ÉTUDES DE LANGUE

INSCRIPTION DU DIALOGUE DANS UN DISCOURS MONOLOGAL
Analyse linguistique et pragmatique d'un texte littéraire

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Abstract: *This paper tries to examine the linguistic and pragmatic mechanisms of dialogue construction in a monologic literary text:* **La chute***, a novel by A.Camus. After defining the concept of interpellation first as a speech act, then as a conversational unit, the author describes the discursive and textual function of interpellation, its role in the construction of a fictious interlocutor as a projection of the reader. The text creates a complex connection between interpellation and dialogism, which gives the interlocutor an effective presence in the fiction. The fact that the allocutive marks are organically associated with a marked dialogism assigns a structure of exchange to the novel text, thus involving a traditionally monologic discourse in an interlocutive relation associated to an interactive space. Insofar as it leads to a flattened verbal interaction, as based mainly on the crosstalk and the designed recipient, the interpellation produces a textual-discursive structure which serves as a release mechanism and scenic setting that is a staging of the narrative discourse itself.*
Key words: *interpellation, allocutive marks, dialogism, speech act, conversational unit, verbal interaction, interlocutive relation, exchange structure, scenic setting.*

INDICATEURS MÉDIATIFS EN ROUMAIN

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Abstract: *Our study focuses on conceptual and definitional boundaries of the term* "médiativité" *compared to a related concept which is often associated to it, the English* "evidentiality"*. Having been proposed as an alternative to the French* "évidentialité' *'which would give rise to a* misinterpretation*, this concept shows only one partial superposition with* "evidentiality"*. In this context, the objectives of this study are: 1) to provide an overview of the theoretical concept médiativité 2) to identify and classify from a morphosyntactic point of view the mediatory indicators of the Romanian language. The starting assumption is that these indicators not only indicate the role of the type of source of knowledge, but they are doubled of an argumentative function and / or of a stylistic value; they may also be used to introduce in a veiled way the point of view of the speaking subject. This study is part of the research developed under the Project SMADEM - IDEI 1209 / 2007 financed by the Romanian Ministry of Education, Research and Youth.*
Key words: *evidentiality, médiativité, indicators, reporting verbs, reporting adverbs, expressions of report.*

LE LANGAGE SCIENTIFIQUE ET TECHNIQUE DANS L'UNIVERS DE LA LANGUE COMMUNE DES PERSONNAGES DU THÉÂTRE D'EUGÉNE IONESCO

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Abstract : *In order to make us penetrate the show of the world carried by Eugène Ionesco himself which aims at being a caricature copy of the actual world, the playwright challenges the clichés, uncontrolled language and ready-made truths through his characters that bear no trace of awareness.*
Eugène Ionesco states that in order to detach ourselves from the routine and everyday common aspects, from the mental slowness able to hide world weirdness we need an actual "coup de matraque". Without a new, purified crisis of consciousness of the existential reality the theatre does not exist. Art itself does not exist either. Reality has to be dispatched before being reintegrated back in its place. It means that theatre needs an actual revolution. The irrational theatre not only raised against rational idols and "the progress through science towards happiness". It used to be a theatre conceived to actually express the irrational and for this aim the absurd language had to be created and new forms, distinct from those of the rational discourse had to be invented as well.
Ionesco dealt with language as he wanted to unmask the danger of totalitarianism, of paranoid disorders, of the unstoppable tendency to dominate and have power and to mock at transfixed thought. Subjected to the ceaseless mass media babble, man becomes ever more skeptical in front of language nimieties. First language depreciates under the pressure of the communication means, secondly through the narrow specialisations related to professions and trades.
The analysis of the scientific and technical wooden language found in Ionesco's texts demonstrates, in fact, how the playwright incriminates the role of the scientific and technical language used as pretext for wooden language in an alienated society. The impact of the scientific and technical language can be seen in the inflation of verbs, the permanent expansion of the language through homogenous forms, the inevitable progress towards clichés and the continuous temptation of being only objective. These means of word formation mentioned and used by the playwright are typical of the languages for specific purposes. Ionesco proceeds, then, to highlight what is typical to these languages in order to undermine them through their very wooden language features.
In a step forward, in a way reminding of the Dadaist current, Ionesco applies a set of scientific and technical language word formation methods to create nonsense, and hence, by subtle instillations, the language used in his texts gains the statute of a wooden language. We think the playwright stigmatizes this language which is normally the support for science and neutrality, that should convey confidence and happiness, but, which, according to Ionesco, will bring about only lack of confidence and additional fears for mankind.
The analysis of the aspect mentioned above is based upon the common features that make the scientific and technical language and wooden language come close and on the detailed linguistic study of numerous texts written by Ionesco, with the help of research methods typical of the languages for specific purposes.
* **Key words:** theatre, scientific and technical language, the language of the absurd, depreciation, wooden language.*

REMARKS ON THE SCOPE OF THE NEOLOGISTIC INFLUENCE FROM ENGLISH SOURCES – TRANSLATION AS A CASE IN POINT

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***Abstract**: The present paper's aim is to give relevant pieces of evidence supporting the now widely held opinion that, among other lexical sub-domains, a substantial part of the neologizing lingo that today's Romanian press employs is, virtually, the result of translation (or rather mistranslation) from sources written – or orally delivered – in English. Translation theories sometimes tolerantly point to the fact that rendering may be (more or less – or rather) literal, in which case translation will be seen as a mere "transliteration" of a text or message originally produced in a foreign language. Such messages will (naturally) be perceived as exasperatingly awkward. But the fact that a whole domain of the target-language – viz. the lexicon of contemporary Romanian – is affected by this phenomenon is really serious. The present contribution aims to substantiate some of the various ways and channels that have lately furthered the said influence, which has – directly or indirectly – generated such neologistic terms, phrases and meanings as locație, agonie, eveniment, reabilita(re), focusa(re), prioritiza(re), disponibiliza(re), confuza(t), în încercarea de a…, etc. In the context, phenomena and (analogical) mechanisms such as literal translation, literal taking over, misadaptation, infelicitous or improper equivalence, calque / loan translation are discussed. The idiom – or lingo – of today's Romanian press is succinctly analyzed and appraised as to the relative weight represented by the significant inflow of English loanwords coming into contemporary Romanian. The main issues under scrutiny were: the derived terms originating in English loans, recorded or not by usual Romanian dictionaries, the compound terms construed starting from an English neologism and an already existing word of the Romanian language, the lexical items which came to be favoured as new realia appeared, the new words coming from English and considered either sheer "barbarisms", or technical / specialized terms, the various items of Romanian "journalese" which smack of lexical English influence. Some of the said terms correspond to a number of realia typical of the English-speaking world, and are massively circulated worldwide in the contemporary society; part of those terms mirror realia belonging to some obviously specialized fields. Similarly, the author analyzed a number of more recent Romanian terms whose meanings are extended, and / or freshly collocated, under the same Anglo-American influence, including most False Friends (that even high-school students should be aware of); plus a host of expressions coined from Romanian terms adjusted to English semantic-syntactic patterns, and the rather numerous word formation elements and mechanisms established by the Englished "vogue"; also, a pool of terms generated, and widely used, under the influence of English, e.g. a returna, a relaxa, and the quite numerous phraseological structures generated by the same vogue. Some texts the author selected from today's Romanian press seem (or are) directly translated from English. Illustrations are provided of the rich lexical creativity of current standard Romanian. The growing manifestation of Romglish (cf. Franglais, Spanglish, etc.) should be a matter of more acute interest for the key participants in the field of (professional) linguistics, which of course does not imply strict / rigid / authoritative normative attitudes, but rather linguistic and / or cultural and "ecological" care, within a user-friendly global village. Obviously, it was not the author's intention to promote a normative, or (excessively) critical approach.*

*****Key words***: neologistic vocabulary / terms / phrases / meanings, literal translation, (mis)adaptation, improper equivalence, calque / loan translation, non-normative approach.*

A STUDY OF NEW RHETORICAL TERM AS INTERDISCIPLINARY FEATURES OF LANGUAGE

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*****Abstract***: The present paper is based on a research into the interdisciplinary nature of contemporary rhetoric seen as a cluster of theories, practices, applied studies, and training methodologies, through approaching some of its newly-adopted terms as carriers of interdisciplinary features. New rhetorical terms are analysed on three levels: derivation, academic education and arts. The first part of the paper comprises a survey of the processes of inventing and recognising terms, which*

consist of the word 'rhetoric' and a word from another field of knowledge, for example: virtual rhetoric, digital rhetoric, electronic rhetoric, Web 2.0 rhetoric, visual rhetoric, gender rhetoric, business rhetoric, media rhetoric. The second part examines twenty university programs, curricula and syllabi, which include interdisciplinary approach and which offer courses in Rhetoric and Speech Communication, Rhetoric and Academic Writing, Rhetoric and Criticism, Rhetoric and PR, Rhetoric and Composition, etc. The third part presents the efficiency of rhetoric as a part of an interdisciplinary approach to the study of the arts and particularly movies including speeches and debates.

Key words: contemporary rhetoric, derivation, academic education, arts, terminological diversity.

VISAGES DU FRANÇAIS DANS UNE ÉPOPÉE ROUMAINE MODERNE : MIRCEA CARTARESCU, LEVANTUL

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Abstract: Under the title Levantul, Mircea Cărtărescu offers a book and an unusual topic: his epic poem recalls the major episodes in the history of Romanian literature. In this retrospective, our comments relate to the meeting of the Romanian elite of the 19th century with the West, particularly with France, with its culture and civilization, the adoption of French as a lingua franca in aristocratic circles at the expense of Greek, to the linguistic and literary models provided through this language to our island of latinity located at the gates of the Levant. Present in very large numbers, the French authentic terms allow multiple approaches. According to the fields, they evoke the literature (authors, titles, characters: Voltaire, Monte Cristo), the visual arts (Rodin), the music. In addition there are quotations ("The long sobs of the violins ...") and refrains ("zon, zon, zon, great sound / great sound of the gun") drawn from the most varied registers, included in their original form. In the graph one notices the French terms reproduced with identical ("Victor Hugo, hélas!"), faithful transcriptions of the oral forms ("altfel nu știu de ce viv") or approximate ones (Carmaniola), adapted to the articulatory base of Romanian.
On the other hand, the text abounds in terms evocative of French, beginning with the archaic ethnonyms, attached to France ("cavalerul frânc Languedoc"); the neologisms do not miss, quoted such as the 19th century had launched them ("fenomenuri subatomic") and their copies ("sanchiloții"; "cap d'operă").
The work as a whole also lends itself to an intertextual reading, with many allusions, quotations, leitmotifs, symbols, forms and expressions referring to the literary space, to the French history and culture: although in the 18th and 19th centuries the epic was, in France, a literary species belonging to the past, we see it revived in the writings of Romanian writers. Cultivating the full verse and the morphology of the traditional epic poem, Mircea Cărtărescu involves the reader in the Wallachian atmosphere from about two hundred years ago, when the Levantine age was touching at its end under the blows of the political and social events produced in France. In the tumult of modern times when, in our corner of Europe, everything is to be reformed and built, the West is heard through the voice of this country: the motto of the new social order, namely freedom ("libertaua"), equality ("egalitaua"), universal suffrage ("sufragiul universal"), the Phrygian cap ("boneta frigiană") which is its symbol, as well as the rise of the working class ("uvrerul"), but also the positive effects of the rise of science, technology and arts of this time, everything is expressed in terms inspired by France and French.
Far from the sobriety of the traditional epic, this novel in verse relates in a comic manner the serious journey of Romanian literature and its efforts to cultivate our language, the innovative resources of French elements being fully illustrated.

Key words: Romanian literature, French influence, Levantine age, epic poem.

WAYS OF PLEATING STYLISTIC DEVICES IN CĂTĂLIN MIHULEAC'S CLASSIFIED ADS

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Abstract: Cătălin Mihuleac is widely known in Romania as a journalist, author of different articles and lampoons published in various periodicals from Iaşi and from all over the country.

Cătălin Mihuleac is perfectly capable of making a story plausible, from a literary point of view, out of any commonplace fact. His humour is refined but the "wrapping" of this humour suggests serious frustrations, harmful states of mind, despair, repulsion towards what his characters come up against in their lives, and this "wrapping" is exactly what leads to Cătălin Mihuleac's unique form of black humour.

The originality of this fiction writer resides in the confusion he manages to create, the shock element that he introduces in every story, and the passing of elements from the figurative sense to the literal one, from the ideational plane to the material one, from the objectual to the organic, most often than not in more and more absurd developments. A surprising and, at the same time, effective plot change takes place in every story, occurring unexpectedly or, on the contrary, most naturally, taking the reader out of the limits of conventional reality. The invention of an extraordinary or unusual perspective is everything. Examples are numerous in Cătălin Mihuleac's fiction: the city air conditioning opens its heart to the countryside fresh air; an impresario signs a contract, not with the musician who is on stage, but with the audience; someone practises illicit trade with fake ages; what seemed to be a flock of birds are in fact some migratory brains; some senators' wives are exhausted because they make love to the whole electorate that is represented in the Parliament; an old woman kills a sports commentator and, in the end, the old woman proves to be, in fact, the Romanian language; a billionaire buys an inflatable day so that the day can have enough hours for him; at a special convent, the monks can "dispossess" a man of his talent, the talent being considered a source of unhappiness for humans.

Cătălin Mihuleac's imagination is mainly ironical and his cynicism becomes black humour in his fiction. The author manages to turn his writings into real stylistic jewels by pleating numerous stylistic devices like: metaphor, synecdoche, simile, inversions, repetitions, irony. One should also notice in Mihuleac's fiction the recurrent use of free indirect style, which will be thoroughly analysed in the paper.

Classified Ads is a sketch in which black humour and irony combine wonderfully in a unique way, characteristic to Cătălin Mihuleac. Mihuleac's satire is not bitter and vexing, like that of Swift, thus his black humour is mild and waggish.

If the main purpose of most satires is to invite the reader to laugh at a particular human vice or folly, in order to challenge us to consider an important moral alternative, Cătălin Mihuleac manages to change this trend. His black humour is mild, witty, surprising and delightful. Paradoxically, there is nothing bitter and noxious in his black humour. The essence of his satire does not reside in the complexity of the moral message coming across but in the skilful style the writer chooses. The present paper aims at being a stylistic approach to Mihuleac's Classified Ads. It is meant to prove that, besides being a great satirist, Cătălin Mihuleac's idiostyle makes him a pioneer of black humour in Romania.

Key words: linguistic stylistics, black humour, sarcasm, irony, free indirect speech.

CATÉGORIES FLOUES ET PROTOTYPICALITÉ

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Abstract: The aim of this article is both to expose some objections raised by the prototype theory and to demonstrate that, in spite of all, it is the most interesting theory due to its experiential, imaginative and ecological aspects of mind. First, we explain the difference between the classical theory and the

prototype theory. The classical theory proposes a categorization based on features considered as a necessary and sufficient condition. For example, entities such as "birds" seem to share the same features such as "animal", "feathers", "wings", and "laying eggs". The prototype theory supposes that membership is construed by similarity to the best example – the prototype. In this case, entities such as "duck" which cannot swim or "penguin" which cannot fly will be part of the category "birds" since they share few of the above features with other kinds of birds. Such features, however, do not allow a clear distinction of other categories such as "snakes", which lay eggs but are not birds. Rosch proved that categories are formed around prototypes. Some members seem to be central to the category because they have many of the features of the category in common, whereas others are more peripheral. The term prototype may refer either to objective properties of a category or to a hypothesized mental representation of a category formed during learning.

Fuzziness results in prototype effects and leads to better and worse examples of a category. The boundaries of the categories are fuzzy in the prototype theory. Rosch's theory leaves us with the impression that at some unspecified point beyond their periphery, categories fade into nowhere. Our aim is also to describe the concepts of fuzziness and vagueness. Finally, we proceed to expose a prototypical analysis of the cognitive category of joy. Emotions are cognitively based so cognition and emotions interplay. We can treat joy as a matter of language or as a matter of mind. We recognize the value of the prototype theory but we are going to see if joy can be analyzed in the prototype theory taking into account that a cognitive approach accepts that natural categories are graded meaning that they tend to be fuzzy at their boundaries. In structuring the cognitive category of joy it is sufficient only to consider the clear and salient centre of the category.

Key words*: fuzziness, vagueness, cognitive categories, prototype.*

EQUIVALENCES TERMINOLOGIQUES DANS LES TEXTES REGLEMENTAIRES DU XIX[e] SIECLE

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Abstract*: The Romanian Constitutional Texts offer multidimensional challenges: to cultural connoisseurs, historians, law professionals and linguists. Theoretical trustees of ancient Romanian values and any other civilization directly connected to them, which is why they can be considered nowadays part of the Romanian cultural heritage.*

Historically placed, the Constitutional Texts seem to be inaccessible comparing to present language practices. Therefore, if we consider the dynamic nature of the text, these will not appear anymore as rests or obsolete responses of vanished times or as present reflections, they are the movement itself. Their language refers to a human system built at a certain moment and allows us to comprehend a type of discours – sediment, "possessor" of desires, passions, ways of thinking, the meaning of life. (Gaudard, 2002)

Written also in bilingual version, these texts are very precious for a translator's eye. In order to avoid the obstacles in understanding differences between the two lexical systems, differences originating in the discourser's vision of the world, it is necessary to master both languages. Concerning terminological equivalences, we can rarely speak of perfect superposition as long as communication retains in most situations a certain degree of entropy. This translation issue can be solved, once we understand that his work supposes not just a simple transition from one linguistic system to another, but a sliding of the sense level.

In this way, we will analyze some aspects referring to French-Romanian terminological equivalences and relying on the specificity of the juridical-administrative language, the way it appeared at the beginning of the 19th century.

THE SUBJECT-NEUTRAL VOCABULARY

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Abstract: The main function of the scientific text is the proof. The selection of the language means must therefore meet this main requirement. The genre of the scientific works is mostly characteristic of the written form of language such as scientific articles or textbooks, etc, but it may also be found in its oral form such as lectures or scientific reports, etc. The language of science is governed by the aim of the functional style of the scientific text, which is to prove a hypothesis, to create new concepts, to observe and analyse the relations between different phenomena, etc. The most important feature of the language used in the scientific works is the logical sequence of utterances with clear indication of their interrelations and interdependence. The language means used, therefore, tend to be objective, precise, unemotional, and devoid of any individuality. A particularly important aspect of scientific and technological language is the subject-neutral vocabulary which cuts across different specialized domains. The characteristic of the neutral vocabulary is its universal character. There is no restriction concerning its use; it can be employed in all styles of language and all spheres of human activity. Much of the scientific work involves giving instructions to act in a certain way, or reporting on the consequences of having so acted.

Stylistically neutral words usually constitute the main member in a group of synonyms. The most neutral words are of monosyllabic character. This phenomenon has led to the development of conversion as the most productive means of word-building. Several lexical categories can be identified within the language of scientific instruction and narrative: verbs of exposition, verbs of advising and warning, verbs of manipulation or adjectival modifiers and their related adverbs, etc. Most of these words are used not only in the scientific and technological fields, they are part of our everyday conversation, they can be found in different spheres of human activity. This characteristic of the neutral words facilitates the understanding of a scientific work (for example an article about a new research on the medical field published in a newspaper) by most of the readers who are not obligatory specialists in a certain field. The aim of this paper is to analyze some aspects of the neutral vocabulary describing the above mentioned categories.
Key words: neutral vocabulary, scientific texts, universal, lexical categories, conversion.

COHESIVE RELATION OF ELLIPSIS IN ENGLISH

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Abstract: Ellipsis has been a major topic in linguistics ever since the first formal analyses of languages were introduced. This is partly because its behaviour and constraints on its use suggest the presence of hidden structures and the need to theorise on how this silence should be interpreted.
This paper attempts to provide an insight into the resourceful examples of ellipsis in the contemporary English language.
Ellipsis is the grammatical omission of a language element for reasons associated with clarity and emphasis, where it enables attention to be focused on new and important information: 'Ellipsis is highly characteristic of spontaneous speech, because of the need to reduce syntactic complexity due to real time pressures. In addition, speakers respond to the impulse to speed up communication, avoiding the tedium of unnecessary repetition' (Biber et al. 2002:441).

The omitted elements can usually be recovered by considering the linguistic context. In the strict application of the term, ellipsis requires verbatim recoverability; that is, the actual deleted word(s) must be precisely recoverable. Therefore, with textual ellipsis recoverability of the full structure depends on what has been said or written before or after in the linguistic context.

Modern communication today involves and requires fast spread of information and therefore economizing with language structures. Ellipsis, in this sense, represents a rather useful and interesting language mechanism and cohesive device for achieving economy by avoiding repetition. In this paper we will try and provide an explicated analysis of ellipsis in phrases and clauses in the language of British newspapers with a particular accent on the ellipsis as a cohesive device in the text, since, as we have already stressed out, language does not function in isolation but in concrete situations of use.

Ellipsis, as a widespread linguistic phenomenon, has long been the topic of a heated discussion in the linguistics literature. Linguistic research has contributed significantly to our understanding of the different types of ellipses, as interface phenomena between syntax, semantics, and information structure. This paper, too, is an attempt to show one aspect of it; however, many aspects of how the different components work together still remain to be worked out.

Key words: ellipsis, omission, phrase, clause, cohesion, context.

ÉTUDES DE CULTURE ET LITTÉRATURE

SUR CERTAINES RELATIONS ENTRE LES SCIENCES DE LA LITTÉRATURE

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Abstract : The major cause of literary history's prominence among literature sciences should be traced back to the turn of the 18th century when, epistemologically and anthropologically, one may notice the existence of a certain realism with regard to universals and a certain individualism with respect to consciousness. In a metaphysical sense of a subject that misinterprets subjectivity, collective consciousness and the universal nature of meaning, the basic discipline of literary critique should objectively capture in its terms the precise conditions of the meaning of the text. It is obvious that, in this case, a principle of structuring and coherence of the core meaning is embedded in textual and contextual data, identical with the devising conditions of the text to be analyzed, such as the author's biography, the historical context, the cultural tradition, the state of the language and its history.

Based on the purely intellectual quality of attaching a meaning and of its writing's historicity, the irreducibility of literary history is a genuine entropy of the scientific literary critique's development and dynamics. Its disciplines and field of research have – as always will – random definitions, as humanistic sciences in general and literary studies in particular are always susceptible of extracting from the literary history and its vast source of information a sequence of coherent, systematic facts, meant to produce a self-sufficient methodology.

All these explain the deviations – partially fruitful in the history of ideas and mentalities – from the definition of literature, starting with the 18th century up to the present, a definition based on all previous background to state the truth, and which has come to acknowledge solely the truth of writing. Therefore, among the disciplines and areas of research derived from literary history that we shall make reference to in this study, almost all of them are, or have been, susceptible of becoming autonomous at a certain moment or tending to change their position from a certain pre-established area within the literary history or critique, according to the more or less adequacy – which their own science and methodology have reached – to its objective and intrinsic logic.

Key words: literature, literature sciences, literary history, literary critique, comparative literature.

DU CORPS VÊTU AU CORPS DÉVÊTU, OU LE CORPS MIROIR DE L'ÂME DANS LA MINIATUREORIENTALE

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Abstract : *In the medieval Islamic world, clothing is the mark of social status and ethnicity. It is ruled by A religious law which regulates the components in various circumstances.*
Yet if nudity and half nudity are considered as taboos or bad social behaviour, miniaturist painters used to represent them frequently. The half-nudity is significant, for instance, of the condition of Men before and after the original sin. It does represent purity and fall. That is why the indigenous people of the islands located at the extremity of the world are depicted naked, as the testimony of an imaginary Edenic condition.
But living nude is also a kind of way of life chosen by some mystical as hermits, monks, Sufis and of course Brahmans. It is also the main characteristic of lower and labour classes in an aristocratic society where costumes, quality of textiles and patterns are real marks of a high condition.
In the oriental miniature, especially in the corpus of the Shâh Name's manuscripts, the half naked body sometimes reflects the punishment of political criminals especially tyrants and transgressors of the divine law. And in the eschatological illustrated literature, we can also observe that the people damned in hell are also nude or half-nude.
So nudity and half nudity are badly considered in the Oriental world because the human corps created by God has to be respected and honoured by the clothes as it is celebrated in one of the most ancient festival of the Near-East, i.e. the Zoroastrian feast of Nawrûz.
Key words: *punishment, body, Eden, innocence, islam, nudity, purity,taboo, clothe.*

OEUVRE OUVERTE ET SAVOIR ENCYCLOPEDIQUE

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Abstract: *A literary work is a unitary system in which various interpretations communicate with each other. Umberto Eco sees it as "a syntactic-semantic and pragmatic artifice whose interpretation is scheduled to represent its own generative project" ("Lector in fabula"). Having as a starting point the novel "The Other World" of Cyrano de Bergerac, a novel which allows a plural reading, the interpretation we propose is based on a semantic reshaping of what the text, as a strategy, means through its cooperation with its "Model Reader". We will then approach the theme of the voyage through the book from the perspective of a reader who can re-build a work. It is rather a journey of a discourse that treats the problem of reading, a philosophical and scientific reading, the only possible in the 17th century when the role of science was not yet sufficiently acknowledged, a reading that cannot ignore the symbolic side, nor that of non-serious. More than any other book, "The Other World" would not have existed without the prior readings of its author.*
*As procedure for our analysis, we chose the **incipit**. In order to meet the needs of our approach, our incipit will be represented by a whole narrative sequence. The interpretation starts mainly from the model of text cooperation proposed by Umberto Eco in "Lector in fabula" which we tried to adapt to our needs. This model offers the following levels: the manifestation of linear text, predictions and inferential walks; structure of worlds; the discursive structures; narrative structures; actantial structure; ideological structure.*
*This approach leads to the idea of the book in the book, the work in the work. The text repeats what it is dealing with in spite of continuous changes in the way of saying. This generalizing **mise en abyme***

exposes the context to a semantic expansion of which it would not be capable by itself: the microcosm that is man is reflected in the macrocosm, the earth is reflected in the Moon, the book which includes is included in its turn leading to the total oeuvre.

We are tempted to believe that in a somewhat different perspective, the quality of **opera aperta** *can also be attributed to "The River of the Eternity" by Ph. J. Farmer, "immense saga" essentially written between 1966 and 1971. It is a text that, in general, operates on the same principle as "The Other World". It evokes several books whose content is "adapted" to the current events, technical changes herein. It asks the reader a vast encyclopedic knowledge. The resurrection in the same place - in a possible world, on the banks of a river "running on 20 000 or perhaps 40 000 kilometers" and at the same time - beyond the 21ˢᵗ century - of people and personalities from all known civilizations in our world, offers the writer the opportunity to confront these civilizations and discuss more or less old books. These books are, for the most part, fictional. The titles are rarely quoted, but by details of the content, the reader is indirectly invited to guess what it might be: he is invited to inferential walks with access to memory or dictionaries.*

Key words: *plural reading, model reader, updating semantics, textual cooperation, incipit, opera aperta.*

CARNIVAL STRUCTURES

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Abstract: *In the paper the authors deals with* Edgar Lawrence Doctorow's *poetic matrix*, moreover with the books *that have made him famous in the world of art literature, namely The Book of Daniel, Ragtime, Loon Lake, Lives of the Poets.*

In the contemporary American literature the name of Doctorow stands for a writer who is neither a radical postmodern experimenter, nor the writer of modernist charge. This writer equally gives his attention to narrative issues that occupy contemporary American and world literature, especially to its postmodernist wing; but on the other hand, he gives even more attention to the valuation of American society, its myths, history and ideology, and that is exactly what has been exploited in modernist literature.

This orientation towards the dungeon of language, and critical inspection of common places in American spiritual map, has earned him the unanimous recognition by both critics and literary historians, and by the literary audience as well. Doctorow has understood perfectly well that the functions of literature and the place in a system of spiritual activity have changed, that literature has lost a privileged place in the system of language, that in the modern world fictional and nonfictional no longer exist, but only a narrative, what can or cannot be told. But the narrative is still the essential dimension of human existence and survival in the world, and not only that, the moral and aesthetic values are still inseparable from each other.

Key words: p*ostmodern literature, narrative structure, mythology and ideology of American society, narrative strategy, limits of the metaphor, historical discours*

LES MÉTAPHORES EN PIERRE DE BRÂNCUŞI ET L'ESTHÉTIQUE DU MODERNISME LITTÉRAIRE

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Abstract : *The interdisciplinarity between literature and the art of sculpture was illustrated at the highest level by the collaboration of Brancusi with his writer friends: Guillaume Apollinaire, Raymond*

Radiguet, André Salmon, Blaise Cendrars, Paul Morand, Ezra Pound, James Joyce, Benjamin Fondane, Raymond Queneau, Eugène Ionesco, Tudor Arghezi, Lucian Blaga, Ion Minulescu, Dan Botta. According to Pound, Brancusi and his art have launched «a new aesthetic order». The American poet noticed Brancusi's effort to "go into the depths of the infinite through shape" and he was among the first to understand the role played by his aesthetics in the configuration of modernism and even in the choice of the strategies employed by the literatures of the 20th century. The Endless Column and The Table of Silence at the same time draw close and make the difference between Ezra Pound and James Joyce for whom the sculptor created six sketches for the drawing-portrait of the Parisian edition of Finnegans' Wake.

Brancusi's Impasse Ronsin studio was a temple of the art frequented religiously by a number of artists and writers. Tristan Tzara appreciates "the delicious meals" and "the very attractive sculptures". Apollinaire situates his friend's sculptures among "the most refined works" (Le Salon des Indépendants, 1912). Paul Morand draws a memorable portrait of him in the catalogue of the New York exhibition of 1926, reprinted in the Papiers d'identité (1931) and Salmon calls him in his Souvenirs sans fin (1961) "the Stéphane Mallarmé of statues".

The "rural prince" of Montparnasse was also greatly appreciated in the Bucharest cultural effervescence of the years 1920-1940. Lucian Blaga, Ion Vinea, Ion Barbu, Marin Sorescu later dedicated poems to him. Ion Minulescu considers him "an entity of Romanian genius". Brancusi executes some illustrations for Ilarie Voronca's volume Plants and animals and the novel Interview of the same Voronca is inspired by the sculptor's initiative. Arghezi welcomes "the pieces of stone, marble or wood that Brancusi used to throw from time to time from his studio's window to fascinate the world" (Seara, 23 June 1914), whereas the author of Jocul ielelor writes down in 1928 about "the obstinacy of Brancusi in his pursuit of ideas".

The meeting of the old sculptor is evoked with humor in Notes et contre-notes by Ionesco who estimates that Brancusi "had assimilated all the history of sculpture, had dominated it, surpassed it, rejected it, discovered it again, purified it, reinvented it. He had identified its essence. [...] By stylizing it, Brancusi condenses matter, inscribing the forms in the geometry of natural structures, in the rhythm of life".

Brancusi is himself a great poet. He often explained his works with brilliant aphoristic statements, almost shocking, some of them mentioned while he was working. His aesthetic and ethic doctrine exposed in "small bites" reveals one of the most lucid and sensitive poets and philosophers who proves through his stone metaphors according to which "art creates ideas, it doesn't represent them". Joyce says the same thing: "The great revolutions of the spirit engender the visions and the dreams of a shepherd of the hills, for whom the earth is not an exploitation plane, but an alive mother."

Key words: interdisciplinarity, Brancusi, writer friends, aesthetics, modernism, stone metaphors.

MYTHOLOGIE, MAGIE ET SCIENCE

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Abstract : Traditionally, the philosopher distinguishes between two types of rationality: the mythos and the logos. This dichotomy has been imposed by the pre-Socratics, but has been clarified systematically by Plato. The initial program (of discrimination between irrational and rational, belief and science, fiction and logic, imaginary and conceptual) had as goal to assure the truth of the rational, scientific knowledge also by a process of secularization. We know a lot of symptoms of this transition, from the mentalities of archaic, mythological and magic-religious type, towards rationalistic, scientific conceptions (to see positivists of the world): the passage of the initiation processes to methods of education, from the oral style to the written style, from the mythological belief to the scientific truth, etc.

But what is less known is that this process was quite long, that it does not end, as one might think, with the positivism of the 19th century. Moreover, we think that the process of secularization, the separation between the sacred and the profane, between belief and reason, between religion and science

failed. Thus, we observe massive phenomena of emergence of magic, alchemical and evident mythological conceptions in areas one would less expect to discover: in the exact sciences and in the contemporary techno-sciences. The trans- and interdisciplinarity allow us to understand this fact. However, the explanation is much deeper. It is not by chance that one speaks of "convergence technoscientifique".

What we want to demonstrate here is the fact that: the principles and the magic conceptions specific to the archaic societies, but also to the medieval period, constitute the basis for the most important contemporary scientific theories. In other words, Greek logos seems to be carried away by the archaic mythological rationality; hence the necessity to approach the question in an inter- and transdisciplinary manner.

Key words*: mythos and logos, scientific conceptions, initiation processes, mythological belief, scientific truth.*

COLD, A RECURRENT MOTIF IN LITERATURE

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Abstract*: Cold has usually been associated by psychologists with loneliness or with the feeling of being excluded. A group of researchers from the University of Toronto discovered the fact that the connection between the feeling of loneliness and the sensation of cold is based on scientific grounds (Chen-Bo Zhong, Geoffrey J. Leonardelli 2008: Cold and Lonely: Does Social Exclusion Literally Feel Cold, in Press at Pychological Science, 19:838-842) and according to the tests made by the Canadian psychologists the feeling of social exclusion has connection with the one of cold. Thus, the feelings of acceptance or social exclusion can be associated with metaphors referring to temperature and in case of exclusion the most frequently used feelings are those of feverishness, sadness and loneliness.*

As the motif of cold is widely met in literature, we believe that it would be interesting to identify the factor which could determine an author`s propensity for creating such situations. The example chosen by us is Pavel Dan`s work where autumn, rain and cold fill the souls of the characters which populate his writings. Our starting point is the theory of the imaginary – a science devised during the second half of the century by the scholars Gaston Bachelard, Gilbert Durand, Jean-Jacques Wunenburger, A. Moles, B. Backzo, G. Peylet, M. Maffesoli. This theory enables us to make a multiperspective analysis on Pavel Dan`s imaginary and to identify the images generated by cold, one of the main motifs in the author`s work. Present in the characters`inner space, cold has two embodiments material and spiritual, it bebomes a space in itself, both of characters, as well as of the author. A first remark which comes to reinforce our study regarding the images created by the presence of cold is that in Pavel Dan`s work seasons play a well-established role. Each season renders a spiritual state with deep imprints on characters and they do not seem chosen at random. One cannot speak about the author`s propensity for the cold season, yet Pavel Dan`s characters hide inside their souls the disease of loneliness and seclusion, the feeling of cold which come to intensify the peasants` silence. The cold shiver of winter is present everywhere, the roles in which the author disguises himself bear the frozen stamp of loneliness and of death. Both material as well as spiritual cold is overwhelming leading to a feeling of physical and psychological exhaustion. Dark is also present, the atmosphere in which events take place is a gloomy one, everything seems covered with dust. Even light seems very close to dark, being glimmering and most of the times overcast. Despite this gloomy background characters dream, because one cannot live without dreams and hope, dream represents a way towards a more beautiful world. They dream a lot, even when they are sad and depressed, but their dream is most of the times violently interrupted by cold and poverty. For those who live in the degraded atmosphere of the town cold brings forth memories of secure spaces, spaces in which they felt protected or it may stir their imagination, making them dream and imagine a better future.

Images penetrated by vitality as it is the case with Ion Vlasiu`s work and Ion Horea`s poetry (writers who belong to the same generation, but who had totally different destinies) are not found in Pavel Dan`s

writings. Pavel Dan`s writings are permeated with sadness, unsatisfaction and spiritual cold. Just like I. L. Caragiale, Pavel Dan captures only one side of the characters` spiritual lives, the one devoid of hope, the "broken wing" of the body. Yet, the writer`s pessimism is not irretrievable, it can be and it is cured by work, by manufacturing "things", by finding refuge in images, words and art.

Key words: cold, loneliness, season, motif, imaginary.

LA FIGURE DE LA MÈRE CHEZ DOMINIQUE FERNANDEZ.
DE LA PSYCHOBIOGRAPHIE APPLIQUÉÉ À MICHEL-ANGE AU TEXTE ROMANESQUE

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Abstract: Dominique Fernandez is known as an eclectic personality in the French culture. He is not only an academic, a novelist, literary and art exegete, traveller, translator, journalist, theoretician, but also the psychobiography's creator as a method of the literary work analysis. In the book entitled *L'Arbre jusqu'aux racines. Psychanalyse et création* and in the next volume, *Einstein. L'Arbre jusqu'aux racines. II*, he explains this method's advantages that set concomitantly the individual's life and the literary work, each of them being explained through the interpretation of the other. The psychobiographer's work is difficult due to the necessity for discovering the childhood trauma that marked the individual's whole life and artistic work. Psychoanalysis is surmounted by the theoretician since, besides the trauma with sexual implications, the psychobiographer is a creator especially in that place where he must use his imagination for filling in the gaps left by the official biography or by the documents' absence. In our paper, we present the mother's image from the biographer's perspective. We start from the example given by the exegete in his quoted book through the analysis of the mother's figure at Michelangelo, in order to analyze the mother types depicted in his novels. Therefore, Michelangelo lives the experience of an absent mother (being an orphan in his childhood), and this trauma is visible in his paintings and sculptures, where the mother keeps up her eternal beauty, but at the same time she never has visual contact with her son. The mother types from the novel are either dominative (unnerving) inhibiting the child's personality, or weak, unable to get rid of the father's dominance and who accept the child as s/he is.

Our analysis takes into account the book entitled *Ramon*, the author's father's biography. In elucidating the mystery of this controversial personality (a refined literary exegete, a person with an immense social success, Proust's friend, but a loser as husband and father), Dominique Fernandez analyzes the implications of his mother's and grandmother's personality upon Ramon Fernandez. The historical context where the unconscious throbbings of his personality are revealed is one of the most unfavourable ones. The son cannot explain himself why his father chose to collaborate with the Nazi regime and the book is also a detailed investigation of the impact that the family has upon the individual. The conclusion of Dominique Fernandez's novels is that, in most cases, the son asserts himself as individuality just on the artistic level, the personal one being a real failure. The mother's image is a reference point for any choice that the son will make in his life and career; this won't be a revolt against his mother, on the contrary, there is an unconscious desire to imitate her, to obey either his mother or his father. The famous examples from the universal culture (the film-makers Eisenstein and Pier Paolo Pasolini, the composer Ceaikovski, the literary exegete Winckelmann, the painter Caravaggio, the prince Gian Gastone de Medicis) represent, in these novels, evidence of his literary theory validity.

Key words: psychobiography, art, novel, maternal images, Michelangelo.

L'APHORISME, LA MÉTAPHORE
ET LA PARABOLE CHEZ ANTOINE DE SAINT –EXUPÉRY

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Abstract: In as far as the style of Antoine de Saint-Exupery is concerned, an evolution from the narrative to the poetic is to be delineated. The narrative tendency is evident in the first writings, such as Vol de nuit, Terre des Hommes, with well-defined characters that evolve in clear units of time and space. The author, often carrying out the role of the narrator, explores the virtues of the narrative discourse, adding his own impressions about the narrated events, as a participant in the stories or as a receiver, in the process of narration. In his late writings instead, such as Le Petit Prince or Citadelle, the lyrical tendency becomes dominant. The real is intertwined with the miraculous and the result is an open world, filled with mystery and poetry in which fantasy is opposed to logic: "The essential is invisible to the eye. We can only see well with the heart".
Saint-Exupery is against the validity of the principle of non-contradiction. For instance, in Citadelle, the Berber prince, by encaging his people in love, finds it right to behead those who disobey him or refuse to follow him. Saint-Exupery willingly ignores the distinctions between good and evil, truth and falsehood, thinking and acting because he wants to absorb all the contradictions he meets and considers that the antagonisms of the principles are not obstacles but means that allow the artist to make a work full of life and ardor.
Saint –Exupery uses figures of speech to construct his work, such as metaphors, aphorisms, parables, endowing his poetic story with a new dimension while feeling animated by the exigencies of his own time. His works are undoubtedly of topical interest, even if only from the perspective of the moral lessons of profound humanism included in Le Petit Prince.
Key words: antagonisms, narrative discourse, poetic story, humanism, open world.

LA SAISIE INTERDISCIPLINAIRE DE L'ESPACE ET DU TEMPS.
GÉOGRAPHIE ET LITTÉRATURE. PARIS CHEZ ITALO CALVINO, GEORGES PEREC

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*Abstract: At the beginning of the 21st century, the indestructible relation between time and space coordinates is obvious. Bakchtine's chronotope from **The Dialogic Imagination** understood as a structure element for the genres has had an immense impact on the future studies, non only in the field of literary theory but also in other fields such as architecture, urbanism, or history. In a 1991 essay, **Tempo e progetto. L'architettura come narrazione**, Elena Calvi defines the vital space as "a product of the articulation, interconexion and mutual relativization of time and space".*
*In the same period as the Bakhtin studies, Fernand Braudel, in **The Ambitions of the history**, completes the chronotope theory with the geohistory one, as the study of "a double relation, between nature with man and man with nature, the study of an action and reaction, mixed up, merged, restarted permanently, in each day's reality".*
*Both the chronotope theory ans the geohistory contributed to the rise of the studies in the cultural geography studies, from the tidsgeografî of Torten Hagerstrand to the reflections on the postmodern condition as expressed by David Harley (**The Postmodern Condition**, 1990).*
The two disciplines, geography and literature fusion in the new, modern method known as the "geocriticism", based on the identification of the non formal and non determinist valence of geography, defined today as an "sphere of ideas", whilst the literature "fills" the geographic imaginary, and recreates it. Therefore, as Andrew Stasiuk said, "the geographical field and the imagination are only

apparently different, in fact they are as closely connected as the madness and sanity. And this is as for building a world, which is the greatest and the noblest human aspiration means to invest that world's space".

In the two literary analyses proposed we handle two different manners of investing the space. Italo Calvino's Paris, in **Eremita a Parigi**, *is a "huge inventory, a huge a book of dreams, an album of our collective unconsciousness". For Georges Perec, in* **Tentative d'epuisement d'un lieu parisien**, *the town becomes text during forty-eight hours' time as observed and noted by the author in the same Saint-Sulpice Place. If in the first case we deal with the impossibility of expressing the intimate vision of the town because of the excess of referentiality, in the second one the real town suffocates and eventually kills the text, as the author is forced to abandon it.*

The interdisciplinary method proposed by the geocriticism starts from these multiple perspectives and creates a complex questioning. Geocriticism defines itself as a interdisciplinary reading, an interface between different disciplines such as literature, geography, architecture, philosophy, geopolitics, urbanism, that all have in common the object that they study which is the space. The geocritical method is oriented in four directions: the multifocalisation, the polysensoriality, the stratigrafy and the intertextuality. (Bertrand Westphal, **La geocritique: réel, fiction, espace**). *The geocriticism is therefore a space of poetics, the space as an archipel in which the interaction between human spaces must be seen from the plurality of human identities.*

> **Key words:** *geography, literature, geocriticism, referent, representation, town, intertextuality.*

WELLS' SCIENTIFIC ROMANCES - A CLASSIC CASE OF INTERDISCIPLINARITY

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Abstract: Before 1900 most of Wells' fiction belonged to a genre which was then called "scientific romance" and is now simply known as 'SF'. It was a work written in the age of Edison and Eiffel and greatly indebted to Jules Verne. There had been many Utopian and dystopian predictions at the time such as Edward Bellamy's Looking Backward (1888) or William Morris's News from Nowhere but they didn't have either scientific insight or a gift for anticipation. These qualities had to come with Wells who brought both scientific accuracy and fantasy based on logic in his scientific romances.

Wells' novels written up to the turn of the century prove him to be well read in modern science and in the scientific method acknowledging both the advantages of a scientifically planned future and the antihumanism of certain aspects of scientific progress.

All his scientific romances - The Time Machine (1895), The Island of Dr. Moreau (1896), The Invisible Man (1897), The War of the Worlds (1898), The First Men on the Moon (1901) can still be read as alarmist prophecies nowadays. They depict a world where technology changes everything, from the relation of the sexes to space travel, and obviously departs from Old England and the Victorian age.

All these novels abound in amazing inventions, machines, scientific discoveries, progress, future wars and, in spite of the fact that they are fantastic tales, they are based on real scientific and military possibilities. They also function as warnings against possible turns: world war, social collapse, racial conflict. Wells himself wrote in A Modern Utopia (1905):

"The almost cataclysmic development of new machinery, the discovery of new materials and the appearance of new social possibilities through the pursuit of material science have given enormous and unprecedented facilities to the spirit of innovation". It is a world of change and innovation in the age of modernization.

In The Island of Doctor Moreau, Wells seems to be endowed with the intellectual imagination of a scientific investigator, while in The Time Machine he gave a picture of prophetic visions of the dying earth sometimes fantastic but always logical. In this novel a speculative mechanician discovers that the "fourth dimension "is Time and that man may travel in Time and Space". The Time-traveller of this story

invents a machine by the help of which all that belongs or is affixed to it may pass into the Future or into the Past. Wells considered the scientific spirit to be the driving force of human progress and he became a leading missionary of modern science. He was both a visionary and a teacher and what he taught was the necessity and imminence of social change. Other novels like *The Invisible Man* and *The War of the World* are warnings against the perils of exploiting the huge resources of human energy.

Wells' tale is always one of interdisciplinarity: The scientific romances and social novels that made his reputation dealt with all sorts of subjects: ethics, politics, history, sociology, metaphysics, education, theology and film. That is why among those who read his books and expressed their opinions about him were scientists and theologians, economists and politicians, as Wells' literary work appeals to the widest possible readership.

Technology brought both dangers and opportunities and the old conventions had to be questioned. Wells proposed a modern view, a Utopian vision of the new social order. His romances were extremely challenging and that is why, as a writer of scientific romances Wells has never been surpassed.

Key words: scientific, romance, fantastic, vision, imagination, interdisciplinarity.

UNE LECTURE PLURIELLE DU THÉÂTRE CORNELIEN

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Abstract: *We strongly believe that the meaning of a literary creation is not unique, it is not established once for all by the author in his work. Therefore, the different aspects of Corneille's prolific personality, as well as the numerous controversies arisen by his work inspired us to search for multiple models of reading to be applied to **The Cid**. It is not accidentally that we have chosen the masterpiece of Corneille. The idea came to us while observing the denomination Corneille ascribes to this theatre play. The fact that the playwright himself places his creation between tragedy and comedy, by using the denomination of tragicomedy, prompted us to draw upon it to discover, through reading, a multitude of meanings hidden / exposed / explained by the author. We propose in our presentation the following possible methods of reading, having as reference one or more critical works, which we used to argue (more or less strictly, at least consciously) our successive points of view.*

*The first model of reading that we have proposed in this paper is that of a thematic reading. We analyzed **The Cid** as an illustration of the theater of adventures, of drama or the theater of the will or of the reconciliation of the irreconcilable. We considered the theme of the struggle as a central one in the play: the struggle of the armies or the struggle of wills fill the content of this theme. In addition to this central theme of the play come the one of blood and that of love, which combine to create the thematic content. Although it dominates the whole play, the theme of the struggle cannot create by itself the general sense, it has to combine with the theme of love, with that of blood, with that of dreams or of reality in order to offer a deeper meaning to the theatre play.*

*In illustrating some concepts of psychoanalysis by acts of the characters of **The Cid**, we achieved the psychoanalytic reading. Subsequently, we made a comparison between madness and language, following the approach that was suggested to us by Shoshana Felman, in his book **Madness and literary matters**. In the opinion of this critic, in any literary text there are various forms of madness. Following the reasoning of the critics, we have tried to present the Cid as a text of madness and at the same time as a text on madness.*

We have tried subsequently to specify the most important aspects of a phenomenological reading of the text, illustrating the four levels of a literary work set by Roman Ingarden and highlighting their combination. The aim of our approach was to specify how an object should be built into a literary work.

Key words: *thematic reading, psychoanalytic reading, phenomenological reading, **The Cid**, Corneille.*

SUR LE TRANSFERT DE PROCÉDÉS ENTRE LA LITTÉRATURE ET LA PSYCHOLOGIE COGNITIVE DANS L'EXPLORATION DES RÊVES

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*Abstract: This paper attempts to present two complementary exploratory analyses of dreams which show interest for its signifier and seem to exchange certain procedures: **Les Songes et les Sorts** (1991), the collected dream transcripts of M. Yourcenar – its introduction details the author's opinions on dreams, especially the analogical construction of dreams – the literary construction, and **Rêve et cognition** (1999), the book by Genevan professor Jaques Montagero, who also parallels dreams and literature, discussing the structure and characteristics of dreams.*

*M. Yourcenar, dreamer and dream analyst, communicates her views of 'the obscure process of dreaming' (the introduction to **Songes**) by means of a subjective and omissive story of the phenomenon. Overlapping the construct of the imaginary dream with the literary one is based, in her case, on two ideas of romantic origins – the dreamer-poet analogy, which makes the dream a jigsaw of images similar to the jigsaw of rhyme and words in a poem, and the dreamer-Narcisus analogy, which makes the dream image, as well as the literary image, a reflecting surface, correcting, upsetting or distorting the source material.*

*Thus, the 'three ways of dreams' become 'the three ways of writing' and involve the outside as well as the inner world of the one who observes reality. (Carmen Ana Pont). Moreover, almost all statements about various aspects of dreams become starting points for further reflection on the writing of dreams, about the difficulty of wording the richness of dream worlds, about the need to find a new language, nuanced enough to describe visual imagery. The transcribing procedure Yourcenar proposes is closely related to prose poetry and seems to fit the 22 'poetical and hallucinating' dreams from the volume. Mysterious and coherent structures but lacking conclusion, solemn and strongly emotional, these dreams are made of a privileged texture, that of 'the few pathetic memories of our lives' (introduction to **Songes**); they oppose oblivion and have exceptional visual quality. Remarkable with this author is the fact that the discourse on the structure, features, sources and texture of dreams is a strategy meant to direct the reader's attention to observing the dream and not interpreting it, which would often be indiscrete or oversimplifying just as psychoanalysis is, whose symbolic representations are, she believes, almost entirely sexual.*

An appropriate reading, fulfilling the expectations formulated in the introduction to Songes could be one of cognitive psychology origins, based on close observation of dream content and on highlighting their originality compared to perception and day logic. Still, the method suggested by Jaques Montangero does not ignore the problem of interpretation, but it focuses on the creative attribute of dreams which means constructing not replicating. This creative attribute is to be found in the way dream sequences are linked according to the logic of what is plausible never of what is predictable, on the level of setting and characters, in the narrative features that relate dreams and novels or cinema scripts. Similar to Yourcenar's, dream develops in two directions – as script, a sequence of apparently unconnected events of no conclusion, or as descriptive sequence, loose or integrated into the script. The absence of conclusion allows Montangero to claim that the dream is not a canonical structure but should remain a composition of narrative fragments rather than a token-story. Obviously, the transcribing procedure for dreams is not a concern for Montangero, and the analyzed transcripts are not literary fragments even if they offer samples of poetic language; they display feelings and have a visual profile. They resemble an oral narrative of more or less trivial experiences.

The second part of this paper is dedicated to analyzing one of Marguerite Yourcenar's dreams, with the purpose of identifying means of representing dream content, focused on the sequential nature of dreams and the bizarre dream phenomena that the particular dream reveals.

Key words: dream structure, sequence linking, logical relations, bizarre phenomena, visual representation.

DIDACTIQUE DE L'ENSEIGNEMENT DES LANGUES ÉTRANGÈRES

BLOGUER À LA FAC

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Abstract: As "social phenomenon" or "fashion", the blogs are widely known for their capacity to trigger the interest of the young population, taking the place of the previously idolized culture of the SMS or messenger. The project "Blogger à la fac" has different and complementary premises: can one find anything beneficial for the disciplinary and trans-disciplinary learning of the students in this new technology? By using the blog, does the teacher have the opportunity to educate his/her students through this innovative technology or to teach them how to use the internet responsibly? Quite obviously, the implementation of a local experiment would be necessary in order to be able to answer these questions: to create a blog at the Faculty of Letters, from the University of Oradea, - a blog which could persuade the students to take part in an online workshop of creative writing. The goal of the project is to gather objective reflections based on an actual experimentation of pedagogical projects with a focus on the management of new Internet services in order to draw some conclusions regarding the process of teaching and learning with the support of a new means of communication.
Focusing on the writing (reading-writing), the blogs represent the new technology which can be easily integrated into pedagogy and into the new teaching methods. However, as a technological means of learning and know-how of the Internet, the integration of the blogs in the university sector is expected to have a strong potential to emulate and motivate both the students and the teacher. In addition, this activity centered on writing requires the adaptation of the pedagogical contents, of the syllabus and of the evaluation criteria. By far, the most important ingredient is to have access to the necessary equipments so that the students concerned have the opportunity to read or post their writings.
Finally, the experience "Blogger à la fac" represents a great challenge to discern whether the faculty is able or not to adapt to the development of new technologies, to integrate them in the process of teaching-learning and to exploit their advantages.
Key words: blog, teaching, innovative technology, creative writing

LITERARISCHE TEXTE – AKTIVE TRÄGER VON LANDESKUNDLICHEN INFORMATIONEN

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Abstract: Approaching literary texts from the perspective of communicative didactic acquires even more significant dimensions during the process of German language teaching as a foreign language. The aim of the present paper is to argue in favour of the necessity of studying literary texts, taking into consideration the fact that they, by means of their contents, contribute to a large extent to both the assimilation of the German language and the informational transfer regarding German culture and civilization, allowing in this way the access to a foreign culture and to different perspectives within this culture.
By their nature, literary texts contain a variety of meanings and their decoding instigates to expectations, hopes and different feelings among the readers.
Selection of literary texts, from the methodological point of view, should be made starting from the idea that these, by means of their chosen themes, have the aim to motivate and raise interest among the readers, directing them towards a creative activity.

When choosing the themes of the literary texts, one should consider some important factors such as: the educational context, the professional training level of the teacher, whether he/she is a native speaker, the level, interest and the professional objectives of the group, the importance of the theme and so on.

Sometimes the themes related to culture and civilization can not be made accessible to the audience only by means of literary texts. Therefore, the inclusion of other sources – for example informative texts, supplementary documentary material, photos, figures, collages – is extremely necessary. These materials provide the contextual amount of information, which emphasize the theme of that literary text.

In the interactional process text-reader, the teacher should establish the didactic activities for each teaching phase, aiming to successfully reach all didactic objectives.

The last part of the paper tackles different proposals of didactic activities for each phase of the lesson in which approaching of a literary text is desired.

Key words: culture, civilization, lesson, text selection, teacher.

L'ENSEIGNEMENT DE LA TRADUCTION SPECIALISEE- UN PROCESSUS COMPLEXE ET INTERDISCIPLINAIRE
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Abstract : We shall define, for the needs of this article, specialized translation as the translation of specialized texts, which means texts revealing from a certain domain of specialization or from a branch of specific activity. Thus the texts revealing from a certain field of knowledge will be considered specialized texts. These texts are characterized by a certain subject matter and a lexical and phrasal structure. The translation process should take into consideration two essential dimensions: the content and the form. This content and this form are exactly the elements the translator has to transfer from a source language A to a target language B. It is an interdisciplinary process as it implies translation methods and techniques and at the same time documentation work and terminological research in that field. A course in specialized translation must teach the student how to do this transfer efficiently, obeying to the rules of the genre.

The aim of this article is to analyze the process of teaching specialized translation proving that it must deal with this double aspect: notional and linguistic. The student has to learn how to gather information quickly and efficiently and how to use the new knowledge.

We shall analyze, as well, the way the documentation and the terminological work fit into the process of translation and which should be their role in each stage of this process. They are essential during the first three stages of the translation process, as they help to understand the text and to give equivalents in the target language. The last three stages don't imply any documentation or terminological research.

If the acquisition of a method of work and research represents the infrastructure of a course of specialized translation, it doesn't represent its main objective. This objective should be the production of an adequate translated text in the target language, in the chosen domain. Even if, from a pedagogical point of view, it is useful and even necessary to appreciate the student's effort and progress due to the documentation, the final evaluation concerns the quality of the translated text. The documentation and the terminological competence mustn't replace the student's translation competence, because a text which is the result of a good documentation is not necessarily a well translated text. Even if it is a technical text, the translator has his/her freedom and must use his/her creativity in translating it. The constraints do not concern the source text, but the target text, namely its mission.

Key words: specialized translation, documentation, terminological research, creativity, freedom.

GEHÖRT DIE ZUKUNFT DER FREMDSPRACHENLEHRE DEM „E-LEARNING" BEGRIFF?

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Abstract: For more than two decades there have been attempts in making the computer a kind of device which should help students and adults learning the foreign languages.

If in the 90s the educational software programmes did not be considered to be relevant and serious, nowadays e-learning registers a real boom, and this fact is a consequence of the information technology usage as a common learning process. The software used in the study of the foreign languages can include without any problem all kinds of exercises well-known in the process of teaching foreign languages, and more than that, audio- video materials. This will definitely makes both the teacher and the student's work easier. The benefit of using these kinds of educational software is that they are very interactive and therefore, the learning activity becomes itself more attractive for all the categories of pupils, students and adults, as well.

What we have to take into account in the case of the students is that these programmes should be in direct concordance with the curriculum, on the one hand, and that they should support it, on the other hand. So, if the student wants to do extra work he is no longer supposed to use other workbooks or student's books, he can easily access such software in order to improve his skills.

The e-learning programmes used in the study of the foreign languages have a greater impact upon the adults, as well; for these ones the e-learning software do not seem as being very attractive, what really interests them is practising when their time allows that. Due to the mobility existent in the economic and industrial area, more and more adults need to know and improve a foreign language but many of them are confronting themselves with the problem of time. The computer is that kind of device which eliminate this particular problem because the e-learning programmes can be accessed whenever the user wants to do that. More than that, we can say that, it is almost impossible in the case of for the businessmen to participate in such an activity, so, consequently the computer remains their single option. Even in the evening when they get into the hotel room the e-learning programmes can be accessed on their laptops.

But there are some disadvantages in using these electronic resources, one of these being the fact that if the student has some misunderstandings then there is no teacher to clarify his problems. Therefore, the suppliers of these educational programmes in terms of foreign languages study should also offer a kind of online service consisting in teaching staff that is permanently connected to their students.

We must say that nowadays there are a great number of e-learning suppliers in the domain of foreign languages and that there are great differences concerning the quality provided by these software programmes. The most qualitative ones are very expensive as there are a great number of specialists involved in this type of activity and their cost is directly related to the investment made in the development of such educational programmes. But this can be also a disadvantage because not all the students can afford such software.

As far as the higher education is concerned, the e-learning programmes are very useful especially for the distance learning programmes. Universities can purchase this sort of programmes and offer them to their students. The foreign language study can be realised individually by each student and at the tutorial appointments he can get the necessary explanations from their tutor.

Taking all these issues into consideration on can ask if the future of studying foreign languages belong to the e-learning concept.

Key words: e-learning, software programmes, education, opportunities.

MISCELLANÉES

NOUVELLES RECHERCHES SUR LE JEU EN CLASSE DE LANGUE

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Abstract:La parution du livre de Haydée Silva, Le jeu en classe de langue *(CLE International, 2008), est un événement qui ne peut pas passer inaperçu dans le milieu professionnel des enseignants de langues vivantes étrangères. Prenant comme point de départ la constatation que « le jeu constitue un outil séduisant et assez bien accepté à l'ère de l'éclectisme », l'auteur propose, à travers sa démarche, d'enrichir le domaine de la didactique des langues vivantes étrangères tout en offrant une analyse pertinente et une description très détaillée de cet outil. Cela parce que, malgré les tentatives de plus en plus fréquentes d'en faire une méthode d'enseignement – apprentissage courante, l'on ne peut pas parler d'une connaissance et d'une maîtrise adéquate de cet outil. La voie du ludique est attirante par les avantages qu'elle propose mais reste encore assez obscure pour une grande partie des enseignants à cause des inconvénients possibles qu'elle soulèverait. Dans ce contexte, l'objectif déclaré de l'auteure est de « contribuer à la diversification des techniques et des pratiques de classe, en encourageant une exploitation raisonnée du jeu en tant qu'outil d'enseignement et d'apprentissage d'une langue » (Silva, 2008, p.7).*