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Abstracts

DOSSIER THÉMATIQUE

Hybridation, incongruité, croisement, métissage, synergie /1 :
ÉTUDES DE LINGUISTIQUE ET DE TRADUCTOLOGIE

THE HYBRIDITY OF THE SELF-TRANSLATED TEXT: *ROMAN DE GARE* BY DUMITRU TSEPNEAG AND ITS ROMANIAN VERSION, *ROMAN DE CITIT ÎN TREN*

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The present study aims to demonstrate, based on examples from Dumitru Tsepeneag's novel, *Roman de gare*, and its Romanian version, *Roman de citit în tren*, that, in the text and the hors-text of the self-translated work, there are less or more visible traces of the source text. First, the study dwells upon the hybridity of the source text, an intertext that incorporates bits of other writings by the same author or by other writers. Then, by means of a comparative analysis of the two versions (Romanian and French), it investigates the editorial peritext (the covers, the title page, the cover sheets) with a view to identifying elements that refer to the original. Finally, it attempts to decode the literary palimpsest, so as to explain how the outer layer, the self-translated text, reveals the inner layer, the source-text, through various signs of transfer (foreign words, cultural references, etc.).

Keywords: *intertext, self-translation, re-writing, peritextual hybridity, textual hybridity, signs of transfer.*

DESIGN AND IMPLEMENTATION OF A HYBRID CLASS SCENARIO AT THE MASTER OF *FRENCH LANGUAGE, DIDACTICS AND LITERATURE IN THE FRENCH-SPEAKING WORLD*

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This paper is primarily a reflection on the opportunity to introduce a hybrid learning device in the context of the corrective phonetics workshop in the second year of the Master's degree *French language, didactics and literatures in the French-speaking world* at the Faculty of Letters, the University of Craiova, and an attempt to enhance my experience as a designer and evaluator of hybrid scenarios in the framework of the AUF BASAR project.

Keywords: *BASAR, hybridization, autonomy, French as a Foreign Language, corrective phonetics*

**ANGLICISMS CONCERNING “FASHION”
IN CONTEMPORARY FRENCH EXCERPTED FROM
AN ORAL CORPUS – A DESIRED LINGUISTIC HYBRIDIZATION OR MIXING?**

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This article focuses on the study of the phenomenon of English neological loans in female speech (part of a project of the same name directed by the Faculty of Design and Art at the University of West Bohemia). In this first part of the research, we opted for an oral corpus which draws from the FrenchTV show *Les Reines du shopping*. While analysing this TV show (its 15 episodes), with its major focus on fashion, style, trends and shopping, targeting mainly female public, we identified a certain number of Anglo-Saxon words, sorted them (by their neological meaning) and commented on them. The study itself is presented through the problem of Anglicisms and loans in general.

Keywords: *Anglicism, fashion, Les Reines du shopping, loanword, neologism*

**SUPRA-CATEGORY, CATEGORY, INFRA- AND TRANS-CATEGORY LIMITS
OF THE REFORMULATION**

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The article aims at providing a definition for the reformulation by stating what it is not or, in short, by starting from its limits. Firstly, it explains why reformulation has provoked such a keen interest as opposed to other notions starting with *Re-*, namely the notion of repetition, and highlights the necessity of conceptualizing these phenomena from a double point of view, semasiological and onomasiological, in intention and in extension, in order to describe as scientifically as possible closely related hybrid phenomena. Secondly, the paper describes a supra-category level of *repetition of formulation*, that needs to be considered as crucial information and could result in two categories of different phenomena: the *repetition* by reiteration of the same signifying forms, or the *reformulation* by changing the signifier and maintaining the ‘same’ signified for clarification purposes. Thirdly, the paper makes a clear distinction between the under-category characteristics of reformulations, according to their forms and functions with, at this level, a rising hybridism. Fourthly, it lists some trans-category characteristics based on semantic, pragmatic, textual and enunciative criteria that are useful for the analysis of both reformulations and affine forms.

Keywords: *reformulation, repetition of formulation, repetition, category, categorization, hybridity*

ON SOME ASPECTS OF HYBRIDIZATION IN MICHEL HOUELLEBECQ'S NOVEL *THE MAP AND THE TERRITORY*

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The hybridization aspects we analyzed in Michel Houellebecq's *The map and the territory* are situated on three levels: (1), thematic, (2) linguistic and narrative, and (3) stylistic. On the first level, hybridization is manifested by the mixture of novelistic genres, the linguistic and narrative level is characterized by the mechanism of dialogism and polyphony (free indirect speech, temporal breaks, incises and digressions, use of typographical characters), while the stylistic level reveals the mixing of styles and artistic devices, aiming at marking the change of the enunciative source and, implicitly, of the narrative levels.

Keywords: *speech analysis, hybridization, polyphony, dialogism, enunciative source*

DOSSIER THÉMATIQUE

Hybridation, incongruité, croisement, métissage, synergie /2 :
ÉTUDES DE LITTÉRATURE

THE RETURN: HYBRID FORM OF DIEGESIS IN *LE FLEUVE DÉTOURNÉ* OF RACHID MIMOUNI

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This article deals with the hybrid theme of return in *Le fleuve détourné* by Rachid Mimouni. We would like to shed light on the merging relationship between the theme of return and diegesis. The return is the revealing element of hybridity of the diegesis. It shows up, in its turn, in a hybrid form as it involves the idea of return and departure at the same time. This is that combination that we shall try to examine throughout its multifarious forms.

Keywords: *Hybridity, diegesis, return, combination.*

HYBRIDITY AND COHERENCE OF THE INTELLECTUAL PROFILE OF MADAME DE STAËL

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The ebullient and multifaceted intellectual activity of Germaine de Staël, as well as the upheavals of her turbulent life, placed her firmly at the crossroads of the influences that

shaped Europe during the last decades of the XVIIIth century and the eve of the new century.

We set out to highlight the cultural mix in which her whole work is bathed, the striking novelty of some of her ideas (in the political as well as the literary field), but equally the way she managed to harmoniously coalesce influences drawn for such different intellectual horizons.

Our analysis will also focus on some opuses that have been previously neglected by her exegetes, laying a particular emphasis on elements of hybridity that Germaine de Staël not only integrates but furthermore plays on to buttress the intellectual architecture of her system of thought.

Keywords: *literary theory, Germaine de Staël, hybridity, esthetic categories, fiction, typology*

MOLIÈRE ON STAGE, MOLIÈRE ON THE PAGES : LE MÉDECIN MALGRÉ LUI IN COMIC FORM

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The purpose of this study is to analyze the artistic, graphic and literary tools used to transfer a classic piece of French literature from its original form to a new medium more modern, the one of comic books. This study aims to explain how the new product, at the crossroads of stage and book, results in a hybrid type of document that remains as faithful as possible to the original text. That second medium, of a visual nature as well as the staging of a piece of theater, incarnates the transition from one site to the other, an adaptation, a hybridization of the original creation.

Keywords : *literature crosses, comic strip, theater, movement, representations, hybridization*

THE COLLAGE AND THE HYBRIDITY IN THE NOVEL OF GONCOURT

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Collage is a technique highly used by the Goncourt brothers. It reveals how these writers were painters and historians before becoming novelists. Collage is not only linked to a pictorial usage but also to a historical one. Writers associate it with the “human document” to reproduce reality within the constraint of truth. This device generates a hybridity in the text itself. The collage also allows through this hybridity an overview on the preliminary work of novelists and on the manufacture of the oeuvre before its realization.

Keywords : *collage, hybridity, form, material, human document, real*

THE THEATRICALITY OF *LÀ-BAS*: A POETICS OF HYBRIDITY IN J. K. HUYSMANS' NOVEL

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In this article, we seek out to study the theatricality of *Là-Bas* of Huysmans: The Poetics of a hybridity, which is imposed by the overlapping between the narrative and the dramatic as a substantial element to the writing of the novel. Our objective would then be to answer the following questions: How can the narrative, by hosting pantomime and fumist monologue, be recreated and reconstructed into a hybrid form of "dramatic prose"? To what extent can the hybridity of the Huysmansian novel be regarded as the liberating stake of the conventions of writing and reading connected with the rules of the genre?

Keywords: *theatricality, hybridity, narrative, pantomime, monologue, prose*

TRANSFORMATIONS AND HYBRIDIZATIONS IN ANDRÉ GIDE'S *PROMETHEUS ILLBOUND*. SOTIE AND MYTHE DESACRALISATION

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Gide's *Prometheus Illbound* is a peculiar text: it is built on the inhabital cohabitation between a mythical subject and an ironical literary form, *la sotie*. The aim of our paper is to show that Gide's intention, with his *Prometheus*, was not to write a simple version of one of the Antiquity's most famous myth. It is, in our opinion, part of a personal project of André Gide, namely the quest for the auctorial self. With the numerous transformations of the myth, with the obvious hybridizations that he uses, Gide transforms his Prometheus in the myth of individuality, the man who is trying to find his identity, in a world that has lost human values.

Keywords : *mythical hybridization, irony, soties*

GUSTAVE FLAUBERT'S *SALAMMBÔ* – A DIALOGUE BETWEEN LITERARY WRITING AND PAINTER OBSERVATION

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In our study, we want to demonstrate, by analyzing examples from Gustave Flaubert's novel *Salammô*, that this realistic writer (or a romantic, a naturalist, a scholar of literature, founder of the literary impressionism, according to Eugene Lersch), has observed and cultivated the dialogue between *literary writing and observation based on coloured*

sensation, using the word that becomes a painter's brush because literaturean area that allows the *miscegenation* of cultures, languages, genres, border-crossings.

We do not aim to observe how the themes of painting influenced literature of the nineteenth century, but to analyse the *literary language* in Flaubert's works, a language that resembles *the technique of composition in an impressionist painting*; how the visual element influences narration; how *this effect of miscegenation between the two arts*, painting and literature, manifests itself; how these two arts can be mixed; what methods are used by Flaubert in his novel submitted to analysis and for what purpose. Than we aim to analyze his way of conceiving the matter of his novel, namely *the colour* which determines the action and the characters; and *the light/shadow* ratio that individualizes the colour and determines the narrative story.

Keywords : *literary writing, miscegenation, painting, suggestion, colour, light/shadow*

FRAGMENTAL WRITING AND COLLAGE IN DAVID FOENKINOS' NOVEL *LA DÉLICATESSE*

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This article analyzes the two dominant writing practices in David Foenkinos' novel *La délicatesse*: fragmentary writing and collage, thanks to which a fictional lacunary device is set up (as much from the point of view of form as from that of the content), which illustrates the principles of discontinuity, juxtaposition and composite. The conclusion of the analysis is that, on the one hand, both techniques contribute to the creation of an open text, which exhibits its heterogeneity and incompleteness; on the other hand, the generic heterogeneity of the fragments of (literary) texts inserted in the novel underlines the impurity of the genre, its porosity.

Keywords : *writing, fragment, collage, heterogeneity*

IDENTITY MYTH AND MIGENATION IN THE LEGEND OF CATARINA PARAGUAÇÚ IN *CARAMURÚ* (1781) BY JOSÉ DE SANTA RITA DURÃO, *CATARINA DO BRASIL* (1942) AND *CATHERINE DU BRÉSIL. FILLEULE DE SAINT-MALO* (1953) BY OLGA OBRY AND *CATARINA PARAGUAÇÚ: A MÃE DO BRASIL* (2001) BY FRANCO TASSO

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The legend of Catarina Paraguaçu tells how, around 1509 or 1510, a young Indian girl born in Brazil would have met and saved a shipwrecked Portuguese, would have loved him, would have married him, would have come with him to France where she would have

converted to Christianity and where she met the King and the Queen in Paris, and then returned to Bahia to become the "Mother of Brazil". This legendary story began to be built in Brazil, in 1547. A first author, Vincente do Salvador, claims in 1627 to have collected it from the very mouth of Catarina Paraguaçu around 1585. The myth then takes shape with other chroniclers and historiographers, Simão de Vasconcelos in 1663, Francisco de Brito Freyre in 1675, Sebastião da Rocha Pita in 1730 and, in 1761, Antonio de Santa Maria Jaboatão. From Brazilian, the legend becomes European with the publication in Portugal of *Caramurú: poema epico do descobrimento da Bahia*, a founding epic composed by José de Santa Rita Durão. This poem is translated into French, in 1829, by Eugène Garay de Monglave. He then inspired a novel, *Jakaré-Ouassou ou les Tupinambas* by Daniel Gavet and Philippe Boucher, in 1830, and a lyric poem, *Paraguassú* by Joseph O'Kelly and Junius de Villeneuve in 1855. The legend then returned to Brazil, with the creation of an opera, *Moema*, in 1891, by Joaquim Torres Delgado de Carvalho. She was reborn in 1928, in Mario de Andrade's novel, *Macunaima*. The myth asserts itself especially during the 20th century in *Catarina do Brasil: a Índia que descobriu a Europa*, a story published in 1942 by Olga Obry and translated in French by this author in 1953 under the title of *Catherine du Brésil: filleule de Saint-Malo*. At the dawn of the 21st century, it is a film, *Caramurú. Invenção do Brasil* by Guel Arraes, and a novel, *Catarina Paraguaçu: A Mãe do Brasil* by Franco Tasso, which resurrect this ancient legend. The identity myth is constituted. It represents for Brazilians the hybrid link that would be established in the sixteenth century between the New World and the Old World. From the epic of José de Santa Rita Durão to the novels of Olga Obry and Tasso Franco, how does this legendary tradition reconcile this Indian heritage and this external contribution, European, to a new Brazilian identity, mixed and original?

Keywords: *identity, cultural fusion, myth, legend, Catarina Paraguaçu, Brazil*

DOSSIER VARIA

FROM CULTURAL TO INTERCULTURAL IN TEACHING-AQUISITION OF FRENCH AS A FOREIGN LANGUAGE IN MOROCCAN CONTEXT: WHAT ARE THE ADDITIONS OF THE STRATEGIC VISION 2015-2030?

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We live in a world that has been marked, at least for the last few decades, by a crucial crisis in what regards living together. Identity and cultural misunderstandings are multiplying. The refutation of the Other is implicitly at its top, and cultures, away from peaceful communication happens in unproven ways at most times. In front of such wanted aims, school is required, more than any time, to play its role of education within the field of cultural difference and intercultural communication. Precisely, it is a matter of rising consciousness wherefrom the first aim is to get people into other cultures and the sensibility towards cultural and civilisational diversity. In fact from now on « [...] we agree that we shall never, ever separate language and culture, the aquisition of culture should be

integrated into the acquisition of language » (Claes, 2003), the teaching of French as a foreign language has to contribute in promoting such intercultural recognition by preparing the field to meet the Other without stereotypes in order to build an intercultural communication.

Keywords : *cultural diversity, alterity, cultural identity, intercultural, teaching-acquisition of FFL, intercultural mediation*

THE ADVANTAGES OF ICT IN TEACHING-LEARNING OF THE FLE: THE CASE OF QUÉBEC IMMIGRANTS

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This paper aims to describe the impact of the integration of ICT on teaching-learning (T/L) of the FLE at the University of Quebec in Montréal (UQÀM) at a grammar course intended for multicultural adult immigrants from different countries. We shall first describe the didactic sequence. We will then describe how the audio-visual tool was used to meet the general and operational objectives of the course, paying particular attention to the following three factors: 1) motivation of the teacher and learners, 2) commitment of learners to the task; and 3) learner-teacher / learner-learner interactions. Finally, we will show how the use of the video sequence representing a humorous Quebec series proved to be advantageous in that, in addition to the construction of grammatical knowledge, it seems to have promoted the anchoring of the E /A of the FLE in the host culture.

Keywords: *Culture, Didactics, Teaching/Learning of the FLE, ICT*

WRITING AND ORALITURE IN BALAFON OF ENGELBERT MVENG

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The collection of poems *Balafon* of Engelbert Mveng is at the crossroads of the written and the oral styles. Calling it a collection of poems means that it belongs to the writing's culture. However, it is a text that is trespassed from the beginning to the end by the poetic of the oral. In this contribution, the aim is to show how this collection combines both poetic approaches. The first point is the study of scriptural poetics. In the second part, the article analyzes the writing of the oral. At the end of reflection, the work questions the implications of this encounter which goes from nesting to hybridism.

Keywords : *writing, oraliture, poetics, hybridity, French and postcolonial literature*

LOANWORDS IN AZOUZ BEGAG'S "SHANTYTOWN KID"

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This study explores the phenomena of contacts between the French language and the Arabic language. Linguists refer to these phenomena of contacts using the term of "interferences" which take different forms. This study tries to identify this term of "interferences". It is clear that there is an emergence of words in our texts, as well as small texts in the dialectal or classical Arabic language. Some terms of the Arabic lexicon sometimes coexist with phrases borrowed from the Arabic language; Or there is a work of more or less explicit translation of Arabic words and notions. How do these "traces" of another language work in this context? What effects of meaning do they induce? What are the allowed possibilities of games on the "literality" around the signifiers? This appearance of Arabic words puts us on the path of an interrogation: Does it not lead to a decentering of the meanings of words, to a multiplication of the meaning of the sentences and the larger sequences? Would there not be a specific poetic functioning of "bilingual writing"?

Keywords: *interferences, translation, loanwords, bilingualism, Shantytown, immigration, literature "beur"*

THEATRE BASED TECHNIQUE FOR THE LEARNING OF ORAL EXPRESSION IN FFL CLASS

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The theatre is the art that encourages the body to express its gestural potential; it is also the soul which reflects the human thought and emotions. The theme of this paper is to integrate theatre based technique in the teaching of French as a foreign language, this could bring a help to learners to be explore their cultural dimensions and to develop critical abilities. Indeed, dramatizing a text can contribute to the revalorization of oral representation and the upgrading of teaching and learning styles. This paper is an attempt to explore the implementation of art based technique, namely theatre in the teaching and the learning of oral expression.

Keywords: *theatrical text, theater, theatricalization, oral expression, discursive competence*

THE MODALIZATION OF THE PROVERB IN DISCOURSE

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In this study, we focus on the modalizing function. It explains how the proverb, which is endowed with a certain modal fixity revealing the subjectivity of its enunciator-source at the level of its internal combinatorics - already a constant - can undergo, at the level of its external combinatorics, some form of modalization which translates the subjectivity of its enunciator-propagator through several linguistic tools.

Keywords : *proverb, modalization, modality*