

LEON BLOY ET MIRCEA ELIADE : PROCES DES CHRISTIANISMES EUROPEENS

JEAN-MICHEL LEMONNIER
Académie de Versailles, France

Abstract: *One is French, Roman Catholic Christian, the other Romanian and grew up in the Romanian Orthodox tradition. Although belonging to two European cultural areas but also at two different times Léon Bloy (1846-1917) and Mircea Eliade (1907-1986) meet them beyond time and space on a criticism of Christianity, which is coupled with a critic of modernity. Through a selection of significant excerpts from their respective works, we will show which kind of critics each author addresses to Christianity (Catholic, Orthodox or Protestant faith). We will show how the lampoonist literature of Bloy against what became Catholicism in his day - the culmination of a process initiated since the great Renaissance of the fifteenth century - meets one each other a few years or decades away the writings of Mircea Eliade about Orthodoxy. Both authors have in common to have led a criticism of Christianity, one in Catholic European cultural area, in the late nineteenth century, in the particular context of secularism forced march of the French society, the other by focusing on forms of popular religiosity in central and eastern Europe. If the work of Eliade, both literary and scientific, unlike that of Bloy is not centered on the "Christian question", it remains that by forging, in particular, the notion of cosmic Christianity, the Romanian produces a studious examination of the evolution of Christianity which brings him to criticize his moral and historical aspects. Moreover, the critical glance at Christianity of these two authors took so particular forms, that a superficial reading of their works could pass them off as anti-Christians. Accused of blasphemy, even "Luciferianism", Léon Bloy's work is all the more badly perceived as his writing style shocked the literary conventions at that time. On the other hand, Mircea Eliade, apologist of myth and cosmic religions has seemed reduce Christianity to a religion of fallen man. We must know that Eliade, as Léon Bloy, has granted fundamental importance to mysticism and symbolism. Despite these similarities, we will see, however, that the nature of the reproaches of the French and the Romanian toward Christianity diverges deeply enough. The first blames the Catholic Church, supposed to represent Christ on earth, accused of having abandoned the poor people and denounces the mediocrity of the believers while the second blames the churches to have desecrated the cosmos under the influence of Jewish monotheism. However, instead of opposing them, we can see that these criticisms are joined in a kind of coincidentia oppositorum reconciling Roman Catholicism and Orthodoxy.*

Keywords: Léon Bloy, Mircea Eliade, Christianity, Europe, modernity, literature, pamphlet.

**LE THEATRE POPULAIRE EN MILIEU URBAIN AFRICAIN : DIALOGUE OU ANTAGONISME
CULTUREL ENTRE TRADITION ET MODERNITE**

RODRIGUE HOMERO SATURNIN BARBE
Université Laval, Québec (QC), Canada

Abstract: *The popular theatre in urban African areas is part of the artistic tools in favor of the exploitation of local and foreign cultures. In Africa, the cities are organized in a cosmopolite way. Thus the theatre has to represent socio-cultural realities. Mirror of a society, the popular African theatre offers the public the opportunity to revisit its history, its everyday life with a permanent intermingling of traditional*

and modern: tradition as a protector of the original African identity, but also reflecting contemporary changes. We can often be surprised by conflicts between traditional and modern, rivalries probably deriving from the imposed and prolonged contact between African and Western civilizations. Could one talk about antagonisms between the two? This is a subject of reflection around which our paper is turning through precise examples and situations.

Le théâtre populaire en zones urbaines africaines fait partie des outils artistiques qui favorisent l'exploitation des cultures locales et étrangères. En Afrique, les villes sont organisées de manière cosmopolite. Ainsi, le théâtre ne peut se soustraire de représenter les réalités socioculturelles inhérentes à cet environnement pluricommunautaire. Miroir de la société, le théâtre populaire africain offre l'opportunité au public de revisiter dramatiquement son histoire, son quotidien à l'intérieur duquel est exposé, permanemment, le dialogue entre tradition et la modernité. Dans ce cadre, la tradition se veut défenseur de l'identité originelle africaine, mais elle doit, par la force des choses, évoluer inévitablement en concomitance avec la modernité qui, dirait-on, symboliserait la nouveauté, le changement, la rationalité, l'ouverture à d'autres cultures, notamment, à celle de l'Occident. Mais, le théâtre populaire en milieu urbain africain, dans un souci de valoriser la culture locale, a souvent du mal à présenter uniquement un dialogue de cultures entre la tradition et la modernité. On n'est pas surpris, parfois, d'assister à un conflit entre les deux. Cette rivalité provient, probablement, du contact forcé et très prolongé entre l'Africain et l'Européen (l'Occidental), notamment dans une relation de dominant et dominé, où la culture africaine a subi de graves fractures dans sa structure fondamentale. Dans ce contexte, en quoi la tradition et la modernité seraient-elles en dialogue culturel? Pourrait-on parler plutôt d'antagonisme entre les cultures africaine et occidentale? Voilà une réflexion sur laquelle nous comptons nous appuyer pour aborder la question du théâtre populaire africain en ville. Nous tenterons, à partir des exemples précis tirés des dramaturgies connues, de montrer les situations dans lesquelles on parlera de dialogue, mais surtout, ce qui oppose la tradition et la modernité.

Keywords: *popular theatre; culture; tradition and modernity; Africa and the Western world.*

MORPHOLOGIE DU HÉROS DANS UNE VIE DE BOY DE FERDINAND OYONO : DE LA NAÏVETE À LA DÉMYTHIFICATION DU COLONISATEUR

OMAÏMA MACHKOUR

**Université « Sidi Mohamed Ben Abdellah », Faculté des Lettres et des Sciences Humaines
Saïs - Fès, Maroc**

Abstract : *En partant de sa référentialité nationale, le colon a procédé à un démembrement aberrant du territoire physique et moral de l'Africain noir. Ces nouvelles fluctuations créent de nouveaux rapports économiques, politiques, et sociaux notamment, qui affectent l'univers mental de l'Africain et lui imposent une vision du monde outre que la sienne. Ainsi, les romans de cette époque présentent des héros marginalisés, souffrant de déchirement identitaire et d'absence de repères culturels face à l'agonie d'une conception du cosmos qui, jadis, sécurisait l'homme Noir et l'unifiait avec le monde extérieur. La présente réflexion se propose d'interroger le statut du héros dans Une Vie de boy de Ferdinand Oyono à l'aune des travaux du psychiatre sénégalais Ibrahima Sow dans l'examen de la personnalité africaine. Le choix d'une telle approche méthodologique se justifie par la singularité de l'Etre Noir. En effet, l'individualité africaine est complexe et ne peut se concevoir qu'en étroits rapports avec tout ce qui l'entoure ; c'est un univers peuplé de significations culturelles et symboliques très vastes. Ainsi, le paradigme ethnopsychiatrique, qui est au centre de notre analyse, sera doublé des théories de Lukacs et de Goldmann sur la morphologie romanesque du héros, étant donné que l'itinéraire initiatique de Toundi rappelle, à bien des égards, celui du « héros problématique ».*

Keywords : roman, héros, anticolonial, ethnopsychiatrie, structuralisme génétique, ancestralité.

L'IMAGERIE ANALOGIQUE DU CORPS IMAGINAIRE CHEZ JACQUELINE HARPMAN

VLAD-GEORGIAN MEZEI

Université « Babeş-Bolyai », Cluj-Napoca, Roumanie

Abstract: *This article examines the texts of the Belgian writer Jacqueline Harpman starting from the idea that using language to represent bodily experience is difficult and it requires linguistic creativity. Our goal is to show that Jacqueline Harpman uses analogies extensively to represent somatic aspects and experiences which are not directly accessible to sensory observation, but which can be reached by imagination. First, we present the capacity of analogy to represent human experience in general and bodily experience in particular by merging two different semantic areas. Then, we analyse some excerpts to reveal the existence of an imagery of the imaginary body obtained by means of semantic fusions that express unusual bodily experiences in usual terms. To be more precise, we show that bodily experiences such as the mental exploration of organic depths, the bliss of foetal existence, the restoration of the intimate mother-baby bond following the traumatic experience of birth, the acquisition of world's rhythms in contact with the maternal body as well as the absurdity and atrocity of illness are represented by blending several semantic fields, one of which invariably pertains to the body and the others to concrete realities. We conclude with a few remarks on the aesthetic effects obtained by means of analogical representations in Jacqueline Harpman's writing.*

Keywords: *body, bodily experience, analogy, semantic field, representation, imagery, imaginary.*

POSTURES PHOTO(BIO)GRAPHIQUES DANS LE LABYRINTHE DU MONDE

ANDREI-IOAN LAZAR

Université « Babeş-Bolyai » de Cluj-Napoca, Roumanie

Abstract: *Within the collection of documents gathered by Marguerite Yourcenar, photography holds a unique place : not only does it enable the author to gain possession of images of the past, but also to develop into a form of art capable of reviving a whole era of history, with its ghosts, characters and meanings. By lending itself to verbalisation, photography becomes a point of departure for autobiography. In Archives du Nord, Souvenirs pieux and Quoi ? L'éternité the descriptions of silver halide photographs paradoxically lead to a defiguration of the "self", to a loss of its own image in such a way that – in a manner very close to Barthes – the "I" becomes "you" and the selfportrait is remodelled into a portrait.*

Keywords : *autobiography, photography, past, parents, writing.*

**CORPUL CA OBIECT AL EXPERIMENTULUI PATOLOGIC.
DE LA NOIR-UL FRANCEZ LA PEDRO ALMODÓVAR**

PAUL NANU
University of Turku, Finland

Abstract: *This article aims to analyze literary and visual resorts of the body as an object of pathology, of obsession and revenge as shown in the novels of Jean Redon and Thierry Jonquet and their counterpart in film, represented by Georges Franju and Pedro Almodóvar's creations. The origins stem from the French noir novel, and as the films mentioned are rather scarcely received, this approach to contextualise the four creations is not necessarily a bet won from the beginning. Moreover, as critics note, both novels and films have a significant bizarre and shocking character, and are not to the liking of all cinema or literature lovers. We talk in this article about a period of half a century, the last half, where the objectification of the body is no longer a novelty; however, the idea of using the (living) body as a source of spare parts or that of arbitrary forced sex change still raise eyebrows, if not even induces distress. The male and female body are delimited by an increasingly blurred line, be it cultivation and skin graft or transgender experiment.*

Keywords: *horror, plastic surgery, transgender, "noir", Franju, Almodóvar.*

SWIFT AND SARTRE – ON THE SENSE OF THE EXISTENCE

RODICA GABRIELA CHIRA
1 Decembrie 1918 University of Alba Iulia, Romania

Abstract: *What is the meaning of existence? Philosophers and scientists as well as conscious human beings along centuries have been trying to find a suitable answer to this essential question. In the Enlightenment philosophy, the individual conscience was a synthesis of reason and sensibility while in the 20th century a new philosophical trend called existentialism got closely related to it.*

Common ideas and interpretations can be discovered in the works of two authors, Jonathan Swift and Jean-Paul Sartre if one takes as a starting point the main characteristics of this last author's existentialism in order to prove their validity in Jonathan Swift's thinking.

From Swift's works reference will be made to "Gulliver's Travels" and "A Tale of a Tub", while Sartre will be present with the novels "La nausée" and "Les chemins de la liberté", the plays "Les mouches" and "Le Diable et le Bon Dieu", with references to the philosophical essay "L'Être et le Néant".

Key words: *existence; existentialism; meaning; the absurd; Swift; Sartre.*

**THE INDIVIDUAL'S FREEDOM IN THE NOVELS OF THOMAS HARDY, JOHN FOWLES AND
D.H. LAWRENCE**

MARINELA LUPȘA
1 Decembrie 1918 University of Alba Iulia, Romania

Abstract: *The writers we have focused on have all approached the issue of freedom. They have all dwelt on the individual's struggle to achieve freedom.*

Thomas Hardy has emphasized the constraints imposed by society on the individual's freedom and has pointed out to the fact that the individual could not act freely because society did not allow him. In case the

individual chose to ignore social conventions and followed his or her liberated views, such an individual was sooner or later punished by society, by gods or by fate.

Lawrence took a step further and expatiated on inner limitations that prevent the individual from living freely. He pointed to the need of liberating oneself, of being true to one's impulses and instincts.

Fowles has emphasized the importance of freeing oneself by paying attention to the other. The writer was concerned with the obsessive hold which the idea of personal freedom has over his creative imagination. Fowles knows that freedom of will is not absolute, that it depends on the freedom allowed by the social and environmental factors that shape our existence. With Fowles, to be free means to choose between good and evil as the only way to stay human.

Key words: *freedom, values, self, prejudices, conventions, prototype.*

CONTEMPORARY CROSS-CULTURAL COMMUNICATION AS REFLECTED IN BLACK BRITISH WRITING

ADINA CÂMPU

Transilvania University of Brasov, Romania

Abstract: *In a contemporary world increasingly confronted with changes and new developments prompted by globalization one cannot help noticing that national cultures are being forced from the outside to turn into a transnational, global culture. Migration as well as recent advances in science and technology can definitely account for these transformations. However, rather than depending less on cultural difference and identities, rather than giving in to global Sameness, today's cultures display and anxiety with regard to a potential loss of identity. This paper presents an analysis of cross-cultural communication as reflected in a small narrative- "Some Kind of Black" (1996) - by Black British writer Diran Adebayo. Though written almost twenty years ago the novel's progressive stance reflects the contemporary increasing need to acknowledge multiple perspectives as well as the pluralisation of cultural forms and positions within Black British culture. I shall focus on Adebayo's attempt to pinpoint the specific cultural differences which set his hero apart from other London youths but also on his efforts to remind immigrants, especially descendants of immigrants, to make an effort and bridge differences ultimately identifying themselves chiefly with the country of adoption. The conclusion is that present day Black British writing offers a new articulation of the idea of nation and culture – a poly-cultural, even post-racial one.*

Key words: *culture, communication, contemporary, Black British writing, identity.*

TOM WOLFE'S "THE BONFIRE OF THE VANITIES" – A CONTEMPORARY READING

IOANA STAMATESCU

Bucharest University of Economic Studies, Romania

Abstract: *The essay focuses on what has been considered Tom Wolfe's most famous novel, whose plot turns out particularly relevant for present-day concerns: the rise and fall of a Wall Street investment banker and the associated stories of power and greed. My analysis focuses on a defense of Tom Wolfe's intentions and achievements, in relation to the harsh academic criticism that the novel encountered. I argue first that the novelist was prescient regarding several sore social realities of the time and that he used his artistry to raise consciousness and educate the public on the dominant political and social changes in the*

city through the classical literary form of a satire. Secondly, I tackle the debate with the academic criticism regarding Wolfe's literary stance on three fronts: the writer's advocacy of a new social novel, the dualism versus the pluralism of vision (he was criticized for achieving the first, while attempting the second) and lastly the critique on the stereotypical characters that he brings forth, which I argue belong to the requirements of satire.

Keywords: New York City, Wall Street, social realism, satire, social insulation.

**INTERFERENȚE CULTURALE SHAKESPEARE. GLISAREA SEMANTICĂ A TEXTULUI
DRAMATIC ÎN PROCESUL REGIZORAL ÎNTRE EUROPA, ASIA ȘI SPAȚIUL VIRTUAL**

IOANA PETCU

Facultatea de Teatru, Universitatea de Arte „George Enescu”, Iași, România

Abstract: One of the most important heritage of the universal literature, William Shakespeare's work constitutes itself also as a prolific, inexhaustible and fascinating material for the lecture on stage, regardless of continent or time when it is accomplished. Taking Hamlet for a landmark, our study follows the multiple ways of resemantization of this play in cultural viewpoints of various directors: the English Peter Brook, the Slovenian Tomaž Pandur, the Japanese Yukio Ninagawa. In the comparatist approach, from text to performance, we closely observe the unifying coordinates, and the code or message difference, too. Interesting it was for us both changes in the text and those between the stage directors' perspectives. But the continuity and vitality of this encyclopedic work is not resumed on literature area or on the stage enactment. The "last" Shakespeare belonging to our time is the one placed on virtual space. We analyzed some of the virtual forms in which the playwright get global dimensions, from online projects dedicated to the brit author's work, to myth and parodic presence on web communities. How does the "last" Shakespeare look, how far can he be "estranged" – these are few of the questions on which it is worth meditating upon, under the multiculturalism sign.

Key words: William Shakespeare, Peter Brook, Tomaž Pandur, Yukio Ninagawa, referentiality, interculturalism.

THE LEGACY OF THE VINCENNES UNIVERSITY

MARIA-ANA TUPAN

1 Decembrie 1918 University of Alba Iulia, Romania

Abstract: Our paper looks at three emerging concepts – third culture, knowledge community, and third space – tracing them back to the change in philosophy and critical theory effected by a group of academics (Roland Barthes, Claude Lévi-Strauss, Michel Foucault, Jacques Derrida, Gilles Deleuze, Jacques Lacan, Jean-François Lyotard, Michel Serres) teaching at various intervals at the Vincennes University in Paris. The present developments are measured in comparison to C. P. Snow's disciplinary paradigm deployed in his celebrated conference (7 May 1959, Cambridge) on "The Two Cultures and the Scientific Revolution", whose argument hinges on the Kantian binary of disciplinary spheres (humanities versus sciences). The dualistic simulation model has yielded in time to hybrid, in-between notions of transgression across disciplines and communicational (interdisciplinary) methodologies.

Key words: Vincennes University, third culture, knowledge community, third space.

REPRESENTATIONS OF CULTURAL IDENTITY IN A CRITICAL TEACHING MATERIAL OF DANISH CULTURE

ALEXANDRA E. JACOBSEN

1 Decembrie 1918 University of Alba Iulia, Romania

Abstract: *Starting from the premise that critical reflection is essential to achieving cultural awareness/understanding (Phipps & Gonzalez 2004, Bennett 2009, Man Ling 2005), this paper analyses the ways in which ‘cultural identity’ is represented in a more recent material for teaching Danish culture. The aim is to assess the potential which such representations hold for encouraging critical reflection on the learners’ part. The theoretical framework of the analysis reflects a social-constructivist critical standpoint and employs Birgitta Frello’s (2012) concept of ‘collective identity’ as a structuring principle for examining representations of Danish identity in the teaching material. The analysis leads to the conclusion that Danishness both viewed as national identity and ethnicity is problematized rather than taken for granted in the teaching material, which importantly provides the ground for a teaching/learning practice that involves a critical or intercultural perspective.*

Key words: *cultural understanding, collective identity, Danishness, national identity, ethnicity, collective narratives, the Other's perspective.*

EMINESCU AND ZOROASTER – MOTIFS. (PRE)TEXTS. SYMBOLS

MARIA-CAMELIA MANEA

University of Pitești, Romania

Abstract: *It was in 1872 that Mihai Eminescu saw his piece of prose titled “Poor Dionis” published in “Literary Conversations”. The present paper aims at depicting the major symbols related to the idea of Zoroastrian knowledge as transposed in the short novel: analysis of sources in a period of maximum metaphysical effervescence; Timeline, descendance of the texts, historiographical notes; Motifs. (Pre)texts. Symbols: the belief in a single God, immortal soul, Zarathustra + founder of the monotheistic religion, The motif of the wise Magus; Farafahar; „Turned into action, the world is but the dream of our spirit. **There is neither time nor space – they are only in our soul**”; **The Zoroastrian priests**; The motif of the book of wisdom; The motif of the magic number „7”; The motif of the sacred fire; The motif of the dualism good-evil; The cosmogonic motif.*

Key words: *Eminescu, Zoroaster, Avesta, Ahura Mazda, duality, single god, Faravahar, book of wisdom, magi, fire worship, haoma, magic number.*

RECOVERING CORPORALITY IN MAX BLECHER'S PROSE

NICOLETA HRISTU (HURMUZACHE)

PhD Student

“Dunărea de Jos” University of Galați, Faculty of Letters

***Abstract:** This article aims at identifying the theme of corporality in Blecher's prose, from the perspective of the postmodern novel analysis that places the writer's work in the contiguity of the pictorial imagery. Appealing to Carl Gustave Jung's psychoanalytic interpretation, the exploration of the body becomes a pictogram that probes into the collective unconsciousness, the Ego imagining a journey inside the body to recover the lost Self. It is the analysis of the narrative episode of the novel “The lit burrow” in which the itinerary along the blood vessels is captured, a secure topos in which the human being gains mental integrity on the one hand, but on the other hand, he alienates because he perceives his corporality as a prison. This auctorial uncertainty experienced by the unconsciousness betrays the ontical crisis assumed by the consciousness (“Who exactly am I”?) and the body spills its interiority and assumes another corporeal cover by temporarily instituting a new hierarchy of identity. The dilation and compression of interiority reminds of the anomaly of the corporality in the surrealist art that takes an anthropomorphic appearance. Thus, the writing experience enables Max Blecher to recover the intrinsic corporality, exacerbating the senses, reconfiguring the letter body that gambles on the poetics of the narrative.*

***Key words:** corporality, cryptogram, interiority, surrealist art, psychoanalysis.*

**GALLICISMES DANS LES DISCOURS DES HOMMES POLITIQUES ET DANS LES
MEDIAS ROUMAINS ACTUELS**

VALERIA MARIA PIORAȘ

Université « 1 Decembrie 1918 » Alba Iulia Roumanie

***Abstract :** For the past quarter century, in modern day Romania, both politicians and the media have been launching or reviving gallicisms, which, upon their introduction, have been almost constantly present in official situations and news articles.*

Among these adopted gallicisms, some can be attributed to snobism. However, looking past this view, due to their affiliation with a romance language, they can be cautiously considered as contributing factors to the ‘relatinisation’ of the Romanian language.

Each of the terms is presented with a brief commentary, followed by the semantical explanations identified in the consulted French and Romanian lexicographical sources. They are further supported by examples.

***Keywords :** gallicismes ; milieu politique ; articles de presse ; relatinisation du roumain ; prudence dans l’usage.*

LA «FRANCISATION» DE LA LANGUE ROUMAINE. NÉCESSITÉ ET / OU EXTRAVAGANCE ?

CONSTANTIN-IOAN MLADIN

Université „1 Decembrie 1918”, Alba-Iulia, Roumanie

Université „Св. Кирил и Методиј”, Скопје, Macédonie

Abstract: *This presentation is an overview of the long and tumultuous (sometimes even excessive, but always surprising) love story between two cultures: the Romanian and French.*

The work focuses on a few key and paradoxical aspects of the influence of French culture and civilization on the public Romanian spirit, viewed as the main means to re-anchor Romanian spirituality within the family of Latin peoples and within European modernity.

The author outlines the role that several parties had in modernizing the Romanian language: 1) Phanariot Greek dragomans (XVIIIth century), 2) young French-educated Romanian aristocrats (XIXth century; the “bonjourists”); 3) Russian officers in the Danubian Principalities during the Russo-Turkish wars of 1828-1829 and 1853-1856); 4) the first French precepts and consuls of the Danubian Principalities (first half of the XIXth century); 5) bourgeois aristocratic women and fashion 6); Transylvanian School scholars and the clergy (Transylvania).

Keywords: *Francization, French language, modern language, Romanian language.*

LES NOMS PROPRES DANS « LES CONTES DU CHAT PERCHÉ » DE MARCEL AYMÉ

CORALIA TELEA

Université « 1 Decembrie 1918 » d'Alba Iulia, Roumanie

Abstract: *The present study aims to review the proper nouns designating the characters of the short stories reunited in the corpus “Les contes du chat perché”, whose author is Marcel Aymé. Our contribution wishes to underline the importance of a writer who was falsely forgotten by most of the literary critics because of his personal choices. We shall indicate the proper nouns used by the author to designate persons and animals, proper nouns connected to a specific universe, thus leading to specific worlds; this approach will allow some considerations on the different worlds created by Marcel Aymé in his short stories. Our research is based on the punctual analysis of the short stories and is supported by several studies and articles already published particularly in the pages of a review dedicated to the writer (« Cahier Marcel Aymé » edited in France by S.A.M.A. - the Society of the Friends of Marcel Aymé).*

Keywords: *proper nouns, anthroponym, zoonym, Marcel Aymé, childhood.*

***SUR LE COMPORTEMENT DISCURSIF DU PRONOM PERSONNEL
EN FRANÇAIS ET EN ROUMAIN***

MARIA RODICA MIHULECEA
Université „Lucian Blaga”, Sibiu, Roumanie

Abstract: *In this study we want to analyse the behaviour of the personal pronoun from the contrastive point of view. We have chosen different contexts for both languages, Romanian and French. The two series of forms of the personal pronoun, stressed and unstressed, can get different discursive values, depending on the context they are used. We speak about the generic, the pragmatic and the stylistic value. We shall also underline that certain inversions in person and number may suggest some emotional values both in Romanian and in French.*

To illustrate these values, we have chosen examples that will point out both the similitudes but especially the differences between the two languages. The differences are most often the ones that can cause troubles for the Romanian speaker who begins to acquire French.

Keywords: *personal pronoun, person, value, discursive, context.*

LA MÉTAPHORE VÉGÉTALE DANS LES EXPRESSIONS ET LOCUTIONS FRANÇAISES

GAROFIȚA DINCĂ
Institut de Linguistique „Iorgu Iordan-Al. Rosetti” Bucarest, Roumanie

Abstract: *In this article we inventory certain types of the vegetal metaphor in French: significant figures (phonic figures, construction figures and neighbourhood figures) and pragmatic means. Dictionary of idioms and phrases were used to collect the corpus. We also record solely those phrases which have at the center generic vegetal names: tree, root, leaf, flower, garden etc.*

Keywords: *metaphor, transfer, paronymy, signifier, pragmatic.*

***MODÈLES COMMUNICATIONNELS À DES FINS PROFESSIONNELLES,
ACTUALISÉS AUTOUR DE DEUX ACTANTS : CANDIDAT ET EMPLOYEUR***

AURA CIBIAN
Université « 1 Decembrie 1918 », Alba Iulia, Roumanie

Abstract: *Writing a Résumé and a Cover Letter, attending a job interview, these are the three forms of communication – the basis of the subject of our study. From the decision to search for a job to the employer final response, the applicant is put into different given or spontaneous communication situations; they all have a significant weight in equilibrating the employer conclusion. Traditional or original ones, communication patterns used in employment contexts highlight the diversity of approaches from the hirer point of view, which sometimes makes difficult the applicant's advances. This has made us*

reflect, among other things, on the proverb „A forewarned person (here: candidate) is a forearmed one”, also on recommendations made by professionals; these ones recommend candidates to prepare their presentation in advance.

Most candidates orient their speech according to their assets (human qualities, graduate studies, work experience, skills). However, we have based our study on interactional principles sustaining the importance of taking into consideration all the contextual elements of such professional situations (or a greater number of contextual elements, considering the degree of unpredictability specific to these circumstances). From typical examples to those outside conventions, we intend to provide an overall picture of all stages of job search.

Keywords: job search, applicant, employer, communication patterns for professional purposes, interactional approaches.

« L'ÉQUIVALENCE » DANS LES SLOGANS PUBLICITAIRES ROUMAINS ET FRANÇAIS

DRD. MACARIA IULIA
Université « Babeş-Bolyai », Cluj-Napoca, Roumanie

Abstract: The aim of this study is to observe the role and the type of equivalence encountered in advertising slogans. We also want to demonstrate the role and the importance of translation in advertising domain, observe the difficulties encountered by the translator and how the advertising message is adapted for the consumers. Furthermore, our scope is to observe the translation of wordplays, collocations, etc.

Keywords: translation, equivalence, slogan, consumer, advertising discourse, persuasion.

LA DESCRIPTION DES ÉVÉNEMENTS À L'ORAL ET À L'ÉCRIT.
ÉTUDE DE CAS

DRD. RALUCA-VASILICA MOROŞAN
Université « Babeş-Bolyai », Cluj-Napoca, Roumanie

Abstract: This article aims to show by analysing different texts (oral and written) which is the source of the generic differences of descriptive texts. For the prototypical descriptive sequence we are going to take as a point of reference the work of Jean Michel Adam, French linguist and in order to bring out better our theory, we are going to take into account Liana Pop's discursive spaces theory. This study is more a preamble for further analysis that tries to present some of the future elements of mystudy in discourse analysis. The analysis will demonstrate the differences between oral and written texts belonging to the same discursive type but different genre.

Keywords: prototypical descriptive sequence, discursive spaces theory, oral versus written, discursive programme, structure, anchorage.

EDADES DEL NEOESPAÑOL: REFLEXIONES SOBRE LA CORRECCIÓN IDIOMÁTICA EN ESPAÑA

IULIA BOBĂILĂ

Universidad « Babeş-Bolyai », Cluj-Napoca, Romania

***Abstract:** Since 1997, when Fernando Lázaro Carreter coined the word “neoespañol”, the dynamic reality of the Spanish language has been under scrutiny more than ever. With more than four hundred million speakers worldwide, Spanish is permeable to foreign lexical influences and deviations from the standard use, making linguists and journalists worry that we might be confronted with a so-called ‘neolanguage’. Concepts such as linguistic norm, idiomatic correctness or acceptable usage are recurrently brought to the fore as key elements which fuel the debate between purist and permissive linguistic attitudes. We aim at offering an overview of the latest vehement reactions to what is seen as a ‘corruption’ of the canonical language, in the context of the Spanish Royal Academy’s effort to find the common denominator of different linguistic varieties, a ‘panshipanic norm’. Prescribers and describers are expected to reach a sensible consensus in order to update the grammar and the dictionaries without hurting linguistic sensitivities in different Spanish-speaking communities. The host of books tackling the issue of the idiomatic correction contribute to this endeavour by combining entertaining approaches with rigorous information.*

***Keywords:** neoespañol, error, idiomatic correction, standard language, linguistic norm.*

INITIAL POSITION OF ADVERBS IN THE SENTENCE AND THEIR RELATIVE FREEDOM OF MOVEMENT

IOAN BENIAMIN POP

**Universitatea Tehnică din Cluj-Napoca
Centrul Universitar Nord din Baia Mare
Facultatea de Litere**

***Abstract:** Despite the fact that contemporary English limits the ordering of clause elements, several situations emerge when the clause constituents are employed with some relative freedom. There is no other category to be characterized by a relative freedom of movement than the adverbial, the positions of the subject, verb, object and even complement being relatively very strict. Not all adverbs, however, can be moved easily from their position in a given clause without undergoing semantic changes, while others treated as being misplaced.*

***Key words:** adverb, word order, position, movement.*

**CATEGORIES OF CONVERGING AND DIVERGING LEXICAL ITEMS IN ENGLISH AND
ROMANIAN – REVISITED**

CONSTANTIN MANEA, Universitatea din Pitești
MAGDALENA PRUNEANU, Universitatea din Pitești

***Abstract:** This paper aims to once more revisit some of the principal and most interesting issues relating to the presence of similar lexical items in Romanian and English – a result of the globalizing lexical process through which the English language continues to gain supremacy as a world language. It was not the purpose of the authors to specifically refer to lexical (and, more widely, linguistic) standardization – so, the remarks having to do with such concepts as barbarism or solecism are only illustrative of the broader process of lexical borrowing (especially, insofar as adaptation and usage are concerned). On the other hand, the sheer variety of this profuse process urged us to make (mainly illustrative) remarks on comparatively recent Anglicisms coming into the Romanian language; thus, we dealt with lexical types and (sub)classes, semantic, style- and domain-related Anglicisms, various patterns of decalcomania, (bad) translation from English into Romanian (mainly in the mass media), meaning usurpation and False Friends, technical jargon and stilted speech, buzz-words and cultural (plus ideological) pressure. The main subtypes and (theoretical as well as practical) arguments are supported by abundant illustrations from the Romanian press and also from the Internet. Of course, in such matters as lexical change and linguistic norm conclusions can only be tentative – or, else, rather hasty.*

***Key words:** Anglicisms, adaptation, barbarisms, solecisms, technical jargon, loan translation / calque, translation, mass media.*

PRAGMATIC CONTEXT: CONTEXTUALIZED AND DECONTEXTUALIZED

GABRIEL BARBULET
1 Decembrie 1918 University of Alba Iulia, Romania

***Abstract:** The present paper deals with the importance of the pragmatic context, both from a contextualized and a decontextualized perspective. Starting from various definitions, the context is analyzed and explained. The paper also offers a descriptive attempt which insists on a systematic design, beginning with a so-called meta-context. Context awareness or context ignorance could be the next step towards the end of a ladder assuring the previously mentioned vantage point. It is evident that human beings are fully adapted to becoming part of a process naturally, close to unintentionally. Until a certain stage, things tend to be grabbed without supplementary effort. This leads to the idea that people can use context even without considering it. But what happens if one's desire is to intake knowledge or adjust the implication in the mechanism on purpose? It is this point that suggests a deliberate consideration of the matter.*

***Key words:** context, pragmatics, semantics, context awareness, communication.*

THE WOODEN LANGUAGE USED BY THE ROMANIAN PERIODICALS FOR CHILDREN DURING THE COMMUNIST REGIME

CARMEN ȚĂGȘOREAN

Universitatea Babeș-Bolyai Cluj, Napoca, Romania

Abstract: *The Romanian periodicals dedicated to children were granted with one of the highest degrees of confidence at the beginning of the communist regime. Thanks to their prestige, tradition, and goals, the periodicals for children were considered to be free of political manipulation. The installation of the communist regime led to a radical transformation of the entire Romanian media, not only in terms of the topics they used to carry. As for the publications dedicated to children, a substantial change became noticed when referring to language. If the original purpose was to develop the imagination, the culture and the language of their readers, once the communist regime came to power, the magazines were turned into instruments of manipulation. The indoctrination of the children was the first priority of the communist propaganda. Being at a vulnerable age, the children were easier to manipulate using the language. The purpose of our study is to analyze and to present the wooden language used in the periodicals for children which appeared during the communist time. Our study will include the following magazines: Jurnalul copiilor (The Children's Journal), Pionierul (The Pioneer), Cutezătorii (The Brave Ones), Scanteia pionierului (Pioneer's Spark), Cravata Rosie (The Red Necktie), and Pogonici.*

Key words: *communism, wooden language, children's press, propaganda.*

METAFORA CONCEPTUALĂ ÎN ACTUALITATEA ROMÂNEASCĂ „POLITICĂ ȘI RĂZBOI” LA TV

VALERICA SPORIȘ

Lucian Blaga University of Sibiu, Romania

Abstract: *Our research is an analytical approach of war and politics conceptual metaphors as captured by present Romanian broadcast journalism. We will mainly refer to the Source Domain WAR and the Target Domain POLITICS. Our research relies on the Lakoff and Johnson's theory and the methods we resorted to in identifying conceptual metaphors include MIP and MIPVU. Our main tenet is that conceptual metaphors rely on analogy as well as on individual and collective experience, they associate cognition with the social element and with affect.*

For the case study under analysis we selected metaphors clustered around two terms: war and politics. We aim to analyze the means through which conceptual metaphors clustered around different target domains (including Politics) are expressed and restructured in terms of other domains (including War). It was an interesting experiment to capture modern individual's perception on politics and on war.

The corpus we relied on was amassed by the author and mainly consists of texts displayed on TV screens during the year 2016. We resorted to these sources, as we believe that through information and spectacular, television captures the attention of the audience exerting a powerful influence upon them. Starting from the conceptual metaphor POLITICS is WAR we tried to demonstrate the topicality of some conceptual categories and the particularities of these categories. The excessive publicizing and advertising of the political life which witnesses a continuous confrontation is a reality of our times.

Political life is conceived and perceived as a continuous battle of opponents, the political war pursues different targets.

As a conclusion we dealt with the following aspects:

- the metaphoric reorganization of the domain Politics in terms of War;*
- the metaphoric reorganization of other domains in terms of War;*
- the metaphoric reorganization of the domain Politics in terms of other domains.*

Key words: conceptual metaphor, transfer, Source Domain, Target Domain, Politics and War, media, broadcast journalism.

**TEACHING AND LEARNING ENGLISH THROUGH DRAMA AND FILM
DIDACTIQUE DE L'ENSEIGNEMENT DES LANGUES ÉTRANGÈRES APPLIQUÉES.
INTRODUCTION À LA THÉORIE ET LA PRATIQUE DE LA TRADUCTION**

ADINA CORNEA

Université « Babeş-Bolyai », Cluj-Napoca, Roumanie

***Abstract:** This study is an introduction to the theory and practice of translation inside the Applied Modern Languages Department of the Faculty of Letters of the Babeş-Bolyai University of Cluj-Napoca. It emphasizes the development of a practical course we teach to first year students at undergraduate level. Our aim is to argue on the didactics of this subject through the presentation of the methods we use for the course, the analysis of the mistakes made by students in their exam papers and the evaluation process throughout and at the end of the semester. We would like to focus on the difficulties identified to our learners who will become future translators by trying to identify their cause and to find solutions in order to avoid them. Starting from the idea that we cannot offer a theory of translation without having ever practiced translation, we will sustain our ideas both from our position as a translator trainer inside the department and a certified translator on the Romanian market for 14 years already.*

***Keywords:** didactics; translation theory and practice; applied modern languages; method; error; evaluation.*

TEACHING AND LEARNING ENGLISH THROUGH DRAMA AND FILM

MARIANA-RODICA PIOARIU

1 Decembrie 1918 University of Alba Iulia, Romania

***Abstract:** Our paper will focus on the support drama and film can provide for teaching English to advanced students during the literature courses or those of culture and civilization not to mention the intercultural communication ones. It is taken for granted that “a picture is worth a thousand words”. Thus, by using drama and film in the teaching process we facilitate communication, contact with genuine English accents combining pleasure and learning in a more successful manner. As spoken language is supported by visual elements understanding of the plot and of the dialogues proper become easier and learning becomes more attractive and beneficial for the students involved in the English classes.*

Drama and film can be used, for cross-cultural training and interaction illustrating aspects of everyday life, artistic and cultural issues, unsolved dilemmas, stereotypes in thinking or variation in dealing with cultural differences, among other aspects.

We propose a number of pre-, during and post-viewing activities meant to increase fluency in using the language, better understanding of the issues under discussion and further consolidation of the students' linguistic competence and performance.

Keywords: *intercultural competence, target culture, cross-cultural dialogue, film and drama, teaching languages.*

BUSINESS ENGLISH /VS/ GENERAL ENGLISH. A PEDAGOGICAL APPROACH¹

CRINA HERTEG,

1 Decembrie 1918 University of Alba Iulia, Romania

Abstract: *The paper refers to methods, strategies and approaches adopted in teaching English for business purposes, categories of business students, vocabulary drills used in the business English class. It also highlights the differences arising in teaching business English and general English, these mainly refer to the course design, the teaching methods and approach, the skills acquired by the students, as well as to the role performed by the teacher. The business English teacher has the advantage that he/she can resort to genuine material which can facilitate students' acquisition of business English lexicon. In order to integrate business vocabulary, to facilitate the acquisition process as well as to raise students' awareness of the business lexicon, we designed a series of lexical drills. The set of vocabulary drills used in the Business English class is similar to the one in the general English class, business English students also need to acquire soft skills and specialized vocabulary. These differences will be exploited both from lexical and from pedagogical perspectives. The aim of the paper is also to dwell on the characteristics of the business English genre and its sub-genres.*

Key words: *business English, general English, business lexicon, foreign language teaching.*

THE NOUN PHRASE IN ENGLISH AND ROMANIAN: IMPLICATIONS FOR THE STUDY OF BUSINESS ENGLISH

ARINA GREAVU

"Lucian Blaga" University of Sibiu, Romania

Abstract: *The noun phrase is a central element in the construction of the clause, its importance and complexity tending to increase in those registers where conciseness and brevity of expression are essential, e.g. news writing and academic prose. As a result of their ability to pack information in economical forms, some noun phrases have been conventionalized into specialized terms designating concepts from various fields of study, and consequently occupy a central place in the study of the languages of these fields. An example in this respect is the language of business and economics. The present paper provides a contrastive overview of the English and the Romanian noun phrase, and discusses the extent to*

This work was supported by a grant of the Romanian National Authority for Scientific Research and Innovation, CNCS – UEFISCDI, project number PN-II-RU-TE-2014-4-2785

which the differences existing between the two languages can cause interference in the learning of Business English by Romanian students.

Key words: *noun phrase, noun head, modifier, premodification, postmodification.*

**REVISTA DE LITERATURĂ, ARTĂ ȘI CULTURĂ TRANSFRONTALIERĂ „LUMINA”,
UN FILON RELEVANT AL DIALOGULUI INTERCULTURAL**

BRÂNDUȘA JUICĂ

**Școala de Înalte Studii de Specialitate pentru Educatori „Mihailo Palov” - Vârșeț, Serbia și
Facultatea de Învățători, Universitatea din Belgrad**

Abstract: *The magazine „Lumina”, appearing at Casa de Presă and Libertatea Publishing House from Panciova, is an identity cultural symbol of the Romanians from Voivodina, the Serbian Republic. It has been functioning for seventy years with the delicate mission to express through images and words the artistic and universal Romanian values and create connections between peoples and cultures. The hundreds of issues published up to the present moment, the personalities involved in its existence enjoyed the appreciations of specialists in the country of adoption as well as in its spiritual country. Beyond the profile expressed through literature, arts and culture in general, our paper intends to underline several essential aspects defining the role of the discussed magazine in establishing connections with other literatures and cultures. The tendency of opening towards other cultural spaces and honestly communicating with the reality of arts is concentrated on sustaining the literary Romanian phenomenon in the multiethnic cultural context of Voivodina through writing.*

Key words: *„Lumina”, literature, identity, alterity.*