dynamics of the *innovation – cliché* contrast in the language of the sports press, with particular reference to the fauna terminology as an important metaphoric resource. The last study, devoted to "scientific metaphors" as mirrors of the ideology of an individual author, of a school, or of a trend, is exemplary through the way it brings together classifications and classification criteria from various schools of thought taking into account the three frames of relevance, that of representations, that of human interaction and that of the text.

By way of conclusion, we can only encourage the interested readers to discover for themselves the intricacies of a complex – well-documented, well-designed and well-written – academic adventure into various worlds of discourse approached in the perspective of the dynamic interaction of social, cognitive and expressive patterns generating certain typologies that the author takes over (from an impressive list of references), discusses or identifies himself through analysing and interpreting a wealth of empirical data.

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