

**ANNALES DE L'UNIVERSITÉ DE CRAÏOVA  
ANNALS OF THE UNIVERSITY OF CRAIOVA**

***ANALELE UNIVERSITĂȚII  
DIN CRAIOVA***

**SERIA ȘTIINȚE FILOLOGICE  
LANGUES ET LITTÉRATURES ROMANES  
AN XXIV, Nr. 1, 2020**

**EDITURA UNIVERSITARIA**

## ABSTRACTS

### THEMATIC AREA

#### THE (INTER)SUBJECTIVITY AND ITS MARKS /1 : LINGUISTIC S AND LITERATURE

##### HUMOR BETWEEN SUBJECTIVITY AND SUBVERSION

Amal BECHIR  
Université d'Alger 2  
& Montpellier 3  
bechiramal92@gmail.com

###### Abstract

In this work, we suppose to treat subjectivity from the angle of subversion. The entities of subjectivity and subversion are found consubstantially within the humorous discourse of columns. A journalistic genre which particularly favours transgressive language both linguistically and doxically. This is what we see in the Algerian humorous column *Pousse avec eux!* which constitute our corpus-based study. It is a place of subversion at all levels: linguistic, doxal, and generic. A subversion that we shall dissect through the humorous plot when working on the column.

**Keywords :** *subjectivity, subversion, humour, mood post, doxa*

##### THE READER-FROG AND THE GEOGLYPH. INTERSUBJECTIVITY AND LINGUISTIC INTENSIFICATION IN AMÉLIE NOTHOMB'S WORK

Patrizia CRESPI  
Universidad Nacional de Educación a Distancia  
Madrid, Espagne  
pcrespi8@alumno.uned.es

###### Abstract

Our contribution focuses on linguistic intensity as a means of expressing the author's subjectivity as well as a mark of her emotions. Intensity establishes a bridge to her ideal reader, who is asked to actively participate and perform in a personal way the marks of intensity that are scattered throughout her texts. This relationship with her interlocutors is essential to the style of Amélie Nothomb writing, that requires an uninterrupted and sincere exchange to find the foundations of her emotional truth, which remains the only one that counts.

**Keywords :** *Nothomb, intensity, pragmatics, subjectivity*

##### INTERSUBJECTIVITY AS AN AUTHENTIC AND SPIRITUAL EXPERIENCE IN MONTAIGNE'S ESSAYS

Alioune DIENG  
Université Cheikh Anta Diop de Dakar, Sénégal  
linedieng@gmail.com

###### Abstract

The purpose of this study is to show that Montaigne's life, marked by the painful experience of political and religious violence, unfolds in two successive and contradictory stages, which shape the substance and the form of the *Essays* : one devoted to citizen action, the other in reading and meditation. This rupture makes it possible to put man and the self on trial through writing and reclassifying the skeptical posture as a historical and didactic project of reconciliation with oneself, the world and with God.

**Keywords :** *Madness, history, subjectivity, spirituality, writing*

## QUALIFYING ADJECTIVES AS MARKS OF SUBJECTIVITY. A SEMANTIC-SYNTACTIC APPROACH

Daniela DINCĂ  
Université de Craiova, Roumanie  
danadinca@yahoo.fr

### Abstract

The paper aims at analyzing the relationship between subjectivity and the enunciative context of qualifying adjectives in noun phrases. Within the first section we carried out an inventory of the syntactic and semantic criteria to establish the subjectivity of the qualifying adjective as related to the place it occupies in the noun phrase, focusing on its predetermining position as a mark of subjectivity. In the second section of the paper we applied the subjectivity parameters of the qualifying adjectives, as identified by means of the *Tropes* software, to Michel Houellebecq's novel *La carte et le territoire*, in an attempt to define a semantic and syntactic identification model of the marks of subjectivity.

**Keywords :** *subjectivity, attributive adjective, predetermination, fixity, enunciative context*

## ON THE SEMANTIC SPRINGS OF SUBJECTIVITY IN BLASIUS NGOME'S *J'AI LE SIDA*

Pierre Suzanne EYENGA ONANA  
Université de Yaoundé I, Cameroun  
eyonapiers@gmail.com

### Abstract

Consubstantial to the act of writing, the subjectivity inscribed in Blasius Ngome's *J'ai le SIDA* unfolds through the reminiscences of the central character Damascus Sondia. Suspecting himself to be HIV-positive, he recalls a past as a sexual adventurer that makes him feel stressed while he waits for the results of his serological test. So what are the sources of subjectivity in Blasius Ngome's fictional plot, in terms of the manifestations it conveys and the significant forms it polarises? Inspired by radical pragmatics, one of the relevant operating principles of which is linguistic implicitness, the present analysis is built around presuppositions and innuendoes. Linguistic implicitation allows us to scrutinise a linguistic content X in order to signify an intention Y. Organised in three parts framed by an aesthetics of hybridity, this contribution examines the passions such as affect and desire that colour the odyssey of a confused subject whose diagnosis ultimately changes his life.

**Keywords :** *subjectivity, seropositivity, linguistic pragmatics, hybridity, affect, desire*

## THE FNA'S LINGUISTIC ANALYSIS AND ITS ROLE IN THE IMPLEMENTATION, OF THE INTERPERSONAL RELATIONSHIP IN THE *LETTERS OF MADAME DE SÉVIGNÉ*

Kahina GAMAR  
Université Montpellier 3, France  
*Praxiling* (UMR 5267 CNRS)  
kahina.gamar@univ-montp3.fr

### Abstract

I propose to analyze the intersubjective relationship in the Letters of the Marquise of Sevigné. It seems interesting to me to see how this relationship is organized in a written corpus envisaged as a remote conversation. To do this, I rely on the analysis of the different nominal forms of addresses (now FNA) that make it possible to identify the different ways of anchoring the co-speaker linguistically in the letters. The FNA build "a directionally, an oriented referencing, and [...] inscribe the apostrophe in a sharing space" (Détrie, 2006: 190). What is their role in epistolary interaction, the specificity of which is to be spatially and

temporally deferred? What factors contribute to their choice? What factors contribute to their choice? What interpersonal relationship do they build between the two protagonists designated by I and you?

**Keywords :** *interpersonal relationship, nominal forms of address, place relationship, epistolary interaction*

## NARRATIVE INSTANCES AND IDENTITY VOICES IN NOTHOMBIAN AUTOBIOGRAPHICAL STORIES

Yuyuan GUO  
Beijing Language and Culture University, Chine  
yuyuan\_guo@hotmail.com  
yuyuan.guo@blcu.edu.cn

### Abstract

The inclusive dichotomy of statement and enunciation corresponds to the exclusive disjunction between narrative and discourse. In this sense, the narrative statement has a double relation: it relates not only to the story told, but also relates to the narrative enunciation. Therefore, our study of the nothombian texts emphasizes the internal relations between enunciation, statement and history as well as the redistribution of temporal features that result from the reorganization of enunciative levels.

**Keywords :** *narrative instance, enunciative instance, identity voice*

## CONSTRUCTION OF THE (SUBJECTIVE) IMAGE OF THE NARRATOR IN ÉRIC-EMMANUEL SCHMITT'S NOVEL *LORSQUE J'ÉTAIS UNE OEUVRE D'ART*

Anda RĂDULESCU  
Université de Craiova, Roumanie  
andaradul@gmail.com

Valentina RĂDULESCU  
Université de Craiova, Roumanie  
valentfalan@gmail.com

### Abstract

An original and disturbing novel, *Lorsque j'étais une oeuvre d'art* describes the traumatic experience of a man temporarily transformed into a living sculpture and raises the problem of the human condition in a contemporary consumerist society. In our article we tried to highlight some of Emmanuel Schmitt's narrative techniques and linguistic processes in the construction of the (subjective) image of a homodiegetic narrator. Firstly, the reflection is centered on the genesis of the plural image, located at the intersection of the narrator's self-centered point of view and the other characters' points of view. Secondly, we study the *subjectivemes* through which the narrator expresses the evolution of the positive and negative judgments about himself as well as the contradictory points of view the other characters have on him.

**Keywords :** *construction of the subjective image, homodiegetic narrator, dialogism of points of view, subjectivemes*

**THEMATIC AREA**  
**THE (INTER)SUBJECTIVITY AND ITS MARKS /2 : TRANSLATION AND DIDACTICS**

**TRANSLATOR'S SUBJECTIVITY OR SUBJECTIVE TRANSLATION**

**Allal BEN ALI**  
**Université Sidi Mohammed Ben Abdellah Fès, Maroc**  
**benali.allal67@gmail.com**

**Abstract**

In this article, we propose a reflection on the subjectivity inherent in the process of translating a literary text. Certainly, the notion of subjectivity, that is to say the conscious or non-conscious quality specific to the thinking subject, capable of altering any objectivity or fidelity of the original statement, punctuates all production of a human order, it is even more significant in the work of the practitioner, and could even distort the meaning of the start by the subtle manipulation of words and style or the exfoliation of others. The analysis to be carried out still aims to identify the reasons for resorting to this dose of infidelity: how does it impose itself on the translator's mind? What are its linguistic and discursive markers?

**Keywords :** *subjectivity, Moroccan literature, translation studies, fidelity, translation denaturing*

**TRANSLATOR'S MARKS IN THE TARGET TEXT:  
BETWEEN CREATIVITY AND OVERTRANSLATION**

**Carmen-Ecaterina CIOBĂCĂ**  
**Université Alexandru Ioan Cuza, Iași (Roumanie)**  
**carmen.ciobaca@gmail.com**

**Abstract**

This paper emphasizes the contribution of dialogism to Translation Studies. In the first part of the paper, we describe the main principles of dialogism in translation, which has the advantage of highlighting the role of the translator, his/her inherent subjectivity and the autonomous status of the target text. Subjectivity in translation implies at least two occurrences: on one hand, we have identified a form of subjectivity that is the result of the translator's creativity; on the other hand, the translator's subjectivity may have a negative impact on an accurate rendering of the source text when it leads to a violation of meaning or when it alters the voice of the original text. These two expressions of the translator's subjectivity are analyzed in the second part of the paper, where we examine the translation signed by Paula Romanescu of a few poems written by Lucian Blaga.

**Keywords :** *subjectivity, translator, dialogism, creativity, overtranslation*

**A DIACHRONIC PERSPECTIVE ON FOSTERING LEARNER AUTONOMY IN TEACHING FFL**

**Anamaria MARC**  
**Université Babeş-Bolyai de Cluj-Napoca, Roumanie**  
**anamaria.marc@ubbcluj.ro**

**Abstract**

The purpose of the present study is to investigate the issue of subjectivity from the point of view of the teaching and learning strategies, by using the paradigm of students' autonomy in learning FFL. In this respect, we want to examine the concrete means in which learner autonomy is carried on into practice, taking as a reference some FFL handbooks printed in Romania. In order to observe closely its progression in the considered textbooks, we will focus on a diachronic perspective. Hence, the shifts in the way handbook authors take into account learner autonomy allow us to distinguish between three distinct periods. Given that

these shifts are closely related to different teaching approaches the three mentioned periods uncover at least three variations in student autonomy levels. We also aim to base our analysis on the classroom activities and on the learning materials variable.

**Keywords :** *FFL, students' autonomy, handbook, assessment, classroom activities, ELP*

**ENUNCIATIVE THEATRICALIZATION OF INNER SPEECH IN CAMILLERI,  
BETWEEN INTERNALIZED OR EXTERIORIZED DIALOGUE  
OF THE MULTILINGUAL HUMORIST SPEAKER/HEARER**

**Alain RABATEL**  
Université Claude Bernard Lyon 1  
ICAR, UMR CNRS 5191  
Alain.Rabatel@univ-Lyon1.fr

**Silvia MASI**  
Università degli Studi Roma Tre  
Dipartimento di Lingue Letterature e Culture Straniere  
sil.masi1@stud.uniroma3.it

**Abstract**

The present study aims to analyze a specific form of intersubjectivity, namely “within oneself”, in the domain of the inner speech (IS) in the literary production of the novelist Camilleri.

The work aims to assess the fundamental tensions present in the IS. In addition, it highlights a few IS enunciative performances, instantiated in two different ways: (i) internalization in the form of indirect speech in third person-novels or (ii) expression of thoughts associated with the represented perceptions.

This work also examines more exteriorized manifestations of IS according to their emotional intensity, always in heterodiegetic narratives, such as self-addressed letters and imaginary dialogues within oneself. All these expressions of IS are characterized by multilingualism, humor and they are sometimes emphasized by translation. They spectacularise IS and highlight its acoustic and phonological dimension, and, consequently, the importance of listening phenomena.

**Keywords :** *Internalized or exteriorized dialogue, inner speech and multilingualism, acoustic dimension of speaker and hearer voices, humorous theatricalization of inner speech, translation of inner speech, double linguistic marking*

## MISCELLANEA

### LEARNING AREA MANAGEMENT - A CHALLENGE IN UNIVERSITY LANGUAGE COURSES

Alice IONESCU  
Université de Craiova, Roumanie  
alice.ionescu@yahoo.com

#### Abstract

Classroom configuration plays an important role in learning and building interpersonal relationships during classes. The layout of the classroom is a powerful motivational factor. However, we have noticed the scarcity of genuine reflections on the relationship between space and pedagogy. Teachers use the existing layout without questioning it; the environment is rather a "decorative element" than a place of discovery and learning, and teaching resources remain partly unused due to the lack of time or of user preparation. The hypothesis of this study is that challenging the traditional frontal teaching model in terms of classroom layout would be beneficial for all the involved factors. Current generations of students are no longer satisfied with passive or directed learning and are used to deploying new technologies in the classroom, while some teachers are not. Hence, a general feeling of dissatisfaction, boredom and helplessness, enhanced by the emptiness of the classrooms, all with the same type of lighting, equipment and arrangement of the desks. In our paper, we will try to account for the importance of the learning area in French language courses in particular, while basing our remarks on three specific case studies at the University of Craiova: the room of the Centre for Academic Success, the French readership room and the Translation Laboratory of the Faculty of Letters.

**Keywords :** *space, classroom, environment, modern languages, didactics*

### MARABOUTISM IN THE ALGERIAN NOVEL OF THE FIFTIES

Abdellaziz KHATI  
Université Mouloud Mammeri de Tizi-Ouzou, Algérie  
khatiaziz@yahoo.fr

#### Abstract

This article is centered on the figure of the marabout in Algerian literature of the 1950s. It talks about showing in some novels of this period the different forms of maraboutism as they appear in texts by Kabyle writers (Ouary, Feraoun, Haddadi and Mammeri). The objective is to show the socio-political importance of maraboutism and its evolution under the effect of the colonial presence.

**Keywords :** *Maraboutism, Algerian literature of the 1950s, colonialism and social changes, Kabyle novelists*

### THE COLOR OF A WAR: *THE BATTLE OF MACAR* (FLAUBERT'S NOVEL *SALAMMBÔ*)

Camelia MANOLESCU  
Université de Craiova, Roumanie  
cameliamanolescu@yahoo.com

#### Abstract

The novel *Salammbô* (1862, Paris, Michel Lévy), seen as the sum of the thematic in colours and details, often analyzed as belonging to romanticism (as a historical or archaeological novel) for its descriptions and its characters, to realism for the action eventful imprinted by the Mercenary War (in the 3rd century BC), to naturalism for the suggested sensations, is Flaubert's creation, a mixture of cruel scenes of war, crimes, violence, love and religious exaltation.

In our study, we want to demonstrate, by analyzing the examples taken from the novel *Salammbô* (the chapter *The Battle of the Macar*), that the romantic Flaubert, avenging himself on a Flaubert adept of impersonality and impassibility, and nourished by so many travels and documents, *recreates the sensation of a single colour, the red one*, as the colour that dominates his book; that he imposes, in the episode of the *Battle of the Macar*, *the spirit of red-carnage, hidden and spread red*.

**Keywords :** *sensation, colour, red, hidden red, spread red*

## LUBOMIR GUENTCHEV'S SUBVERSIVE LYRICAL INSPIRATION

Alain VUILLEMIN  
Université « Paris-Est », LIS (EA 4395), France  
alain.vuillemin@dbmail.com

### Abstract

History and historical circumstances mean that the lyric inspiration of a writer, his most intimate expression, can sometimes appear as a form of protest and subversion. The work of Lubomir Guentchev is an example of this in Bulgaria, in the 20th century, at the time of totalitarianism and socialist realism. Worried in his country since 1944, declared "enemy of the people" in 1952, persecuted in 1973, this author born in 1907 and disappeared in 1981 was banned from publication during his lifetime. The manuscripts of his *Unpublished Writings* in French and in Bulgarian were found in 1999. They began to be published in France since 2003 including, in particular, his *Lyric Poems* and his *Lyric Theater*, both in 2006. The expression of his "Personal convictions and dissatisfaction" was alleged against him during a police interrogation on April 17, 1973. How was his approach, very personal and subjective, corrosive? Why could his inspiration be seen as subversive? What were the primary motives, manifestations and motives?

**Keywords :** *francophonie, lyricism, totalitarianism, subversion, dissidence, Bulgaria*