

**ANALELE UNIVERSITĂȚII DIN CRAIOVA  
ANNALS OF THE UNIVERSITY OF CRAIOVA**

**SERIA ȘTIINȚE FILOLOGICE  
LANGUES ET LITTÉRATURES ROMANES  
AN XIX, Nr. 1, 2015**

**EDITURA UNIVERSITARIA, CRAIOVA**

**THE ANAPHORIC PRESENT IN FRENCH**

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This article is dedicated to a specific use of the present tense, which is very recurrent in the Romanian language but can be found in other Romance languages too, such as French. This form is called ‘the anaphoric present’ and is visible in phrases like *Ion mi-a spus că eobosit* (*Ion told me he was tired*), being defined by the fact that it can describe a time interval located entirely in the past. In Romanian, this use has been identified only recently (Uricaru 2003) even if its description is not entirely accurate. In this article, after a presentation of the anaphoric present in Romanian, the author focuses on the occurrences of this present form in the indirect discourse in French, as it can be found in fictional texts and political discourses. The presence of this form, which seems to contradict the sequence of tenses, is considered as a general tendency of European languages to use features of the spoken language in the written language.

**Keywords:** *anaphoric present, non-transposed present, temporal reference, indirect discourse*

**THE TIME VALUES OF THE FRENCH SIMPLE FUTURE TENSE**

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The description of the French Simple Future Tense from the linguistic temporality point of view allows highlighting the enunciative dimension of this tense, at phrasal and textual levels. The use of this tense shows the close connection between its etymology and its temporal and stylistic values. The inventory of the temporal values of the French Simple Future Tense allows us to understand the linguistic temporality in relation to the categories of time and aspect.

**Keywords :** *French Future Tense, Simple Future Tense, uses, temporal values, aspect.*

**SEMANTIC STUDIES OF MORPHEMES *FEK, SOT, FIN, ANNİK* AND THEIR DERIVATIVES IN ORDER TO EXPLAIN THE RECENT PAST IN HAITIAN CREOLE**

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The recent past is expressed, in Haitian Creole, by the forms *fèk, sot, fin* and *annik*. These morphemes are certainly the formal characteristic of this space of time, but the data indicate that the other linguistics markers can also explain that. The time expressed by *fèk, sot, fin* and *annik* and their derived forms locate the fact expressed near the moment of the enunciation, contrary to those expressed by some forms like *te, gentan...* which move it away of this point of location. However, the basic semantic value of *sot, fin, fèk* and *annik* can vary in context, especially when these forms combine with certain predicates and certain preverbs. Combined with the morpheme *te*, the indicators *fèk, fin, sot, annik* and composed forms *fèksot* and *fèkfin...* express a past that is further from the moment of the enunciation than when they are not combined with that preverb. Combined with the morpheme *ap*, they indicate that the event expressed is wider in time than *te*. That exists by the addition of the morpheme, *te*, which marks the perfectivity, and the marker *ap* which indicates the extension and iteration. The context and the meaning of the added particles have a notable influence on the values of the aspectuo-temporal markers *fèk, sot, fin* et *annik*. This shows that the context and all added elements to a predicative structure considerably influence the first meaning of the mobilized units.

**Keywords :** *Temporal Semantics, Morphosyntax, Interfax Syntax/Semantics, Haitian Creole*

## **CONDITIONAL: FORMS, MEANINGS AND MODALIZATION**

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This paper aims to show that the conditional must be considered a modalization process in itself. Thus, through it, the speaker performs a declaratory resolution in his statement or comments on his own point of view or that of someone else. We record our study in the wake of the polyphonic design of Anscombe / Ducrot (1983) and the design of modalization Robert Vion (2005). Furthermore, we are building on the stylistics of expression to analyze occurrences of conditional identified in *La Peste* by Albert Camus.

**Keywords :** *Conditional, modalization, enunciative split, polyphony, stylistics, point of view*

## **SOME INSIGHTS ON THE SEMANTICS OF CONDITIONAL IN ROMANCE LANGUAGES**

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This study makes a brief inventory of the recurring values in grammar books and studies which are concerned with the semantics of the canonical forms of Conditional Tense in French, Spanish, Italian and Romanian. More specifically, our goal is to sketch the spectrum of the common and distinct values which exist at an inter-romance level in order to further detect the intersection and, especially, the dissociation semantic areas as regards the linguistic representation of these values at the level of the four language systems considered in our analysis. The methodological approach consists of an initial selection followed by a semantical categorization, this being performed both at an intralinguistic and interlinguistic level.

**Keywords:** *Conditional, Romance languages, semantic values, temporality, modality*

## **TEMPORALITY AND HIERARCHIZATION OF PAST TENSES AFTER BEAUZÉE**

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Several grammar books base their study of the verbal system on a tripartite division of time. Some describe the formal treatment of the semantic contribution conveyed by grammatical tenses in terms of relationships between temporal coordinates. This approach is not new, contrary to what some temporalist linguists claim, by assigning it to American logician Hans Reichenbach (1947). This article will provide an opportunity to present the time theory of Nicolas Beauzée (1782) and show that its system, based on a description of the signified of tenses in terms of relations between temporal coordinates, is a precursor model to that of Reichenbach.

**Keywords :** *temporality, verb tense, past, temporal coordinates.*

## **WHEN FRENCH PROVERBIAL PHRASES ON TIME BECOME UNSET**

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Our article aims at examining the conditions of unsettling French proverbial phrases and set phrases with a proverbial character, based on the word *time* in various advertising slogans. As proverbial phrases are distinguished by different degrees of setting, we, firstly, analyzed them in accordance with three criteria

(referential, transformational and semantic) which we considered essential for this feature. We, secondly, considered unsettling as a formal transgression and focused on its various mechanisms at four levels: lexical, syntactic, semantic and prosodic.

**Keywords :** *proverbial phrase, set phrase, setting, unsettling, advertising slogan*

## **DOSSIER THÉMATIQUE TEMPS ET TEMPORALITÉ/2 : ÉTUDES DE LITTÉRATURE**

### **BIBLIOTHERAPY AND TEMPORALITY: WHICH TEXTS FOR BIBLIOTHERAPY IN ALGERIA?**

**Yamina ABOURA-NADJI**  
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The concept of verticality is a real paradox. It lies between two poles: the negative of the fall, and the victory of the ascent, with all the costs of that victory, such as physical and mental energy. The verticality happens between the attraction of the void that pushes one toward nothingness, and the pulse which makes one ascend to the sky. In literature, these are the texts that allow expression of such thoughts and representations, which are called texts of verticality. This reflection is a prerequisite for the implementation of a bibliotherapeutic device in the Algerian context, inspired by an experiment we have conducted within a group of: « plural readings » (Lectures Plurielles), with Janine Mery in 2009.

**Keywords :** *temporality, verticality, literary texts, language, bibliotherapy*

### **PRISON AND ESCAPE: BETWEEN TEMPORAL CONCENTRICITY AND ECCENTRICITY**

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The purpose of this study is to show that in Nerval's work, more precisely in "History of the abbot Bucquoy", the incongruous or fragmented writing method is not opposed to the idea of wholeness or unity, but to the idea of continuous totality, of flowless texture, of discursive continuity and internal organicity. Nerval's writing is the mirror of a multifaceted history, marginal and subversive, which cannot be read or understood only in this against-discursivity manner, therefore, in its lack of linearity. The cyclic, subjective, tabular or spiral time of this story, opposed to the linear and objective time, imposes a certain reading of gestures and escape attempts of the character. The terms of imprisonment and escape are no longer experienced as a physical time, but as subversive experiences, as latent opposition and resistance.

**Keywords:** *physical time, iterative time, temporal concentricity, temporal eccentricity, prison, escape*

### **TIME IN CONTEMPORARY ROBINSONADES. THE EXAMPLE OF JEAN GIRADOUX, MICHEL TOURNIER AND PATRICK CHAMOISEAU**

**Mathilde BATAILLÉ**  
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When it first came out, in 1719, Daniel Defoe's Robinson Crusoe achieved tremendous success and its numerous rewritings turned this narrative into a literary myth. While 20th and 21st centuries robinsonades distance themselves from the original novel, several others consider time to be

philosophical and a literary core issue. Drawing upon Jean Giraudoux's *Suzanne et le Pacifique*, Michel Tournier's *Vendredi ou les Limbes du Pacifique* (1967), and Patrick Chamoiseau's *L'Empreinte à Crusoé* (2012), this study shows that, since the beginning of the 20th century robinsonades allow for a reflection on time awareness and its literary representations.

**Keywords:** *robinsonade, novel, myth, time, present, philosophy*

## **TIME REFERENCE AND QUEST OF IDENTITY OF THE AFRICAN AMERICAN CHARACTER: *INVISIBLE MAN* by RALPH ELLISON**

**Pierre Suzanne EYENGA ONANA**  
**University of Yaoundé I, Cameroun**

This study shows that through the understanding of time, the hero Invisible Man deploys a firm will to self-defining himself in the throes of a lingering American society marked by the seal of racial segregation in the middle of the twentieth century. Based on the narratological approach postulated by Gérard Genette, the ongoing piece of analysis scrutinizes the expressiveness of narration focusing on the triptych "order, duration and frequency", in order to decline the ethical issue that emerges from Ellison's novel according to three strategic moments: the questioning of the spatial structure bearing the diegesis; the decryption of temporal variations giving impulse to the narrative and the unveiling of the myth embodied by the hermeneutics of time in R. Ellison's piece of writing.

**Keywords:** *Racial segregation, world view, order, duration, frequency, self-definition*

## **THE FLOW OF TIME OR THE TIME LIMITS IN GUSTAVE FLAUBERT'S *UN CŒUR SIMPLE***

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The story *Un cœur simple* [A Simple Heart], the first book of Flaubert's *Trois contes* [Three Stories] (1877), places in its foreground the brave figure of servant Félicité and emphasizes the time frame and the psychological analysis of the characters. The narrator loves to manipulate the indexes that refer to time and space in order to individualize each character, following a predetermined way in the economy of the narrative frame. By focusing on the realist writer's memories of childhood and youth - a writer who is well known for the reconstruction of events that create the sensation of reality - we aim to analyze *the flow of time* that determines the fate of the domestic servant Félicité, in his relationship with the others, the community and the line of action. We intend to emphasize *the pattern* that builds every character who undergoes the action of time (*the initial and the final limit; the obstacle, and the accelerated or the idle time*), and *the time indexes* by using the temporal markers in order to provide the chronology of the story and transform action in reality.

**Keywords:** *flow of time, time indexes, initial/final limit, obstacle, accelerated/idle time, Félicité*

## **REPRESENTATIONS OF PERSONAL TIME IN RENAISSANCE TRAGEDIES**

**Vincenzo REINA LI CRAPI**  
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Within Renaissance tragedies, we find a subtle play on dramatic time which, at times, flows fast or seems to be stretched or discontinuous. Alterations in these lengths of times, as they are perceived and expressed by the characters, give rise to a time which is felt and lived as a personal experience. The representation of these temporal experience points to the condition of the protagonists, as well as the world vision in which plays could convey to their public.

**Keywords:** *tragedies (XVI century), representations of time, personal time, Italian tragedy in the Renaissance, tragic time*

## DOSSIER VARIA : LITTÉRATURE, LINGUISTIQUE ET DIDACTIQUE DU FRANÇAIS

### THE FALSE FRIENDS TO THE TEST OF TIME AND SPACE

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Taking as its starting point the semantic and pragmatic analysis of French-Romanian false friends which designate objects belonging to the semantic field of fashion, our article firstly attempts to cast a look at the main terms used to label the lexemes of French origin integrated in the Romanian lexicon: *lexical borrowing, neologism, recent word, francesism, Gallicism*, etc. Secondly, the semantic-pragmatic analysis will reveal that the false friends have partially preserved the sense of French etymon but they have also added other meanings, so the use of two words with the same origin does not refer to the same objects in both languages. Therefore, false friends are a source of misunderstanding and confusion, especially when the two languages are genealogically related such as Romanian and French, both Romance languages sharing many common words.

**Keywords :** *lexical borrowing, neologism, francesism, Gallicism, false friends*

### READING COMPREHENSION AND GRAMMATICAL COMPETENCE

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The main objective of this paper is to identify the significant grammatical points for a text in professional French that pose usual problems to Czech students during reading-related activities. Those students study the French as second foreign language. The issues of choice and the role of the approach to teaching grammar in the specialized French courses follow the results of the investigation.

**Keywords :** *professional French, reading, grammar*

### « CERTAINEMENT LE SIÈCLE AINS ORDENÉE ». THE PLAN OF LITANIES IN FRENCH MEDIEVAL POETRY

**Magdalena KOWALSKA**  
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The aim of this article is to show the importance of the order of events in litanies in poetry of medieval France. This formal aspect of religious poetry of that time has not been considered in prior research due to the discussion of a litany as a textual form which does not involve the sequence of events ordered by time and the succession of causes and effects. This aspect needs to be analyzed in the works of Rutebeuf, Eustache Deschamps, Georges Chastellain, Jean Meschinot as well as in *Romans dou Lis*.

**Keywords:** *litanies, Medieval Ages, the order of events, the enumeration, the repetition, the anaphora*

### FRENCH ROMANTIC WRITERS IN GRANADA

**Wenceslao-Carlos LOZANO**  
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Granada makes up a mythical space that has fascinated all illustrious visitors ever since the times of Al-Andalus to the present day. This paper focuses on the French romantic travellers who visited Granada in the first half of the nineteenth century. They devoted some of their best pages to the city, astonished as they were by its past and its Eastern-like beauty. Chateaubriand, Prosper Mérimée, Théophile Gautier, Alexandre Dumas or Charles Davillier were some of the travellers bewitched by the spell of a city whose literary character I analyse within the historical and cultural contexts of Spain in that period, and according to French romantic imagination.

**Keywords:** *Alhambra, travelogues, romanticism, picturesque, orientalism*

### **ASPECTS OF REWRITING IN MILAN KUNDERA'S *JACQUES ET SON MAÎTRE***

**Valentina RĂDULESCU**  
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Departing from the idea of consubstantial relational and hybrid dimensions to hypertextuality (Frank Wagner), this article analyses the writing practices at work in *Jacques et son maître. Hommage à Denis Diderot en trois actes* (1971), by Milan Kundera, a theatrical variation on *Jacques le Fataliste et son maître*. The direct dialogue between the two works is emphasized through the notions of rewriting, hypertextuality, variation, repetition, metatextuality, aiming to demonstrate that Kundera's text is not a mere adaptation, but an entirely original creation which exploits the latent potential of Diderot's novel, each of the two texts functioning as the universe of reference for the other.

**Keywords:** *rewriting, hypertextuality, variation, repetition, metatextuality*

## **CRITICAL REPORTS**

### **TRANSLATIONES, N<sup>o</sup> 6/2014**

**Revue du Centre d'Études *Isttrarom-Translationes*, Université d'Ouest de Timișoara, Georgiana Lungu-Badea & Dana Crăciun (dirs.) *Mondialisation des échanges, des marchés, de l'enseignement. Quelle stratégie de traduction pour quel type de texte ? Pour quel public ?*, Timișoara : Editura Universității de Vest, 200 p., ISSN : 2067-2705**  
<http://www.translationes.utv.ro/de/index.html>

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**CECILIA-MIHAELA POPESCU, *EXPRIMAREA POTENȚIALULUI ȘI A IREALULUI ÎN LATINĂ, FRANCEZĂ ȘI ROMÂNĂ*, Craiova : Editura Universitaria, 2015, 380 p.**

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***DISCOURS ET EFFETS DE SENS. ARGUMENTER, MANIPULER, TRADUIRE,***

Études réunies par Carmen PINEIRA-TRESMONTANT, Artois : Artois Presses Université, collection  
« Études linguistiques », 2015

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RABIA REDOUANE, *FEMMES ARABES ET ÉCRITURES FRANCOPHONES. MACHREK –  
MAGHREB*  
Paris : Éditions L'Harmattan, collection « Autour des textes maghrébins », 2014, 303 pages

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GOES JAN ET MARIANA PITAR (éds.), *LA NÉGATION. ÉTUDES LINGUISTIQUES,  
PRAGMATIQUES ET DIDACTIQUES*, Arras : Artois Presses Université,  
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