



ȘCOALA DOCTORALĂ  
„ALEXANDRU PIRU”

UNIVERSITATEA DIN CRAIOVA  
FACULTATEA DE LITERE

# *Noi perspective în cercetarea lingvistică și literară*

**Colocviul Școlii Doctorale „Alexandru Piru”**

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# Corps et psychisme dans la création artistique

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## Résumé :

Ce travail de recherche psychanalytique et psychocritique étudie quelques composantes théoriques essentielles pour le champ de la création des œuvres d'art en ouvrant de nouvelles voies de réflexion sur le processus de la création et sur la nature double du créateur de génie par une « recherche - création » en utilisant comme méthodes : l'analyse, la recherche créative, l'interprétation et l'analyse critique individuelle.

Les questions principales autour desquelles se construit le présent article sont : *d'où vient la création* et plus spécifiquement, *quelle est la nature de la création artistique, le processus de la création en s'appuyant sur la relation « corps – psychisme »*. L'étude accorde une attention accrue aux origines de la création artistique, à la relation corps et psyché, « images corporelles et personnalité », « la jouissance du corps, inventions et créations inédites », aux effets des arts sur le corps, « le Moi-Peau », à l'archétype du Soi, Animus et Anima, l'âme du créateur, la relation entre créateur et création.

En résumé, la création artistique est nourrie « par le penser autant que par le corporel », l'œuvre naît de tout ce qui est « plus archaïque », de plus primitif, « de plus sensoriel, sensuel, sensationnel, corporel ».

**Mots-clés** : *la création d'art, la psyché, animus et anima, corps et psychisme, anthropologie culturelle et littéraire, psychanalyse, psychocritique.*

## Abstract:

The present psychoanalysis and psychocriticism research paper approaches new ways of reflection on the creative process and on the double nature of the genius creator by means of a theoretical and practical «creative - research» work using analysis, interpretation and individual critical analysis methods.

The work is developed mainly by answering the following questions: *where from comes the creation, and more specifically which is the nature of the artistic creation and the creation process, analyzing the relation “body – psychism”*.

A special attention is paid to the origin of the artistic creation, the relation between body and psyché, “body images and personality”, “the body pleasure, inventions and original creations”, the art effects (results) on the body, “le Moi-Peau” (“the Self-Skin”), the Self archetype, animus and

anima, the art creator's soul, the relation between the artiste (creator) and the work of art (the creation).

The main conclusion of this paper is that the artistic creation is nourished «both by mind and body», the work of art arises from everything «more archaic», more primitive, «more sensorial, sensual, sensational, body».

**Keywords** : *the art creation, psyché, animus and anima, body and psychism, cultural and literary anthropology, psychoanalysis, psychocriticism.*

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URL : <http://www.cairn.info/revue-cahiers-de-psychologie-clinique-2005-1-page-187.htm>.

## **Vulgarisation et cohérence dans la traduction médicale**

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### **Résumé :**

Au XXI<sup>e</sup> siècle, tout comme depuis toujours, la traduction est vue comme un moyen de communication entre deux personnes ou deux pays. Pour communiquer et pour faire une bonne traduction, on doit respecter les règles de la syntaxe et les règles de cohérence. En ce sens, le présent article met en lumière les termes de : *traduction, vulgarisation* et *cohérence*. Ces termes sont liés l'un à l'autre et ils représentent les mots-clés de la communication. Ce point commun forme notre question : la traduction signifie-t-elle vulgariser tout en tenant compte de la cohérence ? Ce qui sous-entend qu'il faut considérer la traduction une sorte de vulgarisation parce que la vulgarisation est « l'opération qui répond le mieux à l'une des exigences de cette cohérence » (Jurdant 2009 : 30) et elle fait que le langage spécialisé soit compris pour tout le monde.

**Mots-clés** : *traduction, vulgarisation, cohérence, anaphore.*

### **Abstract :**

In the 21st century, the translation is seen like a communication between two people or two countries. To communicate and to make a good translation one must respect the rules of the syntax and the rules of the coherence. In this sense, this article highlights the terms *translation*, *popularization* and *coherence*. These terms are related to each other and represent the key words of communication. This common point makes our question : translation means to popularize taking into account coherence? This implies we must take into account that translation has to be seen as a kind of popularization because the popularization is “the operation that best meets one of the requirements of this coherence” (Jurdant 2009: 30) and it makes specialized language to be understood by everyone.

**Keywords :** *translation, popularization, coherence, anaphora.*

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## **The Concern for the Care of the Poet's Thoughts in Shaftesbury and Akenside**

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### **Abstract :**

The aim of this paper is to survey the early modern concern for the care of one's thoughts, as an autonomous direction within the wider early modern *cultura animi* tradition that is primarily indebted to Stoic prescriptions regarding the adequate management of *phantasiai* (i.e. sense-impressions), by focusing on its late seventeenth- and early eighteenth-century developments. The main shift that I would like to draw attention to is concerned with a set of early modern moral and religious prescriptions for ordering one's thoughts that, by the first half of the eighteenth-century, begin to be associated with the “creative” imagination of the poet. The practice of literary creation thus begins to be understood as a process of

pruning and harmonizing one's mental contents, towards a therapeutic aim. My paper shall focus on the role of Shaftesbury and Akenside in this evolution, with the aim of identifying a neglected source of eighteenth-century approaches to the "creative" imagination.

**Keywords :** *intellectual history; the imagination; Stoic management of phantasia; eighteenth-century literary criticism.*

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## **Școala de la Târgoviște : scriitură și experiment**

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### **Rezumat :**

Articolul de față își propune să facă o incursiune în era postmodernismului românesc și mai exact să evidențieze rolul esențial pe care l-a jucat în acest peisaj Școala de la Târgoviște, prin reprezentanții săi, Mircea Horia Simionescu, Costache Olăreanu și Radu Petrescu.

Celor trei scriitori li se va atribui sintagma de *autori experimentaliști*, datorită manierei noi de abordare a eului creator, prin parodie, propunând o altă paradigmă lirică.

Direcția nouă în proza românească își va găsi locul în scrierile lor cu tentă autoreferențială.

**Cuvinte-cheie :** *postmodernitate, autobiografie, jurnal, ludic, autoreferențialitate.*

### **Abstract :**

The present paper aims at analysing the Romanian postmodernism and highlighting the cardinal role played by Școala de la Târgoviște and its



members (Mircea Horia Simionescu, Costache Olăreanu and Radu Petrescu) within the mentioned literary context.

Thanks to the use of parody which imposes a new and innovative poetic paradigm, the three writers will be defined as *experimentalist authors*. Their autobiographical style will accommodate for the new direction in the Romanian literature.

**Keywords** : *postmodernism, autobiography, journal, ludic, self-reference.*

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## **Ambiguitate și interpretare în discursul ironic literar**

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### **Rezumat :**

În articolul din 1984, *On the Pretense Theory of Irony*, Herbert H. Clark și Richard J. Gerrig susțin că ironia reprezintă un act de simulare, de nesinceritate intenționată și că locutorul, pretinzând „că este un individ imprudent, neinformată care se adresează unui interlocutor necunoscător” (Clark & Gerrig 1984 : 27), simulează un comportament lingvistic bazat pe neadevăr, construind discursul ironic în funcție de cei cărora li se adresează.

Conform celor doi autori ai teoriei, discursul ironic este asemenea unei piese de teatru în care actorii (emițătorul și receptorul mesajului) joacă dublu rol, fiind atât persoane din viața reală, cât și preținse personaje. Această atitudine are ca efect ambiguitatea mesajului. În viziunea Lindei Hutcheon (1994), ironia, ca practică discursivă, se bazează pe un înțeles *simultaneously double* : literal și figurat. Ambiguitatea rezidă în faptul că ironia este construită într-un mod fățarnic, ceea ce îl determină pe receptor

să propună interpretări diverse în vederea deciptării sensului semantic neexprimat, ascuns.

**Cuvinte-cheie** : *ironie, ambiguitate, prefăcătorie, interpretare, dublă semnificație.*

**Abstract :**

In his 1984 article, *On the Pretense Theory of Irony*, Herbert H. Clark and Richard J. Gerrig argue that irony is an act of simulation, of deliberate falsehood and that the speaker, claiming "to be an unwise, uninformed individual that addresses an ignorant interlocutor" (Clark & Gerrig, 1984: 27), simulates a linguistic behavior based on untruth, building the ironic speech according to those to whom it is addressed.

According to the two authors of the theory, the ironic speech is like a theater play, in which the actors (transmitter and receiver of the message) play a dual role, being both real-life people, and claimed characters. This attitude leads to the ambiguity of the message. In Linda Hutcheon's view (1994), irony, as a discursive practice, is based on simultaneously double meaning : literally and figuratively.

The ambiguity is that irony is constructed in a hypocrite way and causes the receiver to suggest various interpretations in order to decipher the unexpressed, hidden semantic meaning.

**Keywords** : *irony, ambiguity, pretense, interpretation, double meaning.*

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## Prostituție și alteritate. Două cazuri – Marcel Proust și Mateiu I. Caragiale

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### Abstract :

The aim of this paper is to identify and subsequently explore – using the comparative paradigm – the emblematic image of Jewish prostitutes in two literary works : *In Search of Lost Time* (by Marcel Proust) and *Craii de Curtea Veche* (by Romanian writer Mateiu I. Caragiale). The protagonist of the first novel is Rachel (“quand du seigneur”, as she is called), a prostitute idealized by Robert de Saint-loup, whilst in the second novel the image of the prostitute is represented by the exotic figure of Rașelica Nachmansohn, a woman who shall exert an overwhelming influence over another male character, Pașadia. The resemblance between the two novels is not just a thematic one, but also one that can be found in Harold Bloom’s iconic expression, “anxiety of influence”, because the manner in which the Romanian writer emphasizes the decadent society of Bucharest is influenced by Proust and his narrative style.

**Keywords :** *brothel, Jewishness, prostitute, Proust.*

### Rezumat :

Scopul acestei lucrări este de a reliefa, printr-un demers subscris comparatismului, statutul emblematic al prostituatelor evreice în două opere literare: *În căutarea timpului pierdut*, de Marcel Proust și *Craii de Curtea-Veche*, de Mateiu I. Caragiale. În cazul primului roman, reprezentanta acestui tip este Rachel („chiar dacă a Domnului”, cum i se spune), pe care, îndrăgostit fiind, Robert de Saint-Loup o idealizează, în timp ce în al doilea roman regăsim figura exotice Rașelica Nachmansohn, care va exercita o influență covârșitoare asupra unui alt personaj, Pașadia. Alăturarea celor două romane nu se explică doar prin această prezență a prostituatei evreice și prin manierele sale de analiză, care sunt destul de recurente, cel puțin în literatura franceză, unde prostituata evreică ocupă un loc deosebit – ci și printr-o „anxietate a influenței”, pentru că, în zugrăvirea societății decadente a Bucureștiului, Mateiu Caragiale a preluat modelul stilistic proustian.

**Cuvinte-cheie :** *bordel, evreitate, prostituată, Proust.*

### Surse

Marcel Proust, 2008, *În căutarea timpului pierdut*, traducere de Radu Cioculescu, București, Editura Leda.

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## **Les médias, influencent-elles la représentation de la mort dans la société contemporaine ?**

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### **Résumé :**

Le but de l'article est de répondre à la question énoncée dans le titre, en établissant, tout d'abord, le rôle du journaliste dans le récit médiatique. La touche personnelle et le moyen de transmettre les informations, suivis par les intérêts financiers peuvent influencer la manière de présenter les faits et modifier, en même temps, la perspective sociale et individuelle sur la mort. Le phénomène de la disparition a connu les dernières dizaines d'années une mutation de sens dans la conscience sociale et individuelle, en devenant un événement à dissimuler et à envoyer dans le plan second de la vie sociale. La contribution des émissions informatives et de la cinématographie est majeure dans cette « disparition » de la mort et de tous ses rituels. Objet du sensationnel, ou stratégie militaire, la mort perd les détails essentiels qui l'approuvoient et devient difficile à supporter par nos contemporains.

**Mots-clés :** *médias, émissions informatives, cinématographie, la mort.*

### **Abstract :**

This article aims to answer the question written in the title, by first establishing the role of the journalist in the media story; the personal touch and the means of transmitting the information, accompanied by financial interests can influence the manner of presenting the facts and can alter, at the same time, the social and individual perspective on death. The departure or passing, as a phenomenon, has undergone, over the past years, a shift in meaning in the social and individual conscience, becoming an event that dissimulates and connects to the background of social life. The news programs and the cinema have a great contribution regarding this

« disappearance » that is death, as well as its rituals. Belonging to the spectacular, or to military strategies, death sheds the essential details that softened it and becomes difficult to face by the contemporary individuals.

**Keywords :** *media, news, cinema, death.*

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## **Le texte littéraire-travail métalinguistique, modèle d'écriture**

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### **Résumé :**

Nous partons de l'existence d'une multiplicité de discours qui existe dans les manuels actuels de Fle. Dans cette optique nous pensons ajouter une nouvelle piste de réflexion : le texte littéraire des manuels roumains de FLE, comme modèle pour la maîtrise de l'écriture dont l'enseignement / apprentissage repose sur deux domaines : la maîtrise des discours dans toute leur variété et la maîtrise des types de textes avec tous les composants (plan de texte, constructions reformulées, aspects de la cohérence, découpages en paragraphes, progression textuelle, par exemple).

Nous partons de la conviction, partagée par beaucoup, que « La linguistique textuelle s'est penchée attentivement sur le problème de catégorisation des textes sans parvenir à ce jour à l'identification de critères communs. Tout le monde s'accorde à reconnaître 3 grands types : description, narration, argumentation » (Jean Michel Adam, 1993).

Pour ce travail, nous proposons les questions de recherche suivantes capables, à notre avis, de guider une analyse du corpus : (i) Est-ce que les manuels actuels de Fle présentent-ils les trois grands types de textes ? (ii) Les textes littéraires sont-ils des modèles de création pour les apprenants ?

Le corpus sur lequel se fondent nos observations est formé par des manuels actuels de Fle, manuels utilisés au lycée et qui appartiennent à la maison d'édition Corint. Nous proposons d'abord l'identification et la classification des types de textes. L'analyse des textes littéraires existants dans les manuels retenus comme corpus nous permettra d'observer les traits définitoires de ces textes. La deuxième partie propose l'analyse de différentes activités proposées autour du texte littéraire pour observer les faits de langues, les faits textuels et les faits stylistiques.

**Mots-clés** : *texte littéraire, discours du manuel, type de texte, projet d'écriture, approche textuelle.*

#### **Abstract :**

We start from the diversity of speeches in the Romanian textbooks of Fle. In this regard, we propose a new approach: literary texts in the Romanian textbooks of Fle as a model for the knowledge of the writing process where the teaching/ learning is based on two areas: the knowledge of the speeches in their diversity and the knowledge of all types of text with all their components (the plan, the rephrasing construction, the coherence, the paragraphs, the progression, for example). We start from the idea shared by many "La linguistique textuelle s'est penchée attentivement sur le problème de catégorisation des textes sans parvenir à ce jour à l'identification de critères communs. Tout le monde s'accorde à reconnaître 3 grands types : description, narration, argumentation" (Jean Michel Adam, 1993). For this research, we intend to answer the following questions that are capable, in our opinion, to guide an analysis of case: i) Are the nowadays Romanian textbooks of Fle presenting the three types of text? ii) Can these texts serve as a model of creation for the students? For this analysis, we have used the present Romanian textbooks of Fle, Corint publishing house. The texts analysis will allow us to observe their particularities. The second part analyzes the different activities proposed around the literary to observe language, textual and stylistic facts.

**Keywords** : *literary text, speech, types of text, writing, textual approach.*

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## Primele flori simboliste în poezia lui Ștefan Petică

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### Rezumat :

Scopul principal al acestei lucrări este acela de a analiza implicațiile simbolice ale imaginarului floral în poezia lui Ștefan Petică, mai exact în volumele *Fecioara în alb*, *Când vioarele tăcură*, *Moartea visurilor* și *Serenade demonice*.

Parfurmurile și muzicalitatea, care dețin un rol precumpănitor în sugerarea stărilor de suflet, îl situează pe Ștefan Petică în plin modernism. Parfurmurile florilor invadează poezia lui Petică. Cea dintâi semnificație a acestor invazii odorifice este dorința de survolare a realului. O floare ce se stinge într-un vas scump, o undă de parfum subtil creează o ambianță vagă de interior distins, în care s-a statornicit o atmosferă de tristețe. Parfurmurile, în special cele asociate florilor, joacă un rol important în poezia simbolistă românească, fiind un mijloc de reverie, visare și evaziune din real precum în poezia *Când viorile tăcură* : „Parfum din flori pălite și uitate/ Poemă tăinuită-ntr-o petală, / Te stingi în dureroasa-ți voluptate/ În seara singuratecă și pală.” (Lidia Bote, eds., 1968. 139). Parfumul poate fi asociat de multe ori în aceste poezii cu un stupefiant, fiind un mijloc de uitare, de narcoză a durerii existenței.

**Cuvinte-cheie** : *symbolism, floare, sugestie, parfum*

### **Abstract :**

The main purpose of this study is to analyze the symbolic implications of floral imaginary in Ștefan Petică's poetry, more exactly in his volumes of poetry : *The virgin in white*, *When violins were mum*, *The death of dreams* and *Demonic serenade*.

The fragrances and the musicality, which have a main role in suggesting the states of soul, are placing Ștefan Petică în full modernism. The fragrances of flowers invades Ștefan Petică's poetry. The first meaning of this perfumes invasion is the wish of overflight the realness. A flower which is extinguished in an expensive vase, a subtle wave of perfume creates a vague atmosphere of distinguished interior, where a sadness atmosphere was settled. The perfumes, especially the ones associated with flowers plays an important role în romanian symbolist poetry, being a mean of reverie, dreaming and evasion from realness as in Petică's poetry *When violins were mum* : "The perfume from wilted and forgotten flowers/Poem hidden in a petal/You are dying slowly in solitary voluptuousness/ In pale and lonely night" (Lidia Bote, eds., 1968 : 139). Many times in this poetries, the perfume may be associated with a narcotic, being a way of oblivion, of narcosis of existential pain.

**Keywords :** *symbolism, flower, sugestion, perfume.*

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## The O/other between Trauma and Survival in Bessie Head's Maru

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### Abstract :

Bessie Head's *Maru* (1971) advances a complex idea of *otherness* in the destiny of Margaret Cadmore who incorporates both Lacanian dimensions of the reflection of the world into the self : the marginalized inward *other* and the great outward *Other*. Born as a Masarwa, at the very bottom of the African racial and tribal scale, she benefits from the superior identity of the English colonizer through the education she acquires from her adoptive mother and mentor. In her subsequent appointment as a teacher in the deeply prejudicial village of Dilepe, Margaret assumes the empowered position of a hybrid identity that transcends the boundaries of tribe, race or nation. The aim of the present paper is to trace the evolution of the concept of *otherness* as a dual construct with unusual effects and a continuous oscillation between trauma and survival in the deeply moving story of love and power the novel unfolds.

**Keywords** : *otherness, trauma, hybridity, postcolonial literature, colonizer/colonized*

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# Postmodernismul în teoria literară românească a anilor '80. Studiu de caz: Alexandru Mușina

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## Rezumat :

Conceptul de postmodernism a început să fie dezbătut în cultura română la debutul anilor '80, primul reper important legat de acest subiect fiind apariția numărului special al revistei "Caiete critice" din 1986, un număr dedicat integral clarificării conceptului de postmodernism (la dosar au participat : Andrei Pleșu, Eugen Simion, Nicolae Manolescu, Mircea Cărtărescu, Ion Bogdan Lefter, Radu G. Țeposu etc.). Privind, însă, retrospectiv, remarcăm faptul că unul dintre teoreticienii români foarte importanți ai anilor '80 este Alexandru Mușina, iar acesta, în mod surprinzător, nu apare în celebrul dosar al "Caietelor critice", deși criticul brașovean publicase articole despre conceptul de postmodernism încă din 1981. Lucrarea de față propune o analiză a articolelor timpurii ale lui Alexandru Mușina despre postmodernism, încercând să stabilească, inclusiv, câteva motive teoretice pentru care acesta nu a fost inclus în dosarul "Caietelor critice", deși propusese un text care, publicat ulterior (1988), a devenit celebru în cultura română.

**Cuvinte-cheie** : *Mușina, Alexandru, postmodernism, noul antropocentrism, comunism.*

## Abstract :

The concept of postmodernism was discussed in Romanian culture beginning with the 80's period, the first major contribution to the topic being a special issue of the magazine "Caiete critice" dedicated entirely to clarifying the concept of postmodernism (some of the authors include: Andrei Pleșu, Eugen Simion, Nicolae Manolescu, Mircea Cărtărescu, Ion Bogdan Lefter, Radu G. Țeposu etc.). Surprisingly, a great Romanian theorist of that time, Alexandru Mușina, was not included in the debate, even though he was one of the few Romanian authors to have published articles on postmodernism before this issue of "Caiete critice". This paper analyses the early works of Alexandru Mușina concerning postmodernism, also trying to determine several theoretical reasons for which the author was not included in the special issue of "Caiete critice", even though he had submitted a text, which, published afterwards, had become quite famous in Romanian culture.

**Keywords** : *Mușina, Alexandru, postmodernism, the new anthropocentrism, communism.*

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Radu Vancu, *Elegie pentru uman*, Humanitas, București, 2016.

## **L'interaction sur les réseaux sociaux et l'impact dans l'apprentissage du FLE**

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### **Resumé :**

Notre recherche se place du côté du discours didactique numérique et se concentre sur l'émergence des réseaux sociaux : « l'apparition de la technologie AJAX (JavaScript + XML) a permis des interactions plus rapides avec les pages Internet » (Choteau, 2011 : en ligne). Ainsi, le nombre de membres de ces réseaux sociaux a augmenté. Grâce aux interactions qui sont de plus en plus rapides, consulter Internet est synonyme avec « commodité » ou « confortable ». On n'oublie pas de souligner l'importance de la possibilité de socialisation dans le contexte d'apprentissage numérique, par exemple MOOC, Tandem, COLEA, etc. Sur ces plateformes les participants participent à des rencontres virtuelles :

« il s'agit de proposer aux apprenants des tâches ancrées dans la vie réelle réalisées sur le web 2.0 tandis que l'espace et le temps de la classe permettront d'apporter, en matière d'apprentissage, le soutien nécessaire à cette réalisation ». (Olivier, 2014 : en ligne).

Par l'utilisation de ces réseaux dans l'apprentissage, on essaie de dépasser la simulation classique et tenir compte des interactions sociales qui déterminent toute action et toute communication. C'est ainsi que « l'on donnera à l'apprenant la possibilité de mieux construire de réelles compétences actionnelles et communicatives et de devenir, dès l'apprentissage, un usager de la langue et un acteur social à part entière ». (Olivier, 2014 : en ligne)

Presque toute la culture classique a été transposée, du point de vue de sa transférabilité, aussi dans des versions numériques. Naturellement, les supports curriculaires aussi ont été influencés par ces évolutions. L'idée de l'introduction de l'apprentissage sur un support informatique s'applique à

un horizon d'attente qui pourrait favoriser ou motiver l'apprentissage, au moins pour certaines catégories d'âge.

**Mots-clés** : *Interaction, réseaux sociaux, FLE, apprentissage.*

**Abstract** :

Our research focuses on digital didactic discourse and on the emergence of social networks : "the appearance of AJAX technology (JavaScript + XML) has allowed faster interactions with Internet pages" (Choteau, 2011 : online, our translation). So, the number of members of these social networks has lengthened. Through interactions that are increasingly faster, consulting the Internet is synonymous with "convenience" or "comfortable". The importance of the possibility of socialization in the context of digital learning, for example MOOC, Tandem, COLEA, etc., is emphasized. On these platforms participants participate in virtual meetings :

"It is a question of offering learners real-life tasks realized on the Web 2.0 while the space and the time of the class will make it possible to bring, in terms of learning, the necessary support for this realization" . (Olivier, 2014 : online, our translation).

By using these networks in learning, we try to go beyond the classical simulation and take into account the social interactions that determine all action and all communication. In this way, "the learner will be given the opportunity to better construct real actional and communicative skills and to become, from the moment of learning, a language user and a social actor in its own right". (Olivier, 2014 : online, our translation).

Almost all the classical culture has been transposed, from the point of view of its transferability, also in numerical versions. Naturally, curricular supports have also been influenced by these developments. The idea of the introduction of learning on a computer medium applies to a waiting horizon that could encourage or motivate learning, at least for certain age categories.

**Keywords** : *Interaction, social network, French foreign language, learning*

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## **Romanele cuplului de aur sub semnul adulterului**

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### **Rezumat :**

Această lucrare își propune să prezinte modul în care adulterul a influențat viața și opera lui F. Scott Fitzgerald. Sunt analizate relațiile adultere dintre cuplurile din *Marele Gatsby*, *Cei frumoși și blestemați*, *Blândețea nopții* de Scott Fitzgerald și din *Acorda-mi acest vals* de Zelda Fitzgerald. În 1920 când s-au căsătorit erau considerați „cuplul de aur”. Ea era o tână foarte frumoasă și răsfățată, el, un viitor scriitor celebru. Alături de alcool și petreceri ce țineau toată nopatea, adulterul a fost o altă cauză a eșecului mariajului lor. Relațiile extraconjugale le-au schimbat viețile pentru totdeauna. Și Scott și-a înșelat soția, dar aventura ei cu un aviator francez este mai notorie, influențând scrierile lui. În romanele sale, cele mai multe căsătorii sunt nefuncționale și personajele sunt adultere. El nu a creat soți și soții, ci amanți și amante.

**Cuvinte-cheie :** *adulter, căsătorie, ficțiune, Fitzgerald, personaje.*

### **Abstract :**

This paper aims to present the way in which adultery influenced F.Scott Fitzgerald's personal and literary life. There are analyzed the adulterous relationship between the couples in *The Great Gatsby*, *The Beautiful and Damned*, *Tender is the Night* by Scott Fitzgerald and Zelda Fitzgerald's *Save Me the Waltz*. When they got married in 1920, were considered the

“golden couple”. She was a very beautiful spoiled girl while he was a soon-to-be famous writer. Along alcohol addiction and all night parties, adultery was another cause of their marriage failure. Their extramarital affairs changed their lives forever. Although he cheated on his wife also, Zelda’s affair with a French aviator is the most well known and the one that influenced Scott’s writings. In his novels, most of the marriages are dysfunctional and the characters are adulterous. He did not create husbands and wives, he created lovers and mistresses.

**Keywords** : *adultery, characters, fiction, Fitzgerald, marriage.*

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## **Representations and gendered relations in literature The feminine figure in Constanta Dunka’s boldest cultural works**

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### **Abstract :**

By the half of the 19<sup>th</sup> century, female writers started to express their identity through authorship, offering a complementary feminine perspective to the male-dominated literary production. Among the first manifestations of female self-consciousness, ContanțaDunka’s works (both literary creation and translation) incited the public reader to reflect on women’s condition, concentrating on gender representations and dynamics. The presentation aims to focus on two particular works, *Oerika* (her first translation, 1858) and her most reputed novel, *Elena, Românii și Fanarioșii* (1863) the two being thematically orientated on the patriarchal social framed image of femininity.

**Keywords** : *female writers, feminine identity, representations.*

### **Résumé :**

A la moitié du XIXe siècle les femmes-écrivains commencèrent à se faire remarquer par cette profession, offrant une perspective complémentaire dans la production littéraire. Les œuvres de Constanța Dunca (de création et de traduction littéraire) incitèrent le public lecteur à refléter sur la condition féminine, tout en se concentrant sur les représentations et la dynamique du genre. La présentation vise à porter un regard critique sur deux œuvres spécialement, *Oerika* (sa première traduction, 1858) et le roman *Elena, Românii și Fanarioții* (1863), dont la thématique mire l'image de la féminité, façonnée profondément par les préceptes patriarcaux.

**Mots-clés :** *représentations féminines, rapport de genre, littérature.*

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## **Types of Support Verb Constructions**

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### **Abstract :**

A construction with a support verb is a collocation that exhibits unity with regard to content (a unit in both syntactic and semantic aspects) and which consists of a verb and a noun. In many cases, these structures can be replaced with a corresponding full verb (e.g. to keep in mind = to remember). They are also called fixed syntagmas. These constructions can be categorized as durative (describing a state or a process), inchoative (change of state) and causative (producing a change of state). This paper enumerates and explores these categories; it aims to offer a better understanding of the complex problematic of the structures of support verbs. In order to get achieve that, I have consulted various texts that have been written by different German linguists on these structures, providing examples that should highlight their most dominant features.

**Keywords** : *unity of content; durative support verb construction; inchoative support verb construction; causative support verb construction,*

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## **Discursul politic românesc între trecut și prezent**

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### **Rezumat :**

Întrebuințarea cuvintelor și expresiilor argotice în discursul politic actual are în vedere o multitudine de factori extralingvistici- educație, condiție socială, vârstă, sex. Discursul politic actual este rezultatul mai multor factori- spre exemplu în perioada interbelică, discursul politic se desfășura ca expresie lingvistică a libertății, pe când în perioada comunistă, limbajul politic a fost redus la limba de lemn. Așadar, în lipsa unor modele stabilite, tradiționale, de comunicare politică, discursul politic actual se află într-o perioadă de delimitare a identității. Lipsa de cultură, precum și educația precară a unor politicieni au dus la apariția unui discurs presărat cu elemente de limbaj suburban care nu face altceva decât să evidențieze lipsa mesajului discursului.

**Cuvinte-cheie** : *limbaj suburban, discurs politic, limbaj de lemn.*

### **Abstract :**

The use of words and slang in political discourse takes in consideration a multitude of factors : education, social condition, age, sex. Current political discourse is the result of several factors - for example, in the interwar period, the political discourse unfold as linguistic expression of freedom, while in the communist period the political language was limited to a wealth of ideological cliches. In the absence of established pattern,



traditional, political communication, the political discourse is still on its way towards stability. The absence of culture and poor education of some politicians, whose communicative deliveries are, on occasions, infused with suburban language denoting a feeble political training.

**Keywords :** *slang, political discourse, wooden language.*

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## **Discours des manuels, représentations, construction du corpus**

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### **Résumé :**

Centrer la recherche sur un corpus de manuel signifie d'abord accepter la diversité comme point discursif principal et conduire l'analyse dans un espace hétérogène dans lequel on se perd quelquefois. Dans ce qui suit, nous essayons de montrer la spécificité du corpus sur lequel se fonde l'analyse des représentations, plus précisément des représentations de l'enseignant et de l'enseigné.

L'analyse qui justifiera le choix du corpus se fonde sur une question simple : est-ce que le corpus des manuels peut édicter sur l'idée que se font les élèves utilisateurs du manuel sur deux acteurs qui évoluent dans le cadre de l'école : le professeur et l'élève ? Est-ce que cette idée, cette représentation, a le pouvoir de persister en tant qu'attitude envers l'école, l'étude, l'apprentissage, la formation en général ?

Nous proposons d'abord de constater la représentativité du corpus et la complexité du manuel, ainsi que son rôle et sa place dans le cours de langue, ensuite le type dans lequel se place le corpus des manuels (d'après la classification de Patrick Charaudeau) et traçons quelques particularités qui nous ont déterminés à retenir un corpus formé de trente-cinq manuels de français et d'anglais langue étrangère.

**Mots-clés :** *Manuels de langues étrangères, représentativité, analyse du discours, représentation.*

**Abstract :**

To focus the research on a textbook corpus means first accepting diversity as a main discursive point and conducting the analysis in a heterogeneous space in which one is sometimes lost. In the following, we try to show the specificity of the corpus on which the analysis of representations, more specifically representations of the teacher and the student, is based.

The analysis that will justify the choice of the corpus is based on a simple question : can the corpus of textbooks edify on the idea that the pupils using the textbook have about the two actors evolving inside the school: the teacher and the student? Does this idea, this representation, have the power to persist as an attitude towards school, studying, learning, training in general ?

We first propose to note the representativeness of the corpus and the complexity of the manual, as well as its role and place in the language course, and then the type in which the textbook corpus is placed (according to the classification of Patrick Charaudeau) and we present a few peculiarities which have determined us to retain a corpus of thirty-five manuals of French and English as a foreign language.

**Keywords :** *Foreign language textbooks, representativeness, discourse analysis, representation.*

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**Reasserting Native American Women's former powers:  
"mestiza consciousness"  
in Leslie Marmon Silko's Storyteller**

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**Abstract :**

After centuries of being discriminated, stereotyped and overlooked by the white dominant society, Native American women fight back, emphasizing their strength and traditional powerful identities in their works. One of the works that best shows Native women's current status, their insightful consciousness and their strong identities is Leslie Marmon Silko's autobiographical work, *Storyteller*. Silko's autobiographical work demonstrates the importance of traditional views in Native women's reassertion of identity by displaying some of the feminist perspectives found in Gloria Anzaldúa's *Borderlands/ La Frontera*, while mediating, at the same time, between two types of discourses, the Laguna and the white dominant discourse, and initiating the reader into traditional tribal perspectives. According to Linda Krumholz in her "Native Designs", both Anzaldúa's *Borderlands* and Silko's *Storyteller* "describe and enact a cross-cultural "mediation" (Barnett & Thorson 66). The paper explores the similarities and differences between the two texts, emphasizing Native American women's powerful selves.

**Keywords :** "mestiza consciousness", *discourse, patriarchy, reassertion, identity.*

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# Le Discours Incipiel dans Le Figuier Enchanté de Marco Micone

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## Résumé :

L'incipit s'avère un premier défi de l'auteur pour le lecteur, mais aussi du lecteur pour l'auteur. Il devient l'amphitryon qui accueille le lecteur, en lui offrant la possibilité d'établir une connexion authentique avec l'auteur, le texte et les constructions discursives. Notre intention est d'analyser, par une analyse textuelle et du discours, le rapport entre le texte, les alentours textuels et les formes identitaires du discours littéraire d'un écrivain « venu d'ailleurs », Marco Micone. La présente étude touche le problème de la cohésion et cohérence du discours littéraire à travers l'incipit et le texte de l'œuvre et se propose d'établir si l'incipit du roman *Le figuier enchanté* est l'introduction de l'œuvre ; est-il une composante textuelle ou paratextuelle de l'œuvre ?

**Mots-clés** : *discours littéraire, incipit, littérature francophone, paratexte.*

## Abstract :

The incipit proves to be a first challenge from the author to the lecturer, but also from the lecturer to the author. It becomes the host welcoming the lecturer, by offering him the possibility to establish an authentic connection with the author, the text and the discursive construction. Our intention is to analyze, by a text and a speech analysis, the relation between text, the surroundings of the text and the identity stamps of a writer who belongs to the French zone, Marco Micone. Our research concerns precisely the problem of the literary speech cohesion and coherence through the incipit and the text of the literary work and it aims to establish if the incipit of *Le figuier enchanté* represents the introduction of the novel; is it a text or a paratext component?

**Keywords** : *French literature, incipit, literary speech, paratext.*

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## **Lumea universitară în tonuri de ironie și umor**

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#### **Rezumat :**

Scopul lucrării mele este acela de a analiza mediul academic din două romane : *Bestiar. Salată orientală cu universitari închipuiți* de Lucian Bâgiu și *Teză de doctorat* de Caius Dobrescu. Ambele romane prezintă mediul universitar într-o manieră care se situează departe de imaginea clișeizată a vieții universitare. Cele două scrieri fac apel la umor, ironie și sarcasm pentru a contura o lume a intelectualilor lipsită de prețiozități, de prejudecăți și poate, tocmai de aceea, mai sinceră și mai autentică. Cu toate că, cele două romane includ referințe culturale și comunică cu opere literare consacrate din literatura universală, ele remodelează aceste elemente date de intertextualitate, le redimensionează, conțin numeroase rasturnări de situație și surprize care fac din lectură o experiență menită să destindă și să antreneze cititorul.

**Cuvinte-cheie :** *ironie, mediu academic, roman, sarcasm, umor.*

#### **Abstract :**

My paper's aim is to analyse the academic environment from two novels : *Bestiar. Salată orientală cu universitari închipuiți* by Lucian Bâgiu and *Teză de doctorat* by Caius Dobrescu. Both novels show academia in a manner which lies far from the well-known image of the university life. The two writings appeal to humor, irony and sarcasm to shape a world of intellectuals devoided of pretentiousness, prejudice and perhaps, therefore more honest and authentic. Although the two literary works include cultural references and they communicate with established literary works from universal literature, they reshape these elements given by intertextuality, they redimension them, contain numerous upheavals and surprises that make the reading an experience designed to relax and to engage the reader.

**Keywords :** *academic environment, humor, irony, novel, sarcasm.*

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## **Rhetorical reverberations in early modern debates on sacred music**

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### **Abstract :**

This paper will address some rhetorical aspects of sacred music, discussed by men of divinity, philosophers or musicians as arguments in defence of music and its beneficial role in church. The context of these writings is that of the English Reformation (late 16<sup>th</sup> c. – middle of the 17<sup>th</sup> c.). Cultural and ecclesiastical historians have started to analyze this tumultuous religious milieu as reflected not only in the theoretical sphere of theology, but also in its practical side – in how devotion was actually expressed and *lived*, in church (cf. Duffy, 1992; Willis: 2010; Mears, Ryrie: 2013). My research aims at casting more light on the place and legitimacy of sacred music (much less than the visual arts, the role of music within the liturgy was under debate), with a focus in this present paper on the interaction between music and rhetoric, brought up as arguments in favour of this art.

**Keywords :** *sacred music, sacred rhetoric, lived religion.*

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## **La Visite guidée à une cave vinicole dans les guides touristiques écrits**

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### **Résumé :**

Notre étude est centrée sur l'analyse du discours (le discours du vin) en visite guidée à une cave vinicole. Nous envisagerons également le référent (le vin) en tant que stéréotype discursif, porteur de l'image du terroir/ de l'image identitaire (du Pays du Vin- la ville de Bordeaux et ses environs). Notre questionnement est celui-ci :

Quel type de discours produit le vin comme objet de référence ? Est-ce que le vin en tant que produit du terroir peut devenir un véritable stéréotype discursif ? Quels types d'approches didactiques pourrait-on démarrer en milieu non-conventionnel : en dehors de la classe ? Quels changements peut-il déclencher chez les visiteurs ?

Notre recherche est basée sur des paramètres divers : type de discours, genre de discours, typologie du cadre énonciatif et culturel (château viticole, domaine, cave, etc.), public cible, buts visés par la VG (désormais la visité guidée). Nous envisagerons le dispositif énonciatif présent dans le discours écrit du vin et les stratégies, techniques discursives employées par le G (désormais le guide) afin de faire agir les visiteurs des caves vinicoles (châteaux, domaines, propriétés viticoles). Dans ce sens, nous porterons une attention particulière au stéréotype discursif dans la communication touristique écrite, plus précisément, nous prendrons en compte son fonctionnement discursif et ses effets discursifs à travers le texte du G dirigé vers les visiteurs des caves.

Le corpus étudié comprend le Dossier (no.97) bilingue : en français et en anglais octobre/novembre/décembre2010) intitulé « Bordeauxtourisme » suivi de deux autres sous-titres placés en bas de la page « Bordeaux en habits de fêtes », « Bordeaux Festive Attitude » disponible sur l'adresse web : [www.bordeaux-tourisme.com](http://www.bordeaux-tourisme.com).

**Mots-clés :** *l'analyse du discours, la composante interculturelle, image du terroir (image identitaire du pays), stéréotype discursif (de la communication touristique durant la visite guidée à une cave vinicole), stratégies et techniques discursives.*

### **Summary :**

Our study focuses on the analysis of speech (the discourse of wine) on a guided tour to a wine cellar. We will also consider the referent (wine) as a discursive stereotype, bearing the image of the terroir / identity image (of the Pays du Vin - the city of Bordeaux and its surroundings). Our questioning is this : What kind of speech produces wine as a reference object ? Can wine as a local product become a true discursive stereotype ? What types of didactic approaches could be started in an unconventional environment : outside the classroom ? What changes can it trigger on visitors ?

Our research is based on various parameters : type of discourse, kind of discourse, typology of the enunciative and cultural framework (winery, estate, cellar, etc.), target audience, goals targeted by the VG (now the guided tour). We will consider the enunciative device present in the written discourse of the wine and the strategies, discursive techniques used by the G (now the guide) in order to make the visitors of the wine cellars (castles, estates, wine estates) act. In this sense, we will pay particular attention to the discursive stereotype in written tourist communication, specifically we will take into account its discursive functioning and its discursive effects through the text of the G directed towards the visitors of the cellars. Our corpus is the Dossier (no.97) bilingual : in French and in English October / November / December 2010) entitled "Bordeauxtourisme" followed by two other subtitles placed at the bottom of the page "Bordeaux en fêtes de fêtes", "Bordeaux Festive Attitude" available on the web address : [www.bordeaux-tourisme.com](http://www.bordeaux-tourisme.com).

**Keywords :** *Discourse stereotype (from tourism communication during a guided visit to a wine cellar), discourse strategies and techniques.*

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## **La compétence plurilingue : comment les élèves peuvent-ils en prendre conscience et la développer ?**

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### **Résumé :**

La compétence plurilingue, même si spécifiée dans le *Cadre Européen Commun de Référence pour les Langues* dès 2001, est encore peu présente dans les documents scolaires roumains – programmes, manuels – et encore moins envisagée par les professeurs de langues. Dans cette contribution, nous souhaitons faire état de quelques démarches mises en place à l'école « Gheorghe Țițeica » de Constanța, afin de rendre les apprenants conscients de leur répertoire plurilingue : la passation de questionnaires compréhensifs et la rédaction de biographies linguistiques. En nous basant sur les idées recueillies, nous proposons quelques pistes à suivre par les enseignants dans le but de rendre leurs apprenants conscients du fait qu'ils possèdent cette compétence plurilingue et qu'ils pourraient l'utiliser dans leurs apprentissages.

**Mots-clés :** *compétence plurilingue, répertoire linguistique, biographie langagière, écriture autoréflexive.*

### **Abstract :**

The multilingual competence, although part of the *Common European Framework of Reference for Languages : Learning, Teaching, Assessment* (CEFR) since 2001, it is still hardly present in the Romanian curriculum and still scarcely addressed by the teachers of foreign languages. Thus, the purpose of this paper is to present several attempts that I made at

“Gheorghe Țițeica” School in order to raise my students’ awareness as far as their multilingual repertoire is concerned : comprehension questionnaires and linguistic biographies. Based on the ideas collected, this presentation proposes several paths teachers may follow in order to make their students aware of the fact that this competence exists and that it can be further improved and used in the learning process.

**Keywords** : *Plurilingual competence, linguistic repertory, language biography, self-reflexive writing.*

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# Le Répertoire langagier des étudiants en contexte de mobilité : Le cas des étudiants étrangers de l'université « Ovidius » de Constanta

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## Résumé :

Cette contribution porte sur les biographies langagières des étudiants étrangers non-spécialistes de la langue et de l'année préparatoire de l'Université « Ovidius » de Constanta en contexte de mobilité. Ces étudiants que nous considérons migrants temporaires en Roumanie sont des acteurs sociaux qui sont confrontés à l'apprentissage du roumain, la langue du pays d'accueil, mais également à la situation de faire appel aux langues composant leur répertoire langagier pour communiquer. Ces langues jouent des rôles différents dans la construction individuelle des sujets en tant qu'individus plurilingues capables d'acquérir une nouvelle langue de socialisation, le roumain. Quelles sont les langues qui composent le répertoire langagier de ces étudiants après quelques mois passés en Roumanie ? Quelles sont les modalités d'acquisition de chaque langue ? Quelles fonctions attribuent les sujets aux différentes langues ? Les résultats présentés nous permettront d'avancer dans notre recherche portant sur l'importance de questionner les répertoires langagiers des sujets migrants afin de construire des parcours d'intégration langagière et sociale adaptés.

**Mots-clés :** *biographie langagière, répertoire langagier, diversité des langues, mobilité, entretien*

## Abstract :

This paper proposes to present the linguistic biography of foreign non-philological students and of the students taking the preparatory year within the Ovidius University of Constanta and who are mobile. These students that we consider temporary migrants in Romania are social actors that deal with learning Romanian, the official language of the host country and also with referring to the languages in their linguistic repertory in order to communicate. These languages play various roles in the individual construction of these subjects as multilingual individuals capable of acquiring a new socializing language, Romanian. Which are the languages that make up these students' linguistic repertory after a few months spent in Romania? What are the acquisition methods for each language? What are the functions the subjects attribute to these languages? The results presented will allow us to advance in our research regarding the importance of

analyzing the linguistic repertory of the migrant subjects with the purpose of elaborating adapted programs for linguistic and social integration.

**Keywords** : *linguistic biography, linguistic repertory, diversity of languages, mobility, interview*

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## **Marguerite Yourcenar, une lecture critique de Virginia Woolf**

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### **Résumé :**

L'étude s'intéresse à la relation littéraire établie entre Marguerite Yourcenar et Virginia Woolf ; la question essentielle à laquelle la communication voudrait répondre est de savoir la nature du rapport mis en place entre les deux écrivaines – rencontre formelle ou véritable échange. Pour arriver à donner une réponse il y a trois objectifs majeurs qui doivent être pris en compte : tout d'abord, il faut s'arrêter sur la place qu'occupe l'œuvre de Virginia Woolf dans l'œuvre yourcenarienne ; deuxièmement, l'examen et l'analyse des éléments de l'œuvre et de la présence de l'écrivaine anglaise retenus dans l'essai de l'académicienne vont être

abordés; et enfin, l'interprétation des traits qui transforment l'essai yourcenarien dans un autoportrait en différé. L'actualité de cette recherche réside dans la manière dont elle aborde le remplacement de la famille génétique par la famille affective.

**Mots-clés** : *autoportrait en différé, lecture, relation critique, traduction.*

**Abstract** :

The study examines the literary relationship established between Marguerite Yourcenar and Virginia Woolf. The main question this presentation addresses relates to the rapport established between the two writers : formal encounter or true exchange. To provide an answer, there are three major objectives that need to be taken into account. First of all, we need to examine the place occupied by the work of Virginia Woolf in the work of Marguerite Yourcenar. Secondly, traces of the English writer and her work in the French academic's essays will be identified and analysed. Finally, the interpretation of those traces which transform the yourcenarian essay into a self portrait with a slant. The novelty of this research resides in the manner in which it suggests the replacement of the genetic family with the affective family.

**Keywords** : *Self-portraiting, reading, critical relationship, translation.*

**Bibliographie sélective**

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## **L'« entre-deux langagier » dans le discours théâtral: formes de l'oral dans l'écrit**

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### **Résumé :**

La perspective de notre recherche embrasse le discours théâtral, ce qui impose une approche discursive, plus précisément basée sur l'analyse du discours. Le point de départ c'est une constatation qu'on retrouve dans les écrits de Pierre Larthomas, évoquant une particularité du langage dramatique : il est « un compromis entre le langage écrit et le langage parlé » (cité par Souiller et alii., 2005 :490). Nous reprenons cette idée pour la transformer en hypothèse de travail, qui sera appliquée sur un corpus des œuvres de théâtre appartenant aux écrivains venus d'ailleurs, voir Darina al Joundi – « Ma Marseillaise », Matéi Visniec – « Théâtre décomposé ou l'homme poubelle », Arezki Mellal - « Œuvres théâtrales ».

À partir de l'identification des formes de l'écrit / formes du dit dans le discours théâtral, le parcours de notre recherche nous permettra d'affirmer que le texte oral, comme empreinte du discours théâtral doit incontestablement contenir des formes de l'oral, qui est la constituante majeure de ce type de discours. Nous allons les repérer, les inventorier et les analyser pour distinguer cet « entre-deux langagier » qu'est, en fait, le discours théâtral.

**Mots-clés :** *entre-deux langagier, discours théâtral, formes de l'oral.*

### **Abstract :**

The perspective of our research regards the theatrical discourse, which demands a discursive approach, more precisely based on the analysis of discourse. Pierre Larthomas writings are about a particular side of the drama language : it is “a compromise between the written language and the oral one” (quoted by Souiller and others, 2005 :490). Transformed in a work hypothesis which will be applied on a set of theatrical work of some writers, this idea allows us to say that oral text as an imprint of theatrical discourse, must undoubtedly contains forms of the oral which is the major constituent of this type of discourse. We will locate them, inventorize and analyze them, to distinguish the “in-between languages”, that is, in fact, the theatrical discourse.

**Keywords :** *between two types of languages, the theatrical discourse, oral forms.*

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## **Temporalité dans le discours de la presse écrite – Le quotidien. Modes et temps dans les genres journalistiques**

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### **Résumé :**

L'objectif de cette recherche est d'opérer au niveau de la temporalité des distinctions permettant d'identifier des contrastes entre divers genres journalistiques. L'article aborde l'idéologie du point de vue métalinguistique dans le cadre du discours journalistique. Elle porte sur la qualité de l'altérité dans la presse d'information quotidienne. Elle touche à l'étude de représentations politiques à partir du commentaire dans l'énonciation et à travers les marques ou les indices d'altérité que le locuteur de presse pose dans son discours. Dans le discours journalistique, ce commentaire est l'expression de ce qui altère la communication entre le locuteur et le lecteur. Il est ce dont le locuteur se met à distance. Il s'agit d'une distanciation par rapport à des représentations extérieures qui traversent et habillent de manière implicite les discours. Les mises à distance permettent de prendre en compte une circulation entre supports, ceux-ci construisant ainsi leur image de discours argumenté. Certaines représentations en circulation peuvent aussi apparaître comme naturalisées et être prises en charge par les discours des journalistes. L'analyse du discours implique le dépassement du niveau phrastique et la prise en charge de nombreux facteurs pragmatiques, extralinguistiques et situationnels sans lesquels une étude complète de la signification ne saurait être possible.

**Mots-clés :** *ancrage déictique, domaine spatio-temporel, discours, concept de genre médiatique*

**Abstract :**

This paper aims at studying the distinctions at the tense level allowing us to identify differences between various media genres. Our article approaches the ideology from a meta-linguistic standpoint within the media discourse field and refers the quality of the otherness in daily newspapers, while studying political representations starting from the comment at the enunciation level up to various marks and signs of otherness introduced by the authors of press articles in their discourses. In the press discourse, this comment expresses what particularly modifies the communication between the author of the article and the reader. It is what the author puts himself or herself at a distance of. It means taking a distance from outer representations which cross and enrich discourses in an implicit way. Taking that distance allows considering some information switch between several supports, the latter thus building their image as an argumentative discourse. Certain circulating representations may also appear to be naturalized and considered by the journalists' discourses. Analyzing the discourse means going beyond the sentence level and taking into account many pragmatic, extra linguistic, and circumstantial factors the absence of which would make a thorough study of meaning be impossible.

**Keywords :** *deictic anchoring, the spatial and temporal domain, discourse, the media genre concept.*

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## **L'écriture sur la condition sociale de la femme et l'usage du costume liménien chez Flora Tristan**

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### **Résumé :**

La littérature de voyage et sociale de Flora Tristan est représentée par : *Pérégrinations d'une paria, Promenades dans Londres, L'union ouvrière*. Sa création littéraire s'intéresse à trouver une nouvelle facette du genre, plus précisément à poser la femme sur la place sociale qu'elle mérite. Dans son ouvrage autobiographique *Pérégrinations d'une paria*, l'écrivaine présente son voyage au Pérou comme une démarche d'affirmation de l'indépendance féminine. Un passage assez intéressant c'est celui où Flora Tristan s'arrête à Lima et explique l'usage du costume des liméniennes. Flora Tristan met l'accent sur la liberté physique et sociale des liméniennes : dans l'espace public elles ne sont reconnues ni de leurs maris, elles participent seules aux spectacles, elles fument comme les hommes, elles sont supérieures en intelligence chose qui leur permet de « gouverner les hommes ».

**Mots-clés :** *femme, social, costume traditionnel, liberté.*

### **Abstract :**

The social and voyage literature of Flora Tristan is represented by the works *Pérégrinations d'une paria, Promenades dans Londres, L'union ouvrière*. Her literature creation focuses on finding a new gender perspective, more precisely a re-thinking of category, by placing the woman in the social place that she deserves. In her autobiographical work *Pérégrinations d'une paria*, the woman writer presents her journey to Peru, as an undertaking of a feminine independence affirmation. An interesting fragment is the one where Flora Tristan, spots for a while in Lima and explains the convention of the limenian female costume. Flora Tristan underlines these women's physical and social freedom : in the public space, they are not recognized by their husbands, they participate alone at public entertainment shows, they smoke like men do, and their intelligence is superior and they "govern the men".

**Keywords :** *woman, social, traditional costume, freedom.*

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## **La métonymie dans le discours de la gastronomie**

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### **Résumé :**

Figure de style qui joue un rôle très important dans le langage de la gastronomie, la métonymie est un procédé de langage par lequel on remplace un terme par un autre qui est lié au premier par un rapport logique, parfois sous-entendu. Dans cette étude, nous nous proposons de discuter plus amplement la problématique de la métonymie dans le contexte actuel du discours gastronomique et de proposer une classification des métonymies en fonction de la nature du lien logique qui est établi entre le terme exprimé et le terme qu'il remplace. Ainsi, nous avons identifié quatre catégories de métonymies : noms de lieux > noms de produits (Camembert, Brie, Roquefort, Champagne, Chardonnay, Sauvignon, Cognac, Porto, Gorgonzola, Chianti, Marsala, Cheddar, etc.), noms de personnes > noms de produits (Pavlova, Napoleon, Madeleine, béchamel/beşamel, Julien (couper), Cointreau, duxelles, pommes Macaire, margherita, Eton mess, vită/ beef Wellington, Caesar salad, potatoes William, eggs Benedict, etc.), noms d'ustensiles de cuisine > noms de plats (paella, tajină, terină, wok, grătar/barbeque, etc.), noms de régions ou zones géographiques > noms de produits (milanese, bolognese, iberico, provensal, lorraine, mediteranean, grecesc, dobrogeană, țărănească [paysanne], rusească [russe]). Les termes que nous allons analyser dans cet article représentent quelques exemples particulièrement illustratifs qui montrent notre hypothèse de recherche et qui ont été inclus dans une base de données complexe constituée à partir de la terminologie gastronomique offerte par les 102 épisodes (6 saisons) de la série MasterChef Roumanie qui a été diffusé par la chaîne roumaine ProTV entre mars 2012 et décembre 2015.

**Mots-clés :** *métonymie, terminologie, gastronomie, discours.*

### **Abstract :**

Figure of speech that plays a very important role in gastronomic language, metonymy is a method by means of which one term is replaced by another that is linked to the first one through a logical relation,

sometimes implied. In this paper, we aim at enlarging upon the issue of metonymy in the current context of gastronomic discourse and to provide a classification of metonymies according to the nature of the logical link that is established between the term expressed and the term which it replaces. Thus, we have identified four categories of metonymies: names of places > names of products (Camembert, Brie, Roquefort, Champagne, Chardonnay, Sauvignon, Cognac, Porto, Gorgonzola, Chianti, Marsala, Cheddar, etc.), names of persons > names of products (Pavlova, Napoleon, Madeleine, béchamel/beșamel, Julien (couper), Cointreau, duxelles, pommes Macaire, margherita, Eton mess, vită/ beef Wellington, Caesar salad, potatoes William, eggs Benedict, etc.), names of kitchen utensils > names of dishes (paella, tajină, terină, wok, grătar/barbeque, etc.), names of regions or geographical areas > names of products (milanese, bolognese, iberico, provensal, lorraine, mediteranean, grecesc, dobrogeană, țărănească [paysanne], rusească [russe]). The terms subjected to our analysis are actually some of the particularly illustrative examples we have chosen to confirm our research hypothesis and which have been extracted from a complex database that we were able to create based on the gastronomic terminology provided by the 102 episodes (6 seasons) of the MasterChef Romania series aired by the Romanian channel ProTV between March 2012 and December 2015.

**Keywords :** *metonymy, terminology, gastronomy, discourse.*

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# Literatura franceză pentru copii – sursă de texte pentru studiul la ciclul primar

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## Rezumat :

Această lucrare își propune identificarea și prezentarea autorilor și a operelor din literatura franceză pentru copii, care pot face obiectul studiului la ciclul primar. În introducere, ne propunem să reliefăm importanța studierii literaturii de manieră integrată, în formarea competențelor de cultură generală. A doua parte, urmărește să determine rolul diversității textelor abordate în formarea priceperilor și deprinderilor de lucru cu textul. În a treia parte vom prezenta un scurt istoric al autorilor și operelor din literatura franceză, care pot face obiectul studiului la ciclul primar. În concluzie vom prezenta importanța studierii literaturii străine, în special a celei franceze, în promovarea interculturalității în condițiile integrării comunitare.

**Cuvinte-cheie :** *literatură franceză, diversitate, ciclul primar.*

## Abstract :

The objective of this study is that of identifying and presenting authors of French literature for children and their works, which may be studied by primary school pupils. Through the introduction to this study we plan to highlight the importance of studying literature in an integrated manner in forming general competences. The second part aims to determine the role of the diversity of texts studied with the purpose of forming the skill and the knowledge to work with a text. In the third part we will present an overview of French literature authors and works which may be studied by primary school children. The conclusion will show the importance of studying a foreign literature, especially the French literature, in the sense of promoting interculturalism, under the circumstances of the EU integration.

**Keywords :** *French literature, diversity, primary school.*

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## **Genul romance – o provocare pentru literatura începutului de mileniu**

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### **Rezumat :**

Lucrarea de față intitulată „Genul romance – o provocare pentru literatura începutului de mileniu” aduce în prim-plan o sinteză a genului literar menționat, gen ce devine din ce în ce mai cunoscut în zilele noastre, datorită popularității literaturii de consum, literatură ce se încadrează cu succes în acest gen literar. Ne vom ocupa așadar de genul *romance*, încercând să-i privim obiectiv istoria și să-i găsim caracteristicile. Scopul studiului este acela de a elucida misterul care înconjoară acest gen literar, preferat de publicul feminin și de a încerca să-i atribuim o definiție, căci, literatura română nu are o definiție și o caracterizare clară a genului *romance*.

**Cuvinte-cheie :** *romance, istorie, romane.*

### **Abstract :**

The paper entitled “Romance genre – a challenge for the early literature of the millennium” brings in front of the reader a synthesis of the mentioned genre, which becomes more and more popular nowadays. It’s popularity rises because of the consumerist literature, that enters in this type of literary genre. We will try to define this genre and to bring up to date its history. The main purpose of this study is to elucidate the mystery that surrounds the romance genre and to try to define it, because the Romanian literature doesn’t have a clear definition and classification for this particular genre.

**Keywords :** *romance, history, novels.*

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## **Determinarea spațiului în secolul virtualului Dușmanul Poporului – Olga Slavnikova**

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### **Rezumat :**

Obiectul acestei lucrări este de a analiza modul în care spațiul apare definit în literatura rusă contemporană. Analiza noastră se îndreaptă către romanul Olgăi Slavnikova, *Dușmanul poporului*, care stă mărturie pentru direcțiile în care se îndreaptă literatura rusă în contextul manifestării unui nou spirit literar apărut după căderea comunismului și popularizarea epocii înaltei tehnologii. În acest roman conceptul de *aici-și-acum* nu mai are contururi clare, palpabile, atât timp cât o altă realitate i se suprapune, realitate produsă de o dezvoltare tehnologică fără precedent.

Spațiul, incontestabil legat de timp, e mereu definit în relații atât cu factorii externi, cât și cu cei inerenți unui anumit tip de realitate. În această lucrare punem în evidență conceptul de spațiu dincolo de accepțiunea sa geografică și prezentăm instrumentele la care apelează autoarea pentru a imagina o nouă realitate bazată pe dihotomia real/virtual.

**Cuvinte-cheie:** *spațiu, cyberspațiu, post-realitate.*

### **Abstract :**

The purpose of this research is to draw attention upon several aspects of how space is defined in contemporary Russian literature. Our focus is on Olga Slavnikova's novel, *Light Head*, that serves as evidence for the choices contemporary authors make in order to express a new literary spirit emerged after the fall of Communism and the rise of the computer era. In the novel, the here-and-now cannot be reliable anymore as long as another world overlaps the one already known, change produced by an unseen technological development.

Space, that cannot be torn apart from time, is always shaped in accordance to both outer and inner parameters of a certain reality. In this paper we render the concept by going beyond the geographical definition of space and we present the devices used by the Russian author to imagine a new reality on the dichotomy real/virtual.

**Keywords** : *space, cyberspace, post-reality.*

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## **Elipsa verbului în ebraica modernă vs. NOC<sup>1</sup>**

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### **Rezumat :**

O caracteristică importantă a verbului în ebraica modernă este aceea că verbul însuși este unitatea care conține toate mărcile specifice pentru timp, număr, persoană și gen, construcția timpurilor verbale fiind posibilă fără a se folosi auxiliarelor. Astfel că, limba ebraică nu va putea marca elipsa verbului prin prezența auxiliarului. Ebraica va repeta verbul și va avea în propoziția țintă un verb *prezent* în structura de suprafață, dar *eliptic* în structura de adâncime. Prezența verbului în propoziție creează ambiguități în identificarea corectă a elipsei grupului verbal (GV), aceasta fiind adesea confundată cu NOC. Lucrarea de față își propune stabilirea unor diferențe clare între cele două fenomene lingvistice, pentru a evita ambiguitățile și interpretările eronate.

**Cuvinte-cheie** : *Elipsa, ebraică, NOC, diferențe, ambiguitate.*

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<sup>1</sup> NOC – *Null Object Construction (Construcție cu complement nul)*. Voi folosi abrevierea din engleză pentru claritate și consistență cu literatura scrisă în domeniu.

### **Abstract :**

An important feature of the verb in Modern Hebrew concerns its ability to bear all specific markers for tense, number, person and gender, forming tenses is hence possible without auxiliaries. Therefore Hebrew will not be able to indicate VP – ellipsis by the presence of the auxiliary verb. Hebrew will repeat the verb in the target clause and will have a verb *overt* in the S-structure and *elliptic* in the D-structure. The presence of the verb in the clause can create an ambiguity between the VP – ellipsis and NOC. This paper proposes a series of differences between the two linguistic phenomena, in other to avoid future ambiguities and misinterpretations.

**Keywords :** *Ellipse, Hebrew, NOC differences, ambiguity.*

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## **Formes de l'hétérogénéité dans le discours des écrivains translingues**

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### **Résumé :**

Nous faisons nôtre la perspective de Jacqueline Authier-Revuz qui postule que " Toujours sous les mots « d'autres mots » se dissent " (Authier-Revuz, 1984 :101). Selon sa théorie, les formes de « l'hétérogénéité montrée » sont caractérisées par le fait "qu'elles inscrivent « de l'autre » dans le fil du discours" (1984 : 98). La linguiste fait une distinction entre deux types de formes, « repérant la place de l'autre par une marque univoque (discours direct, guillemets, italiques, incises de glose) et les



formes non marquées du montré, où l'autre est donné à reconnaître sans marquage univoque (discours indirect libre, ironie, pastiche, imitation...)" (1984, note no 2)

Notre recherche concerne les écrivains translingues et les formes d'hétérogénéité très diverses de leurs œuvres. Nous partons de l'hypothèse que ces formes (marquées et non marquées) sont fréquentes et variées et qu'elles constituent une caractéristique de leur discours.

**Mots-clés** : *hétérogénéité, écrivains translingues, discours littéraire, marqué/non marqué.*

### **Abstract :**

We make ours Jacqueline Authier-Revuz's perspective which suggests that "Always, under the words there are « other words » which speak by themselves." (Authier-Revuz, 1984 :101). According to her theory, the forms of "the shown heterogeneousness " are characterized by the fact " that they register" of the other one " in the thread of the speech " (1984 : 98). The linguist makes a distinction between two categories of forms, " locating the place of other one by an unambiguous mark (direct speech, quotation marks, italics, phrases of gloss) and the forms not marked with the show, or the other one is given has to recognize without unambiguous marking (free indirect speech, irony, pastiche, imitation) " (1984, note no 2).

Our research concerns the translingual writers and the very diverse forms of heterogeneousness of their works. We assume that these forms (marked and not marked) are frequent and varied and that they establish a characteristic of their speech.

**Keywords** : *heterogeneity, translingual writers, literary speech, marked and not marked.*

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## La fascination du rouge

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### Résumé :

L'objectif de l'article « La fascination du rouge » est d'illustrer la présence du *rouge*, l'une des trois couleurs primaires, dans le lexique commun et dans le lexique spécialisé à la fois, sa place dans des dictionnaires de couleur et dans des dictionnaires explicatifs et aussi d'analyser la dénomination des sentiments exprimés à l'aide de cette couleur. La présence du mot *rouge* dans des locutions figées nous pousse à réfléchir à la problématique suivante : l'individu s'est servi du rouge pour exprimer ses différents sentiments ou il s'en est servi pour les déclencher ?

Nous ferons une analyse du champ lexico-sémantique du *rouge* qui, selon Michel Pastoureau, peut être perçu comme une couleur *préférée*, une couleur *contestée* ou une couleur *dangereuse*.

**Mots-clés :** *couleur, rouge, sentiments, contextes.*

### Abstract :

The purpose of the article "The fascination of red" is to illustrate the presence of *red*, one of the three primary colours, in the common lexicon and in the specialized lexicon at the same time, its place in dictionaries of colour and in explanatory dictionaries and also to analyze the denomination of the feelings expressed through this colour. The presence of the *red* word in locutions makes us reflect on the following problem: the individual used red to express his different feelings or he used them to provoke these feelings?

We will do an analysis of the lexical-semantic field of *red* which, according to Michel Pastoureau, can be perceived as a *favorite* color, a *disputed* color or a *dangerous* color.

**Keywords :** *colour, red, feelings, contexts.*

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## Exerciții de hermeneutică în epistole

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### Rezumat :

În această lucrare vom analiza felul în care Ioana Em. Petrescu și Liviu Petrescu își exersează vocația de critic literar în spațiul scrisorilor. Publicate în volumul *Corespondența intimă Ioana Em. Petrescu- Liviu Petrescu (1961-1978)*, scrisorile prezintă preocupările celor doi, înregistrează o serie de comentarii asupra unor texte ce aparțin unor scriitori precum Kafka, Tolstoi, Hemingway, Faulkner și dezvăluie interesul soților Petrescu pentru nume ca Heidegger, Sartre și Kierkegaard. Aproape fiecare scrisoare poate fi considerată o adevărată fișă de lectură, cuplul lansând numeroase propuneri interpretative cu privire la texte importante din literatura română și universală.

**Cuvinte-cheie :** *scrisori, lecturi, autori, transformare.*

### Abstract :

In the present paper we will analyze how Ioana Em. Petrescu and Liviu Petrescu are practicing their vocation of literary critics in their letters. Published in the volume *Corespondența intimă Ioana Em. Petrescu- Liviu Petrescu (1961-1978)*, these letters contains their real concerns and records multiples comments on the texts belonging to writers like Kafka, Tolstoi, Hemingway, Faulkner and reveals the interest of Petrescu's about names like Heidegger, Sartre and Kierkegaard. Almost every letter may be considered a true statement reading, because this couple launched numerous interpretative proposals on many important texts of romanian and universal literature.

**Keywords :** *letters, readings, authors, transformation.*

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## **Comunicare interculturală. Rolul traducătorului și tehnici de traducere a ghidurilor turistice**

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### **Rezumat :**

Comunicarea este actul de a realiza un schimb de informații între două sau mai multe persoane și între două sau mai multe culturi. A *comunica* înseamnă a transmite o experiență scrisă, verbală sau non-verbală dintr-un anumit mediu cultural în altul. Comunicarea interculturală a existat dintotdeauna, pentru că nici omul nu poate exista fără comunicare și nicio cultură nu se poate afirma fără existența unei alte culturi. Traducerea este o formă a comunicării interculturale care transmite informație de la o cultură la alta. În acest context, traducerea ghidurilor turistice ocupă un loc foarte important în dezvoltarea comunicării interculturale. Un rol deosebit în realizarea comunicării interculturale îi revine în mare parte traducătorului. Traducătorul este specialistul care mediază procesul de comunicare între două sau mai multe culturi, între două sau mai multe națiuni. Rolul principal al unui traducător este să transmită un text, textul culturii de origine în cultura țintă.

**Cuvinte-cheie :** *comunicare interculturală, traducere, traducător, ghid turistic.*

### **Abstract :**

Communication is an exchange of information between two or more people, between two or more cultures. Communication is the act of transferring information through verbal messages, the written word and non-verbal signals from one cultural environment to another. Intercultural

communication was present constantly because people need communication and any culture needs a continual transfer of cultural performances. Translation is a part of intercultural communication that diffuses information from one cultural space to another. For this reason, the translation of travel guides is very important for the evolution of the cross-cultural communication. The translator plays an important role in the achievement of the intercultural communication. A translator is that person who mediates the communication process that occurs between two or more cultures, between two or more nations, his main goal is to transfer a text from a source- culture into a target one.

**Keywords :** *intercultural communication, translation, translator, travel guide.*

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## **The hypostatic transformation of the hazard in celibacy metamorphosis**

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### **Abstract :**

The bachelor situation generated, even since its first apparition until the modern era, various opinions, transformed in radical points of view, without confusion. The prestige obtained so, imposed new sources of investigation in literature, the writers becoming interested in a tangential way by the relation work of art – quotidian aspects. The bachelor state claims itself as a convergent category, even if it is a minor one, of the world, with strictly limited rules for the role models of masculine nature versus feminine ones. In the modern prose, there are hyperrealistic effects, nonfictional in the evolution of the concept. The writers attach new informations, ascendant

ones, as regarding the social evolutionary line. My analytic incursion is fixed on the novels of Dinu Pillat - „*Quotidian death*” and „*Strange Youth*”, which imply the victim state in their bachelor typology, imposed from the outside, by hazard, by disease, by accident or unesthetical aspect. The area of the two writings is implying social and psychological life of the characters, that didn't choose celibacy, but live it from different angles of perspective, from reasons independent of their own will.

**Keywords** : *celibacy/bachelor, social, hazard, accident, unaesthetic.*

### **Rezumat :**

Statusul de celibatar a generat, de la apariție și până în perioada modernă, opinii variate, transformate în puncte de vedere radicale, inconfundabile. Prestigiul dobândit a impus noi piste de investigare în literatură, scriitorii fiind interesați tangențial de relația operă – aspect cotidian. Celibatul se revendică drept o categorie congruentă, chiar dacă minoritară, a lumii, cu norme delimitate strict pentru reprezentanții de speță masculină versus ipostazieri feminine. În proza modernistă, sunt căutate efectele hiperrealiste, nonficionale în evoluția conceptului ; scriitorii anexează date noi, ascendente, în raport cu linia evoluției sociale. Demersul meu analitic se axează asupra romanelor lui Dinu Pillat – *Moartea cotidiană* și *Tinerețe ciudată*, care implică ipostaza de victimă în tipologia celibatarului, impusă din afară, de hazard, de boală, de accident sau aspectul inestetic. Arealul celor două scrieri antrenează viața socială și psihologică a personajelor, care nu au ales celibatul, ci îl trăiesc din unghiuri diferite, dar din motive independente de propria opțiune.

**Cuvinte-cheie** : *celibatar, social, hazard, accident, inestetic.*

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## **“I am a ghost”: Trauma and the Loss of Self in David Harrower’s Blackbird**

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### **Abstract :**

In *Blackbird*, David Harrower’s unconventional play which displays a battle of minds and emotions, traumatic memories begin to surface as the characters delve into a painful dissection of the events that left them mentally scarred. This paper analyses the traumatic situation seen from a shifting point of view, as traumatic memories are not rendered in a unilinear fashion and there is a constant alternation between the present and the past, so as to examine the way it is communicated and the impact it has on the individual. As this is a psychoanalytical approach, I will be looking at the findings of Freud and Breuer, as well as more modern postulates of trauma studies advanced by Cathy Caruth, Ann Kaplan, among others. I argue that trauma produces profound alterations in the self and relationships and the resultant neurosis is externalized as an interpersonal conflict. Therefore, the traumatized individual battles with issues of self-regulation and the fixation on the trauma produces an alienating sense of inadequacy.

**Keywords :** *trauma, traumatic memories, neurosis, self-regulation, interpersonal conflict.*

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## **DE LA «SERVUS» LA «SALUT» PÂNĂ LA «ZDRAVO» Formulele de salut în trei contexte culturale diferite : român, macedonean și francez**

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### **Résumé :**

Un des obstacles lors de la communication interculturelle est très souvent issu de l'organisation du discours, des stratégies communicatives et des actes de langage employés. Les provenants d'une communauté culturelle formulent ses énoncés d'après certains principes qui se sont développés dans leur culture d'origine et qui reflètent ses valeurs, l'organisation de la société, le concept pour soi-même et pour les autres, les relations au sein et en dehors d'un groupe, etc. Dans le cadre de ce travail écrit, basé sur des analyses du contexte roumain, macédonien et français, nous allons élaborer l'acte de langage « salutations », qui diffère d'une culture à l'autre et d'une langue à l'autre. D'ailleurs nous allons essayer de répondre aux questions suivantes : Les actes de salutation, sont-ils utilisés partout de la même façon ? Quelle est leur place et importance au processus d'enseignement/apprentissage d'une langue étrangère ?

**Mots-clés** : *salutations, perspective comparative, communication interculturelle, politesse linguistique.*

### **Abstract :**

One of the obstacles in the intercultural communication often is the result of the organization of the discourse, of the communicative strategies and the used acts of language. The people who come from a cultural community formulate their statements according to certain principles which have developed in their culture of origin and which reflect their values, the organization of society, the concept of oneself and of others, the relationships within and outside a group, etc. In the framework of this article, based on analyses of the Romanian, Macedonian and French contexts, we will elaborate the language act of greeting, which differs from one culture to another and from one language to another. Moreover, we will try to answer the following questions : Are the speech acts of greeting used



everywhere in the same way ? What is their place and importance in the teaching / learning process of a foreign language ?

**Keywords** : *greetings, comparative perspective, intercultural communication, verbal politeness.*

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## **Holden Caulfield's Pains and Perks – The Psychological Profile of a Teenager in Postwar America**

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### **Abstract** :

From the 20<sup>th</sup> century, critics and writers took literature written for and by adolescents seriously, including it in a distinct genre from children's literature and that written for adults. Being a rather new genre, not so many studies have discussed the novel written for teenagers, their problems and conflicts or issues being out of the general focus. This article deals with the psychological and social analysis of real and fictional characters that are representative to adolescents, especially those from the postwar America. J.D. Salinger's Holden Caulfield is brought into reality, taken into the psychologist's room, and given a voice. This voice will present the problems, conflicts, issues, crises of teenagers after World War II from a psychological point of view. In addition to these, the establishment of Holden's (and real adolescents') social context reveals the emergence of a new and fresh culture in postwar America : youth culture.

**Keywords** : *adolescence, psychology, sociology, youth culture.*

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## **Rugul aprins și Vasile Voiculescu**

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### **Rezumat :**

Lucrarea isi propune sa analizeze raporturile poetului Vasile Voiculescu cu miscarea Rugul Aprins de la manastirea Antim. Este cunoscut faptul ca poetul a frecventat intrunirile de la manastirea bucuresteana unde a avut ocazia sa cunoasca mistica orientala, scrierile Sfintilor Parinti ai Bisericii Rasaritene, unde a deprins tehnicile Rugaciunii Inimii. Interesul pentru problemele religioase va avea, desigur, ecou si in opera literara. Scrierile din aceasta perioada : - "Ultimele sonete inchipuite dupa Shakespeare", povestirile fantastice sau romanul "Zahei Orbul"- publicate postum, necunoscute in primii ani ai instalarii comunismului, merita interpretate dintr-o alta perspectiva, sub o noua paradigma hermeneutica. Influentat de traditionalismul ortodoxist de la "Gandirea", Voiculescu va rafina expresia lirica a poeziei sale religioase mai ales in ultima perioada a creatiei, inainte de arestare si detentie.

Scrieri religioase, ele reprezinta in egala masura si raspunsul scriitorului la ideologia care tocmai se instalase in Romania si care va "aresta" valorile culturii nationale; de aceea opera poate fi analizata si din perspectiva statutului ei subversiv ideologic sau politic.

**Cuvinte-cheie :** *Rugul Aprins, Voiculescu, religioas.*

### **Abstract :**

The work intends to analyse the relationship between the poet Vasile Voiculescu and the „Rugul Aprins” movement from the Antim monastery. It is well-known that the poet attended the meetings at the monastery in Bucharest where he had the opportunity to acquaint himself with Oriental mysticism and the writings of the Holy Fathers of the Eastern Church, and where he learned the techniques of the Heart Prayer. His interest in religious topics would be reflected, of course, in his literary work as well. The writings from this particular period – *Ultimele sonete inchipuite după Shakespeare*, the fantasy stories or the novel *Zahei Orbul* – published after his death, unknown during the first years of the Communist regime, would

be well worth interpreting from a different perspective, under a new hermeneutic paradigm. Influenced by the Orthodoxist traditionalism at „Gândirea”, Voiculescu would refine the lyrical expression of his religious poetry, notably in his last period of creation, before his arrest and detention. These religious writings equally represent the author’s response to the ideology that had just taken over Romania and that would „arrest” the national cultural values; thus, the work can be analysed from the perspective of its ideologically or politically subversive nature as well.

**Keywords :** *Vasile Voiculescu, poetry, religious writings, Antim monastery.*

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## **The Intermediality of Lyrical Texts in Contemporary Times : Purposes and Effects**

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### **Abstract :**

Intermediality studies are a somewhat recently emerged research field and they can be used as an analysis method for a large range of subject matters, from literary texts to images, songs and even various concepts.

My paper approaches the intermedial research method from a theoretical point of view and afterwards it is applied to some examples of contemporary lyrical texts, such as Beat poetry, short films of famous poets reading their own creations, poetry books of renowned authors that were turned into audio books and the growing new trend of lyric videos. The goal of this analysis is to highlight the aesthetical and social purposes and effects of the intermedial perspective on lyrical texts as a means of reinterpreting their message by altering its form or its channel. The key word, included in the very concept my paper is based on, is “channel”.

**Keywords :** *intermedial research, lyrical text, short film, channel.*

**Rezumat :**

Studiile intermediale sunt un domeniu de cercetare apărut relativ recent și acestea pot fi întrebuițate ca metodă de analiză pentru o gamă largă de obiecte de studiu, de la texte literare, imagini, cântece și până la diferite concepte.

Lucrarea mea abordează metoda de cercetare intermedială din punct de vedere teoretic și apoi aceasta este aplicată unor exemple contemporane de texte lirice din poezia generației Beat, scurtmetraje cu poeți faimoși recitând propriile poeme, volume de poezii ale unor autori consacrați devenite cărți audio sau chiar noul fenomen al videoclipurilor alcătuite integral din versurile melodiilor. Finalitatea acestei analize este evidențierea funcțiilor și efectelor estetice dar și sociale pe care le are perspectiva intermedială asupra textelor lirice ca mijloc de reinterpretare a mesajului acestora prin alterarea formei sale sau a canalului de transmisie. Cuvântul cheie, cuprins chiar în conceptul care stă la baza lucrării mele, este noțiunea de „mediu”.

**Cuvinte-cheie :** *studii intermediale, text liric, scurtmetraj, mediu.*

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## Alegeri identitare în romanul lui Milan Kundera: negocieri stilistice

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### Rezumat :

Punctul de ebuliție critică al lucrării de față îl reprezintă studiul absenței în romanul lui Milan Kundera, *Identitatea*. Personajul absent devine o strategie textuală pe care ne propunem să o aducem în zona de tatonare a negocierilor stilistice. Absența și felul în care aceasta este uzitată devine cheia prin care, în aceeași liniedeschisă de Erwin Schrödinger, lucrurile sunt și nu sunt în același timp, devin sau o potențialitate de devenire. *Alegerea* este cuvântul cheie pe care îl punem la cumpăna dintre ce punem în absență și miza pe care o avem prin punerea în prezență. Personajele din romanul lui Milan Kundera se definesc identitar prin inserția unor constructe de personaje absente în jurul cărora gravitează dimensiunea dramatică dintre Chantal și Jean Marc, personajele principale din *Identitatea*.

**Cuvinte-cheie :** *absență, alegere, identitate*

### Abstract :

The hot peak of the study is represented by the theories of absence in Milan Kundera's novel, *Identity*. The absent character becomes a textual strategy that we intend to bring at the crossway of different stylistic approaches. Following Erwin Schrödinger's theory, the absence and its usage show the extent of what is and what it is not simultaneously and the potential of being. The *choice* is the key-word to be placed at the intersection of what is placed *in-absence* and the things left *in-presence*. The characters of Milan Kundera's novel are defining their identity as a result of a textual trigger (the absent character); the dramatic dimension between Chantal and Jean Marc, the main characters in *Identity*, designs itself in accordance with the absence.

**Keywords :** *absence, choice, identity.*

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## Marin Sorescu în paginile revistelor ieșene

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### Rezumat :

Marin Sorescu este unul dintre cei mai importanți scriitori care aveau să semneze în paginile literare postbelice ale revistelor ieșene, având chiar rubrică permanentă de colaborator, la un moment dat. Nu este străin faptul că Marin Sorescu este absolvent al Universității „Al. I. Cuza” din Iași, la fel cum nu este străin faptul că viitorul mare scriitor a debutat ca poet, devenind apoi traducător, prozator, dramaturg, eseist, și nu în cele din urmă, ziarist. Paginile de față vor lua în vizor doar colaborarea cu reviste ca „Iașul literar” și „Convorbiri literare” începând cu 1959, de exemplu, rubrica ce purta titlul *Cronicile fanteziste*, semnată de Marin Sorescu, a revistei „Iașul literar”, periodic apărut între 1954 și 1970.

**Cuvinte-cheie :** *Iași, literar, revistă, comunism.*

### Abstract :

Marin Sorescu is one of the most important writers who had to underwrite the pages of postwar literary magazines from Iași, having even a permanent heading, as collaborator at a time. It is well known that Marin Sorescu is a graduate of „Al. I. Cuza University” from Iași, and is no stranger that the future great writer began his career as a poet, then became a translator, novelist, playwright, essayist, and not ultimately journalist. In the pages of this paper we emphasize only the collaboration with magazines like „Iașul literar” and „Convorbiri literare” starting with 1959, for example, the heading that bore the title *Cronicile fanteziste*, signed by Marin Sorescu, of „Iașul literar” magazine, regularly occurred between 1954 and 1970.

**Keywords :** *Iași, literary, magazine, communism.*

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## **Alexandra David-Néel și literatura de călătorie**

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### **Abstract :**

Alexandra David-Néel (1868–1969) was one of the most illustrious Western Buddhist pioneers who popularized the modern perception of Buddhism and her fame was due to her illegal journey to Lhasa from China in 1924. Her international success started with her travel narrative *Voyage d'une Parisienne à Lhasa*, published simultaneously in Paris, London and New York in 1927. She explored the Tibetan highlands, as well as the Tibetan spiritual world, and her name was associated with Tibetan Buddhism. Her books present the Tibetan world in detail: literature, religion and customs; she often catches events from a humorous perspective. Alexandra David-Néel's writings influenced many Western writers such as: Jack Kerouac, Gary Snyder or Allen Ginsberg (members of the Beat Generation). Allen Ginsberg himself stated that: '*Magic and Mystery in Tibet* [one of Alexandra David-Néel's books] magnetized [him] toward Buddhist meditation'<sup>2</sup>.

**Keywords :** *beat generation, influence, tibetan buddhism, travel narrative.*

### **Rezumat :**

Alexandra David-Néel (1868–1969) a fost unul dintre cei mai faimoși pionieri budiști occidentali care au popularizat imaginea modernă a budismului, iar faima ei se datorează călătoriei ilegale în Lhasa, din China, în 1924. Succesul său internațional a debutat cu cartea intitulată *Călătoria unei pariziene în Lhasa*, publicată simultan în Paris, Londra și New York în 1927. Ea a explorat platoul tibetan, ca și spiritualitatea tibetană, iar numele ei a fost asociat cu budismul tibetan. Cărțile sale prezintă universul

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<sup>2</sup> Quoted by Barbara Foster and Michael Foster in *The Secret Lives of Alexandra David-Néel. A Biography of the Explorer of Tibet and Its Forbidden Practices.*

tibetan în detaliu : literatură, religie și obiceiuri ; adesea surprinde cu umor întâmplările. Lucrările Alexandrei David-Néel au influențat numeroși scriitori occidentali precum: Jack Kerouac, Gary Snyder sau Allen Ginsberg (membri ai Generației Beat). Allen Ginsberg a afirmat: „*Magie și mister în Tibet* [una dintre cărțile Alexandrei David-Néel] l-a atras către meditația budistă”.

**Cuvinte-cheie** : *generația beat, influență, budism Tibetan, călătorie narativă.*

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## **A World of Fairy Tale in „Hieroglyphic History”**

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### **Abstract :**

In the evolution of Romanian literature, Cantemir's work represents a turning point by changing the model of narrative non-fictional prose chronicler's artistic act of perceiving the world through creation. P. P. Panaitescu, stressed that "Cantemir's work fits into our culture rooted in the past, with increases in the future.

At the age of only 25 years, Cantemir publishes at Iasi his first paper, "Divan" or "Wise Man's Quarrel with the World or the Judgement of Soul with Body", a book that tries to solve the eternal dispute between body and soul, passion and reason, sacred and profane. But literary virtues will strengthen the most important literary work of Cantemir "Hieroglyphic History", completed in 1705. G. Călinescu calls it the "true Roman de Renard" Romanian.

"Hieroglyphic History" brings to the foreground a major "quarrel" of animals that seems to extend into the work, including imperceptibly whole



universe. The approach was guided by some character background ideas present in most critical approaches to the novel. The most important of these would be deciphering the literature critical of the particularities arising from the character typology, presented under the guise of livestock such fairytale characters, but for the writer provides a "key" to the real model; Another is related to the dynamics of reference and fiction in achieving character. Cantemir in "Hieroglyphic History", imagines a fantastic universe, populated by birds (Vlachs) and quadrupeds (Moldovan), the overall concern was headed for finding the right ruler.

Characters, like the characters of fairy tale, representative of a situation archetypal - the struggle for power and survival, in this case - of a narrative copies are assigned various functions, but most of them living a transient in which dominates confusion universal spiritual values. "Hieroglyphic History" appears as a novel and as a pamphlet. The narrative, fable, fairy tale characters are interwoven with a depth proverb, oriental and classical poetry and thoughts, even Romanian folk. Ultimately the subject of Cantemir "history" has a special flavor.

Cantemir in Romanian culture is very popular because of national traditions kept alive by their passage in the documents. As a brand representative of the Berlin Academy, he highlighted the ethnological perspective of Romanian culture, folklore, with all its parts: heroes, symbols, mythology, rites of passage, rituals, invocations etc.

**Keywords** : *fairy tale, image, history, characters, animal.*

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## **Gaston Bachelard – l'initiateur de la critique thématique**

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### **Résumé :**

La critique thématique est fondée sur des études systématiques consacrées au thème et au motif littéraires. Elle repose sur la perspective littéraire, mais aussi sur les recherches concernant l'originalité des œuvres. Ces études offrent en même temps de nouvelles perspectives en ce qui concerne le contexte historique, philosophique ou idéologique de l'œuvre. Nous présentons quelques noms représentatifs pour l'étude du thème et du motif et des définitions que les spécialistes ont données à ces catégories. Gaston Bachelard est considéré l'initiateur de la critique thématique, grâce à ses ouvrages consacrés aux quatre éléments matériels. " L'imagination matérielle " est un type d'imagination qui dépasse l'idée de contemplation, pour aller plus loin dans la profondeur de la matière. Bachelard fait souvent appel à des héros légendaires et des mythes. L'idée de rêverie joue un rôle essentiel pour lui. Il s'agit d'une rêverie philosophique, qui essaie de trouver une unité aux images et aux sensations disparates.

**Mots-clés :** *thème, imagination, rêverie, éléments, mythologie.*

### **Abstract :**

Thematic literary criticism is based on systematic studies of themes and motifs in literature. It is studying these aspects both from the perspective of literary tradition, and the research about the works originality. These studies also provide new insights regarding the historical, philosophical and ideological context of the literary work. We will present some representative names for the study of themes and motifs, as well as different definitions given by specialists to these categories. Gaston Bachelard is considered as being the initiator of thematic criticism because of his literary works dedicated to the four material elements. "Material imagination" is a kind of imagination that surpasses the idea of contemplation, going further in the depth of mater. Bachelard often appeals to legendary heroes and myths. The idea of reverie plays an essential role for him. This is about a philosophical reverie that is trying to find a unity to different images and sensations.

**Keywords :** *theme, imagination, dreaming, elements, mythology.*

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## **Caricatura – o formă a grotescului în artă**

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### **Rezumat :**

Arta a fost de-a lungul istoriei cea mai de preț formă de exprimare a ideilor. Ființele înzestrate cu simț estetic au creat prin artă frumos creându-și câte o stea pe alea personalităților. Artele frumoase au fost dintotdeauna apreciate ele oferind o rază de soare în cotidianul monoton. Nume precum Leonardo Da Vinci, Pablo Picasso, Wolfgang Amadeus Mozart și nu în ultimul rând Constantin Brâncuși sunt doar câteva dintre personalitățile culturale deosebite, care prin operele lor au ajutat la dezvoltarea globală. Muzica, sculptura și nu în ultimul rând pictura au mai avut nevoie de încă ceva pentru a forma un complet care să intre în galeria culturală a lumii. Această latură care desăvârșește activitatea artistică este literatura care însuflețește ceea ce artele frumoase exprimă. Literatura pătrunde în acele spații lăsate libere de muzică sau pictură în acest mod se creează un conglomerat complet care bucură curioși la fiecare accesare. Pictura și literatura sunt artele care se completează atât de bine încât consider necesară o abordare exactă a felului în care imaginile picturale sunt preluate și în scriere. Portretele și peisagismul redat prin culori vii sau moarte au o corespondență imediată și în literatură unde unitatea utilizată este cuvântul.

Cercetarea pe care o propun, intitulată *Caricatura – o formă a grotescului în artă* vizează o analiză amănunțită asupra modului în care Calistrat Hogaș și Barbu Ștefănescu Delavrancea își creionează personajele din punct de vedere caricatural. Dezideratul acestei lucrări este acela de a realiza o relație osmotică între limbajele celor două arte : cele din sfera literară și cele din pictură, sau, mai pe larg, dintre cuvânt și forma lui de reprezentare plastică. Caricatura reprezintă o latură a artei urâtului, o noțiune modernă menită să stârnească amuzamentul celor din jur prin accentuarea trăsăturilor de ordin fizic sau comportamental : „*Caricatura modernă ia naștere ca instrument polemic față de o persoană reală sau cel*

*mult față de o categorie socială recognoscibilă și șartează o trăsătură a corpului (de obicei a feței) pentru a lua în răs sau a denunța, prin intermediul unui defect fizic, un defect moral”* (Umberto Eco, 2014 : 152).

Folosind ca suport „ghidul de orientare în capharnaum-ul literaturii de grad secund”, tehnicile de „transplant icono-grafic” și „descripția optică” propuse de Gheorghe Manolache în *Literatura de grad secund* (Editura Universității Lucian Blaga din Sibiu, 2005) am ajuns la convingerea că portretele caricaturale realizate de Calistrat Hogaș și Barbu Ștefănescu Delavrancea au la bază mai multe direcții, majoritatea dintre acestea reflectând modele din realitatea respectivă. Original, mai cu seamă, în măsura în care au reușit să conserve un echilibru static de forțe, între condițiunile liricului, sau între diegesis și mimesis, cei doi prozatori valorifică, în cadrul „recidivei clasicismului”, teoria maioreciană cu privire la rolul și poziția „persoanelor în romanul poporan românesc”, opțiune pe care o va articula, în contextul mai larg al opoziției dintre narațiunea mixtă și imitație. Spre a o remorca, în cele din urmă, la relația dintre tipuri și prototipuri sau „realitatea particulară” și „iluzia realității” (Gh. Manolache, op. cit. p. 74).

**Cuvinte-cheie :** caricatură, arta, pictura, model.

#### **Abstract :**

Throughout history, the art was the most important form of expressing ideas. The persons gifted with esthetical sense have created beauty through art thus leaving a star on the alley of personalities. The fine arts have always been appreciated, offering sunshine in the everyday's dullness. Names such as Leonardo Da Vinci, Pablo Picasso, Wolfgang Amadeus Mozart or Constantin Brâncuși are just a few of the special cultural personalities, whom through their work helped the global development. Music, sculpture, and painting needed something more to be complete to enter the art gallery of the world. This aspect which perfects the artistical activity is literature which brings to life what the fine arts express. Literature pervades in those empty spaces left by music or painting thus creating a complete conglomerate pleasing every curious mind when accessing them. Painting and literature are the arts that complete each other so well that I consider it necessary an exact approach of the ways by which the images in paintings are taken in writing. The portraits or landscapes presented through bright or dark colours have an immediate corespondence in literature where the unit used is the word.

The research that I propose, entitled *The caricature- a form of the grotesque in art* targets a detailed analysis of the way in which Calistrat Hogaș and Barbu Ștefănescu Delavrancea sketch their characters from the

caricatural point of view. The desideration of this work is to realise an osmotic relationship between the language of the two arts: the ones from the sfere of literature and the ones from paintings, more broadly put, the relationship between the word and its statuary form of representation. The caricature represents a side of the art of ugliness, a modern notion destined to arouse amusement of the people around by highlighting physical or behavioral characteristic: "The modern caricature is born as a polemical instrument towards a real person or mostly towards a recognizable social category and slaps a characteristic of the body (usually the face) to mack to denounce through physical or moral defect." (Umberto Eco, 2014: 152, our translation).

**Keywords** : *caricature, art, painting, model.*

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## **William Blake : Erasing Otherness**

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### **Abstract :**

There are various opinions concerning the way in which the Other is perceived and illustrated in William Blake's work. Critics have been debating for a long time whether Blake was racist in his views of race and slavery, such as Anne Mellor, or a strong advocate for abolitionism, as seen by Richard M. Kain and Wylie Sypher. However there is a third option when it comes to exploring this issue, that is related to both the author's identity as white Englishman and the way in which he perceived Otherness and dealt with it. The current paper explores the idea of race and otherness in William Blake's *Little Black Boy* and *Europe Supported by Africa and America*. By closely examining these two works on a literary, cultural, but also visual level, the paper will shed a little more light on the way in which the author chooses to represent this issue.

**Keywords :** *race, otherness, abolitionism, identity, slavery.*

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## **Etnonimul țigan – de la nume istoric la insultă**

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### **Rezumat :**

Data fiind situația controversată a denumirii categoriei etnice din România pe care o analizăm în teză, denumire care oscilează între numele *rrom* și *țigan*, și întrucât pe parcursul tezei vom utiliza ambii termeni, considerăm necesară o analiză detaliată a celor două etnonime.

Astfel, vom analiza cei doi termeni dintr-o perspectivă diacronică urmărind implicațiile de ordin lingvistic, istoric și social. Vom începe cu numele *țigan*, întrucât acesta marchează prima atestare în spațiul românesc a acelei populații migratoare și totodată face obiectul analizei noastre lingvistice în textele medievale și vom continua analiza cu numele *rrom* ca etnonim apărut relativ recent în registrul lingvistic și cultural românesc și recomandat ca utilizare din punct de vedere politic, științific, social, precum și lingvistic.

**Cuvinte-cheie :** *etnonim, țigan, rrom.*

### **Abstract :**

Taking into account the controversial situation of the name of the ethnic category which we analyze in the thesis, name that pendulates between *rrom* and *țigan*, and as we shall utilize both terms throughout the thesis, we consider that a detailed analysis of the two ethnonyms is necessary.

Therefore, we shall analyze the two terms from a diachronic perspective following the linguistic, historical and social implications. We will start with the name *țigan*, as it marks the first attestation of this migrating population on the romanian territory and is at the same time the subject of our linguistic analysis of medieval records, and we shall continue our analysis with the name *rrom* as a relatively recent ethnonym in the romanian linguistic and cultural register, which is recommended for use due to political, scientific, social, as well as linguistic factors.

**Keywords** : *ethnonym, țigan, rrom.*

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